05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

TRANSFORMATIVE PERSPECTIVE OF BLACK RESISTANCE AGAINST WHITE HEGEMONY IN RICHARD WRIGHT'S SELECTED TEXTS

MOHANAD GHANIM GLAYL

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

SULTAN IDRIS EDUCATION UNIVERSITY

2020

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

TRANSFORMATIVE PERSPECTIVE OF BLACK RESISTANCE AGAINST WHITE HEGEMONY IN RICHARD WRIGHT'S SELECTED TEXTS

MOHANAD GHANIM GLAYL

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

THESIS PRESENTED TO QUALIFY FOR DOCTOR OF PHILOSOPHY

FACULTY OF LANGUAGES AND COMMUNICATION
SULTAN IDRIS EDUCATION UNIVERSITY

2020

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

UPSI/IPS-3/BO 32
Pind : 00 m/s: 1/1

Please tick (√)

Project Paper	
Masters by Research	
Master by Mixed Mode	
PhD	✓

SULTAN IDRIS EDUCATION UNIVERSITY

INSTITUTE OF GRADUATE STUDIES
DECLARATION OF ORIGINAL WORK

This declaration is made on the 14 July 2020

i. Student's Declaration:

I, MOHANAD GHANIM GLAYL (P20161001059), FACULTY OF LANGUAGES AND COMMUNICATION (PLEASE INDICATE STUDENT'S NAME, MATRIC NO. AND FACULTY) hereby declare that the work Entitled TRANSFORMATIVE PERSPECTIVE OF BLACK RESISTANCE AGAINST WHITE HEGEMONY IN RICHARD WRIGHT'S SELECTED TEXTS is my original work. I have not copied from any other students' work or from any other sources except where due reference or acknowledgement is made explicitly in the text, nor has any part been written for me by another person.

Signature of the student

ii. **Supervisor's Declaration:**

I, Dr. WAN MAZLINI BINTI OTHMAN (SUPERVISOR'S NAME) hereby certifies that the work entitled TRANSFORMATIVE PERSPECTIVE OF BLACK RESISTANCE AGAINST WHITE HEGEMONY IN RICHARD WRIGHT'S SELECTED TEXTS was prepared by the above named student, and was submitted to the Institute of Graduate Studies as a * ~~partial~~/full fulfilment for the conferment of DEGREE OF DOCTOR OF PHILOSOPHY (ENGLISH LITERATURE) (PLEASE INDICATE THE DEGREE), and the aforementioned work, to the best of my knowledge, is the said student's work.

Date Signature of the Supervisor

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

UPSI/IPS-3/BO 32
Pind : 00 m/s: 1/1

UNIVERSITI PENDIDIKAN SULTAN IDRIS
SULTAN IDRIS EDUCATION UNIVERSITY

Please tick (√)

Project Paper	
Masters by Research	
Master by Mixed Mode	
PhD	✓

INSTITUT PENGAJIAN SISWAZAH /
INSTITUTE OF GRADUATE STUDIES

BORANG PENGESAHAN PENYERAHAN TESIS/DISERTASI/LAPORAN KERTAS PROJEK
DECLARATION OF THESISLDISSERTATIONLPROJECT PAPER FORM

Tajuk / Title: TRANSFORMATIVE PERSPECTIVE OF BLACK RESISTANCE AGAINST WHITE HEGEMONY IN RICHARD WRIGHT'S SELECTED TEXTS

No. Matrik / Matric's No.: P20161001059
Saya / I: MOHANAD GHANIM GLAYL
(Nama pelajar / Student's Name)

Mengaku membenarkan Tesis/Disertasi/Laporan Kertas Projek (Doktor Falsafah/Sarjana)* ini disimpan di Universiti Pendidikan Sultan Idris (Perpustakaan Tuanku Bainun) dengan syarat-syarat kegunaan seperti berikut:-
Acknowledge that Universiti Pendidikan Sultan Idris (Tuanku Bainun Library) reserves the right as follows: -

