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## A raisin in the sun ruth dream

Character analysis: Ruth Younger Or crust and sugar over - / Like a syrupy sweet? Ruth's trying to make the best of things. As effectively portrayed in the film using black and white, the apartment lacks sunlight and warmth a home needs and people crave [29]. In the midst of her sad life in the cramped apartment, she directs all her energy toward the happiness of her son and husband. She's disappointed because life hasn't lived up to her expectations. As a result of her stagnant position, she is known among her people as a "firm woman" [30]. She settles for satisfaction instead of seeking out fulfillment. With rent to pay and a family to look after, she has given up all thoughts of a better future for herself. Instead, she raises Travis and supports Walter in an attempt to fit their dreams. She tries to mask her own discontent in the hope of strengthening the family spirit and encouraging them to see the good in the ugly. Her active dedication to taking care of the family is oftentimes wasted and contradicted by Mama. In their big scene, many of Ruth's actions are questioning Mama including her handling of Travis. During her motherly efforts, Mama bruises Ruth's psyche. As a result, she regularly feels displaced. Her actions seem to be in vain because she is not allowed to completely assume the familial role of mother. In her frustrating cycle of self-sacrificing actions to obscure the harsh realities Ruth herself considers an abortion to protect her family from another difficult issue. She resigns herself to that opportunity because a woman will do something for her family, no matter how ugly it may be [31]. When Mama tells the family about the house, Ruth weighs the positives and negatives of the choice, determines this is an improvement for her family, and tries to reinforce the good qualities of the move. It also helps that she sees change as a good thing for herself as she happily states this is my time in life [32]. In fact, it is, but she is conflicted because Walter is not happy with the decision that threatens her goal of ensuring her family happiness. For her, movement and/or change of any kind is an improvement, so she embraces the decision, even if it is one that creates a new set of problems arising from negative race relations. Fortunately, she is able to take pleasure in the house and see Walter happy as Mama hands over the role of head of the family to him. Walter's renewed confidence leads to a change in his and Ruth's relationship and her role as caretaker, wife and mother. To continue to enjoy our website, we ask that you confirm your identity as a human being. Thank you very much for your cooperation. Although Mama, Ruth, Beneatha and Walter all live in the same house, there are dreams all different. All characters want to for fill there dream, but what happens if these dream is Mom's the head of the house. She dreams that her family will be happy and that her children have the best life they can have. She does what she can to make her children's dreams come true. Ruth is Walter's wife. Her dream is to have a happy family, but she also wants to be wealthy. Beneatha is mom's daughter. She wants to be a doctor when she gets out of college. She also wants to save her race from ignorance. Walter is mom's eldest son. His dream is to be wealth, but at the same time want to provide for his family. His own personal dream is to open the liquor store with his money he receives from Mama. In 'A Raisin in the Sun', Lorraine Hansberry describes each of the family's dreams and how they are postponed. At the beginning of the play, Lorraine Hansberry chose Langston Hughes' poem to try to describe what the play is about and how dreams in life can sometimes be postponed. Mom's dreams were only postponed when she moved into the small apartment that the Youngers family stayed in through most of the play. She got too busy that she couldn't accomplish her dream. She also couldn't to fill her dreams as she didn't have enough money to do it. Her dreams were even more shattered with the death of her husband, but when she got the money from her husband's death her dreams then became a reality again. Mom wants Travis to be happy and play in the garden, but she can't do this as they live in a dirty ghetto. Ruth, whose dreams are the same as Mama's, get put off when the family is forced into there small apartment and there is a lack of money. Since she has no money, she can't help her family as much as she'd like. Beneatha's dream is to become a doctor. She believes her dream was postponed when she was born, as she is colored and a woman. Although she is struggling this, her dream is postponed even more when Walter loses the money that she needed to get into medical school. The last character is Walter. Although he has other smaller dreams such as opening the liquor store, he has long dreamed of making his family's life better. Walter: Look there, just going to show you what women understand about the world. Baby, nothing happens to you in this world 'unless you pay someone out! Walter, leave me alone! Eat your eggs, they get cold. Walter: That's it. There you are. They say to her woman: I gave me a dream. His woman says, eat your eggs. I have to get to this world, baby! And a woman would say: Eat your eggs and go to work. I'm going to change my life, I'm choking, baby! And his woman says- Your eggs are going to be cold! Dreams have great meaning in A Raisin in the Sun, with the play's name coming from a 1951 Langston Hughes poem entitled Montage of a Dream Postponed. In the poem, part of which serves as the play's epigraph (a quote the beginning of a book that elaborates on its major themes) the poet asks: What happens to a dream postponed? pondering whether it screams up like a raisin in the sun or explodes. Hughes's open questions form the basis of Hansberry's work, in which the interconnected and contradictory ambitions of the younger ones run the plot of the play. Each character clings to different dreams, which have long been postponed due to socioeconomic constraints on the family of racism. The persistence of these dreams gives the play