1. Tesis/Disertasi/Laporan Kertas Projek ini adalah hak milik UPSI.
   The thesis is the property of Universiti Pendidikan Sultan Idris
2. Perpustakaan Tuan Bainun dibenarkan membuat Salinan untuk tujuan rujukan sahaja.
   Tuanku Bainun Library has the right to make copies for the purpose of research only.
3. Perpustakaan dibenarkan membuat Salinan Tesis/Disertasi ini sebagai bahan pertukaran antara Institusi Pengajian Tinggi.
   The library has the right to make copies of the thesis for academic exchange.
4. Perpustakaan tidak dibenarkan membuat penjualan Salinan Tesis/Disertasi ini bagi kategori **TIDAK TERHAD**.
   The library are not allowed to make any profit for 'Open Access' Thesis/Dissertation.
5. Sila tandakan (√) bagi pilihan kategori di bawah / Please tick (√) for category below:-

☐ **SULIT/CONFIDENTIAL**	Mengandungi maklumat yang berdarjah keselamatan atau kepentingan Malaysia seperti yang termaktub dalam Akta Rahsia Rasmi 1972 / *Contains confidential information under the Official Secret Act 1972*
☐ **TERHAD/RESTRICTED**	Mengandungi maklumat terhad yang telah ditentukan oleh organisai/badan di mana penyelidikan ini dijalankan. / *Contains restricted information as specified by the organization where research was done*
☐ **TIDAK TERHAD / OPEN ACCESS**	

(Tandatangan Pelajar / Signature)

(Tandatangan Penyelia /Signature of Supervisor)
& (Nama & Cop Rasmi / Name & Official Stamp)

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

ACKNOWLEDGEMENTS

This dissertation would not have been possible without the guidance and the help of several individuals, to some of whom I would like to express my gratitude.

First and foremost I would like to express my deepest gratitude to my supervisor Dr. Wan Mazlini Binti Othman for the continuous support of my Ph.D study and related research, for her constant and invaluable guidance during my Ph.D work. Her intellectual encouragement and constructive critique were useful in the preparation of my dissertation.

I would also like to extend my sincerest thanks and appreciation to my supervisory committee members Dr. Lajiman bin Janoory and Dr. Noor Alhusna for their patience, insightful comments and support throughout the dissertation writing process.

Last but not the least I would like to thank my family and friends for their love, encouragement, and prayers. Without their support this work would not have been possible.

Finally, I would like to thank everybody who has in one way or another helped me to finalize this work.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

ABSTRACT

This research focuses on Richard Wight, a contemporary African American writer who has produced novels, short stories, and non-fiction. There are three objectives of this study: 1) to identify how white hegemony over blacks is portrayed based on his texts, 2) to categorize the images of transformative resistance in resisting white hegemony, and, 3) to examine how Richard Wright uses allegory in his literature to present the black resistance against white hegemony. The study employs Bill Ashcroft's theory of post-colonial to first illustrate the process of hegemony in general between the blacks. Then it progresses to analyze each text highlighting how the writer presents evidence to the ongoing hegemony in his texts. The final step further uses the theory to talk about the resistance and anti-hegemony literature of the writer. The findings show that the transformative resistance is an effective tool for showing to the world, the pains, objections and the resistance of the Black African Americans in particular. Black African Americas writer tries to fight white hegemony through different means. He used both the English language, the language of the oppressor, and African American language to express his feelings. The implication of this study lies in the notion that the understanding of Right's depiction of the Black African transformative resistance can perhaps be replicated to understand other Black African narratives in this climate of increased border journeys.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

PERSPEKTIF TRANSFORMASI PENOLAKAN ORANG KULIT HITAM TERHADAP HEGEMONI ORANG KULIT PUTIH DALAM KARYA TERPILIH RICHARD WRIGHT

Abstrak

Kajian ini menfokuskan tentang Richard Wright, penulis kontemporari kaum Afrika Amerika yang telah menghasilkan novel, cerita pendek dan juga cerita bukan fiksyen. Terdapat tiga objektif dalam kajian ini: 1) mengenalpasti bagaimana hegemoni orang kulit putih terhadap orang kulit hitam dipaparkan di dalam teks pilihan, 2) mengkategorikan imej rintangan transformatif untuk menentang hegemoni oleh orang kulit putih, dan 3) mengkaji bagaimana Richard Wright menggunakan alegori dalam sastera beliau bagi menggambarkan penentangan orang kulit hitam terhadap hegemoni orang kulit putih. Kajian ini menggunakan Teori Pasca-Penjajahan Bill Ashcroft untuk pertama, menggambarkan proses hegemoni secara keseluruhan dikalangan orang kulit hitam. Kemudian, menganalisis setiap teks dengan mengetengahkan bagaimana penulis mengemukakan bukti tentang hegemoni yang berpanjangan di dalam teks beliau. Langkah terakhir ialah menggunakan teori ini untuk membincangkan tentang rintangan transformative dan anti-hegemoni di dalam karya sastera beliau. Dapatan kajian menunjukkan rintangan transformatif adalah alat yang berkesan untuk memaklumkan kepada dunia tentang kesakitan, bantahan and rintangan orang kulit hitam Afrika Amerika secara khususnya. Penulis orang kulit hitam Afrika Amerika cuba untuk untuk melawan hegemoni orang kulit putih dengan cara yang berbeza. Penulis menggunakan Bahasa Inggeris, bahasa penindas, dan Bahasa Afrika Amerika untuk meluahkan perasaan. Implikasi kajian terletak pada tanggapan bahawa memahami gambaran sebenar Right tentang rintangan transformative orang kulit hitam Afrika mungkin boleh diduplikasi bagi memahami hasil naratif orang kulit hitam Afrika dalam keadaan batasan yang semakin meningkat.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

TABLE OF CONTENTS

		Page
DECLARATION PAGE		**ii**
DECLARATION OF ORIGINALITY WORK		**iii**
ACKNOWLEDGEMENT		**iv**
ABSTRACT		**v**
ABSTRAK		**vi**
TABLE OF CONTENTS		**vii**
CHAPTER 1	**INTRODUCTION**	**1**
1.1.	Introduction	1
1.2.	Background of the Study	2
1.2.1	History of Post-Colonial Literature	**Error! Bookmark not defined.**
1.2.2	Black Resistance Against White Hegemony	5
1.2.3	African American Writings	8
1.3	Statement of the Problem	13
1.4	Research Objectives	15
1.5	Research Questions	15
1.6	Significance of the Study	16
1.7	The Limitations of the Study	17
1.8	The Selection of Texts	17