a widespread sense of hope, despite the conclusion omening of upcoming struggles for the family in Clybourne Park.Mama and her late husband Big Walter's dream of owning a home forms the core of the play. Clinging to a dream postponed for nearly 35 years, Mama recalls Big Walter's declaration that it seems like God didn't find it appropriate to give the black man nothing but dreams, linking the exposure of her dream to racial inequality. Ironically, it's Big Walter's death, with its resulting \$10,000 insurance payment, making the realization of Mama's dream possible by the end of the play. Like Mama, Ruth clings to the dream of a home that conflicts with her husband, Walter Lee, who dreams of becoming a self-sufficient business owner. Similarly, Walter's dream of owning a liquor store (one of the few business projects open to an African-American man in mid-century Chicago) stands in stark contrast to his sister Beneatha's dream of becoming a doctor. But at the play's end Walter's lost investment places both his and Beneatha's dreams in jeopardy, casting a shadow over the play's semi-hopeful conclusion, which centers on Mama's actualized dream. With insurance money gone, Walter's and Beneatha's dreams for the future seem in danger of further eviction, recalling wider struggles with social forces beyond the sign's control. Toggle Nav Ruth is in some ways like a typical housewife in the 1950s. She makes breakfast, cleans the house, supports her husband and keeps her own wishes to herself. Unlike the stereotypical 1950s housewives, though, she also goes out into the world and works her ass off. Not only does she have a hard time maintaining her own household, but she goes out to work in the households of rich white people as well. The younger's financial difficulties make it impossible for Ruth to just work in her own home. As a character, Ruth therefore reveals the difficulties of being a working mother. All this financial stress is proving to be major problems for Ruth's marriage. Her husband Walter is incredibly unhappy with his life and he constantly takes it out on her. Ruth is far from a doormat and tells her husband off when he starts acting like an idiot. But it's clear in the play that the turmoil of her marriage takes a real toll on Ruth. She has often irritable, depressed, and sometimes sinking into despair. All this comes to a head for Ruth when she finds out she's pregnant and considering an abortion. In the 1950s, an abortion would have been a) illegal and b) dangerous. But according to Mama: When the world gets ugly enough - a woman will do anything for her family. The part already alive (1.2.235). Though Ruth hates the idea of aborting her child, she feels it's the best decision for her financially strapped family. But at the end of the day, Ruth chooses to keep her child. She sees hope that the Younger family will soon move out of their cramped, kale-infested apartment and into a new house. She will still have to work to help pay the mortgage, and they will all have to deal with the racist backlash of living in a white neighborhood. Yes, times will still be tough for Ruth, but with her family around her, she feels ready to face the fight. Sign up today and never see them again. By entering your e-mail address, you agree to receive emails from Shmoop and confirm that you are over 13 years of age. RUTH They saidSaturday and it's just Friday and I hope to God you won't come up here first thing this morning and start talking to me 'bout no money – because I'm not wanting to hear it. (Act I, scene in) Walter's incessant talk about money tires Ruth, whose biggest worries in life are keeping the house and caring for their son. Ruth points out that it's only Friday, not the weekend, and she still has another long working day ahead of her. She's too exhausted to discuss money at the moment. Ruth is a character of great emotional elasticity, focusing on the mundane tasks that dominate her life, not dreams. RUTH What's there to be pleasant 'bout! (Act I, scene in) Ruth angrily responds to Walter after he asks her why she is not more comfortable. She's upset because Walter gave Travis a fifty cents, money she thinks they can't afford to give him. Walter's efforts reveal that he is more concerned that Travis will believe they have no money than their actual lack of funds. Ruth's dialogue with Walter reveals how the economic tensions, and their differing views on it, threaten their marriage. RUTH (Tired)Honey, you never say anything new. I listen to you every day, every night and every morning, and you never say anything new. (Shrugging) So you'd rather be mr. Arnold than be his driver. So - I'd rather stay in Buckingham Palace. (Act I, scene in) Ruth expresses her exhaustion with Walter's fixation on money. She is the only character in the play resigned to the idea that her dreams are unattainable. She dreads of living in a home better than what they have, but knows it will never come true. While Ruth's observation of Walter underscores her deep pessimism, it also reflects their reality: Walter is fixated that she thinks will never change. RUTH Shallow - what do you mean he's shallow? He's rich!... Well - what other qualities a man needs to satisfy you, little girl? (Act I, scene in) Ruth explains to Beneatha why she feels Beneatha's lack of interest in George is unreasonable. To Ruth, whose life is shattered by financial stress, Beneatha's decision to reject a rich man is almost an insult. Beneatha is offered a way out of their poverty-stricken lives, which Ruth regards as a gift. Ruth and Beneatha are both pragmatic women, but in different ways. RUTH I'm okay... (The glassy-eyed look melts and so she collapses into a fit of heavy burrowing. The bell rings) (Act I, scene ii) The contrast between Ruth's words and her post-collapse reveals the toll her life has taken on her, both physically and emotionally. Ruth, ever the pragmatic hardworking, is completely overwhelmed, but tries to deny her reality by declaring out loud that she is okay. Ruth's words reveal a stoicism and emotional elasticity that many working-class black women in the 1950s developed to forge forward in a world where the odds are stacked against them. Them.