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.9 Glossary of Terms 18

1.9.1 Resistance 18

1.9.2 Colonialism 19

1.9.3 Racism 19

1.9.4 Allegory 20

1.9.5 Hegemony 20

1.9.6 Black Americans 21

1.9.7 White hegemony 21

1.10 Summary of Chapters 21

1.11 Conclusion 23

CHAPTER 2 LITERATURE REVIEW: PART ONE 24

2.1 Introduction 24

2.2 Richard Wright's Writing Career 25

2.2.1 Richard Wright's Background 25

2.2.2 Previous Research on Richard Wright's Works 26

2.3 Background: Black American 44

2.4 The Selection of Texts 49

2.4.1 *Uncle Tom's Children* (1938) 53

2.4.1.1 *The Ethics of Living Jim Crow* 55

2.4.1.2 *Big Boy Leaves Home* 57

2.4.1.3 *Down by The Riverside* 58

2.4.1.4 *Long Black Song* 59

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.4.1.5 *Fire and Cloud* 60

2.4.1.6 *Bright and Morning Star* 61

2.4.2 *Black Boy* (1945) 62

2.4.3 *Native Son* (1940) 64

2.4.4 *The Long Dream* (1958) 66

2.4.5 *The Outsider* (1953) 67

2.5 Conclusion 70

CHAPTER 2 PART TWO: BLACK AFRICAN TRANSFORMATIVE RESISTANCE 72

2.1 Introduction 72

2.2 Black American Literature 74

2.3. Resistance and Hegemony in Literature 78

2.4 Racism in the United States 85

2.4.1 The Relationship between Hegemony and Racism 89

2.5 Colonialism 91

2.5.1 Post-colonialism 95

2.5.2 The Effect of Colonialism 99

2.6 Richard Wright's Literature 101

2.7 Conclusion 106

CHAPTER 3 RESEARCH THEORY 108

3.1 Introduction 108

3.2 Concept of Resistance 109

3.2.1 Concept of Transformative Resistance 111

3.3 Factors Associated with Transformative Resistance 115

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

3.3.1 Hegemony 118

3.3.2 Reconstructing the Image of Displacement 120

3.3.3 Reconstructing the Image of Hybridity 123

3.3.4 Reconstructing the Image of Disturbance (Sense of Loss) 127

3.4 Allegory 128

3.5 Conclusion 131

CHAPTER 4 RESISTING HEGEMOBY IN BLACK AFRICAN CULTURE: SEEDS OF TRANSFORMATIVE RESISITANCE 133

4.1 Introduction 133

4.2 Resisting Cultural Hegemony 134

4.2.1 Hegemony in *Black Boy* (1945) 134

4.2.2 Hegemony in *Native Son* (1940) 152

4.2.3 Hegemony in *The Outsider* (1953) 158

4.2.4 Hegemony in *Uncle Tom's Children* (1938) 162

4.2.5 Hegemony in *The Long Dream* (1958) 164

4.3 Reconstructing the Images of Transformative Resistance 166

4.3.1 Reconstructing the image of grey shadow of the New culture: Hybridity 170

4.3.2 Reconstructing the Image of Sense of Loss: Displacement 179

4.3.3 Reconstructing the Image of the Black American Self-discovery: Disturbance 191

4.4 Conclusion 195

CHAPTER 5 HEGEMONY RESISTANCE IN BLACK AFRICAN AMERICAN LINGUISTIC TECHNIQUE: TRANSFORMATIVE RESISTANCE 197

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

5.1 Introduction 197

5.2 Imperial Language as Spring of Witness and Transformative Resistance 199

5.2.1 History as Means of Resistance 204

5.2.2 Allegories as a Means of Wisdom and Resistance 208

5.2.3 Place as a Means of Existence and Resistance 219

5.5 Conclusion 234

CHAPTER 6 CONCLUSION 235

6.1 Summary of Findings 235

6.2 Recommendations for Further Studies 244

6.3 Conclusion 245

REFERENCES 249

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

CHAPTER 1

INTRODUCTION

1.1 Introduction

Richard Wright comes from a tradition of African American writer who lives in the United States and who has made his name well known. Wright's black resistance background gives his work a different appeal, precisely in the context of black resistance against white hegemony in which the climate of suspicion and dread marks the relationship between the white hegemony and their coloured residents. As a remarkable writer in African American literature, his novels including *Uncle Tom's Children* (1938), *Native Son* (1940), *Black Boy* (1945), *The Outsider* (1953) and *The Long Dream* (1958) depict real experiences of black Americans whose conditions become progressively more challenging in the different era of post colonialism. This condition, however, is revolved into asset, tolerating the author to previsualize his past and history, giving him voice for "freedom to create and to recover the lost time, the lost home" (Galvan 2008, p.117). Compared to many writers of the black resistance, Wright, as one detractor proposes, continues to add to his past, to the "imaginary homelands, to English literature" (Galvan 2008, p. 117). This research embarks on the principle of Wright's works which have offered other concerns into the issues of

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

transformation aspects; construction of black resistance in fiction vis-à-vis post-colonial perspective in the United States.

1.2 Background of the Study

The contexts of this study are based on two aspects: the black resistance and the white hegemony. Explaining transformative involves a lengthy discussion because it requires aspects of definition as well as theories concerning the resistance existence. The occurrence of the transformative further destabilizes the white hegemony experience, especially when the resistance is an African American, in which the essence is an important theme in Wright's works.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.2.1 History of Post-Colonial Literature

European Colonization of the world started earlier than the Renaissance and has been considered as the critical topic to study for various scholars. The analysis of colonialism involves literature, culture, history, and styles of discourse in the Third World nations such as Africa. Colonialism is a practice of power, which includes the subjugation of one society against another. One of the problems in understanding colonialism is that it is hard to distinguish it from imperialism. For example, gender and race mutually play a part in positioning the African-American literature writers in an uncertain position with regards to

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

colonialism. Furthermore, colonial governance is partially de-familiarized and viewed from a position similar to the native character's disconcerted awareness (Pakri, 2015).

There are various groups living in the United States who are not identified by society and government because of their races. The African Americans form one of the people who are originally from Africa who have become the citizens of the United States. The race concept was introduced to the Americans during colonization. For the African-Americans, racism has led to the refusal to recognize their ethnic and family heritage by the dominant whites, both at government as well as societal level (Barbara, 2002). Thus, the African-Americans saw the need to resist the white hegemony as a form of resistance for equality and justice.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The explosion of the Post-Colonial literature is a significant feature of English literature written in earlier colonized societies like the United States. The literature has also stimulated a variety of concepts and theoretical ideas as a way to analyse various books, novels, essays, poems, and articles, written and published in regions where colonialism and neo-colonialism still persist (Lawson, 2006). Literature has been identified as one of the acts of black resistance against white hegemony in the United States to reveal racism and oppression against the black population by the dominant whites.

This study is concerned with the analysis of Richard Wrights' texts through a selection of theoretical concepts in a way that specify the immense variety of Post-Colonial Theory. Discrimination against people of different skin colour has been one of the by-

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

products of ethnic encounters and colonial domination in the history of the United States of America. The recent years have also seen the rise of white neo-nationalism and the formulation of racist legislations in the United States and many European countries (Keskinen, 2017).

There are various writings that reveal the nature of the domination against blacks as similar to feminist criticism against women. Toni Morrison, an African-American novelist discusses that American founding principles are built on, and is assumed by the incident of blacks as outsiders and slaves. Morrison also indicates the reluctance of academics in a racist society to comprehend the place of Africanism in academics, literature and philosophy as similar to the eras of unwillingness to see feminist discourse, apprehensions, and characteristics in to the mainstream thoughts (Frost, 2016).

This study applies the Post-Colonial theory to expose the cultural effect of white American aggression against African-Americans in the United States based on Wrights' novels.

The Post-Colonial Theory used for this research highlights the dynamics of colonialism as a tool of oppression considered in the current study. White hegemony is another literary theory used in this research to disclose the power configurations of the white-black as master-servant interactions which are the crucial result of colonialism, imperialist abuses, capitalist misuse and white domination (Smith, 2014).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Ashcroft, Griffiths and Tiffin (1998) suggest that the term Post-Colonial should not be restricted to signify the end of colonialism. The writers assert that "All Post-Colonial societies are still subject in one way or another to overt or subtle forms of neo-colonial domination, and independence has not solved the problem" (Ashcroft, Griffiths & Tiffin, 2000). This is proven by the fact that after colonialism, new political elites, mostly indigenous who serve the former colonizers, often take control of the newly liberated countries by way of dictatorship and nepotism which mostly benefits very selected few who give their loyalty to the former masters.

The theory of Cultural Hegemony has been developed by Gramsci (1971). This theory explained the nature of society under capitalism which basically oppresses the general population but hiding its true nature by controlling societies through the media, political, intellectual and cultural institutions. The theory of hegemony is a theory of international relations, embedded in the study from the areas of economic, historical and political science.

1.2.2 Black Resistance against White Hegemony

The history of South Africa can be seen as the history of black resistance to white conquest and white command. This resistance has engaged many procedures which certainly experienced deep changes in the years subsequent to the coming of the first migrants in 1652 by Jan Van Riebeeck. Each type of resistance indicated a careful reaction and strained

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

key to the material, political, and administrative problems made by white hegemony; each expressed simultaneous continuity and rupture with the practices of the past. The procedures of African resistance were specified by modifications in African desires and awareness, and by the organizational transformations in the political and economic structures. In turn, these variations and organizational transformations forced serious restrictions on the efficacy of African resistance. They were rarely originated or organized by Africans.

For more than half of the 20th century, the cultural hegemony of white liberal values and white middle-class existence made it problematic for numerous generations of African nationalists to compete against a scheme to which they allocated their loyalties. The purpose to use a region (Africa) instead of another country is because slave masters decisively eliminated ethnic origin, language, and family units in order to destroy the soul of the societies they confined, thus making it difficult for them to trace their history before being born into slavery. Consequently, Wright's biography and literature shed light on the uncertainties that are essential in theorizing the African-American ambiguities that constitute the colonial discourse of the African-Americans in the United States.

An assessment of the industrial, social, and educational outcomes for blacks creates an image of ethnic stratification in American culture. There are high jobless rates especially for the black males (Allen, 2015). The black male income was vastly inferior to white males irrespective of social class. There are various researches about black resistance against ethnic discrimination in the United States. Many researches on black

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

resistance in education in the type of school resistance has focused on student agency. Specifically, investigation on student agency has studied the methods youth come to recognize education as a reproducer of discriminations and are involved in acts of resistance in contrast to school prospects and procedure (Cammarota, 2014).

Cultural hegemony is the theoretical and sociological model that explains the cultural diversity which can be governed or subject to a special group of society. Hegemony indicates the dominance and leadership of one group over another. In the United States, hegemony is seen as an ongoing political and cultural processes and domination by whites against the African Americans. Because hegemony is also undergoing changes due to compromises between the prevailing whites and the subjugated groups such as the African-Americans (Stoddart, 2007). This process of compromises and control develops continuous resistance as well as partial integration.

Racial hegemony defines the power of a special race or group which is dominant and superior over other races such as the privileges given to white to the detriment of other races in the United States. This situation is addressed in the novels written by Wrights. The common factor in various literature was their distinctive and unique regional features in that they developed in their contemporary form out of the involvement of colonization and emphasized themselves by foregrounding the pressure and tension and by highlighting their variances from the expectations of the imperial focus. This common characteristic makes different works of literature particularly post-colonial.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Apart from African-American citizens who make up part of the United States' population, there are also the undocumented African migrants. However, these groups of people have been grouped under one umbrella labelled as 'illegals' specifically by the United States government, the general society and major activists.

Powers in the United States tried to name popular categorizing by the public and the media, covering such diverse topics as racial reporting, workplace discrimination, mob violence, behaviour at boundary crossings, barriers to accomplishment in schools, and many more. It indicates how the government and social developments of racializing are also rarely understood by the majority of the society, and the insinuation of associated policies are truly neglected.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The persistent idea that African-Americans are delinquent is rooted in the long history of America, dating back to the era of slavery when the dominant powers were in constant fear of the occurrence of a revolution.

1.2.3 African American Writings

Keller (1968) states that over the previous several decades, critics and scholars in literature have been clearly interested in studying the concept of resistance, most possibly because of its significance and close concerning with the history of post-colonial. There are many scholars who have stated their opinions regarding the implications and impacts of

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

resistance on the cultural history of colonized societies. The concern of the current study involves Black African American who is totally opposite to the concept of colonialism and reveals his discontentment by resisting colonial principles. Therefore, the movements such as coloured people's campaigns for both identity and sense of self have been marked in the literary era (1920s-1930s) in the United States. The issues of identity relating to people of colour were cumulated in the of Harlem Renaissance literary movement.

A group of coloured writers along with a few white supportive living in Harlem in New York began to publish ideas and raise awareness of the demand for equality for all Americans. During this era these writers got the impression of belonging to a movement, an association where their mutual concerns for the race dilemma came together.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

As discussed above, during (1920s-1940s) the United States of America had moved out through changes regarding its people of origin and ‘an immense increase in population through immigration that had been ongoing for decades’. The government in America had documented the problem of this immense immigration and wanted to control it with legitimate acts, ‘since slavery had long been abolished’. Nevertheless, the issues of the slaves were in struggle to find their residence in American community just as well as some of the new comings.

Rampersad (2002, p. 87) “The publication of the anthology The New Negro by Alan Locke in 1925 is claimed to have marked the beginning of the Harlem Literary Renaissance period”. Thus, the perception of an African American was published for the first time on

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

artistic accomplishments and literature. That is to say, The New Negro forewarned the world in which something forthcoming; a 'Cultural Revolution' was happening among blacks in the United States as well as elsewhere in New York and conceivably around the world.

One of the most important aspects of the Harlem Literary Renaissance was, as stated above, the existence of the National Association for the Advancement of Coloured People (NAACP). NAACP was led by W. E. B. Du Bois who was the association's most influential spokesman, as the editor of Crisis which was one of the greatest support black writers in which it provided a platform for publishing their work along with providing literary awards and reviews (Rampersad, 1993).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

America was changing, particularly, the conditions in the years after War World I and immigration had decreased severely to the point of virtually stopping with the "National Origins Act approved by the American Congress in 1921" (DiNardo, 2005, p. 27). In addition, this act is considered to be 'an emergency legislation' and with a further detailed in 1924, an attempt was set to control how several immigrants move in the United States from other countries. Consequently, these changes were encountered with "the revival of the Ku Klux Klan and its own form of 100 percent Americanism" (DiNardo, 2005, p.27). So, this generated difficulties for the black African Americans in forming their own identity as the obsessive actions of the Ku Klux Klan which means they were not accepted as a part of the community.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

To put it in another way, the black African Americans could not look to the South or the North because the white man in the North could not accept coloured individuals adopting his white typical and the South would merely "hold them in bondage as workers in remote Southern farming" (Keller, 1968, p. 29). While the North appeared to be the more required chance for African Americans providing more opportunities than Southern farming, by which the coloured people would be stuck in the charges of poverty with no choice of getting out of the suffering. In this regard, Keller (1968) claims that:

> freely arriving immigrants had no difficulty rooting themselves in their new homeland; their heritage was based on old traditions, which they had proudly brought with them "Irish-Americans grew more Irish than they had ever been, the Polish established Polish Lodges in America and the Italians built their 'Little Italy'," by difference "the Harlem Negro could not grow more Southern, for this defeated his need for dignity and status (p. 30).

As discussed earlier, we can say, since other migrants could look back to the traditions of their history and their legacy, the African American look to Africa as his own heritage. Therefore, this would be very different for them since all of them were born in America and for most of them their families and ancestors as well. As a result, their links to Africa were more or less none, what persisted was only the uncertain fact that their ancestors had been transported to America from Africa. This would give them the vague identity of being black African American. That is to say, for the black people to look back to Africa, their ancestor's homeland for their heritage was as unbelievable as for other

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Americans to grow more middle ages (Keller, 1968). In the essential of these transformation in the American community, a group of individuals made an alliance for the recognition for black African Americans in the community through their writings tracking their movement in Harlem, New York.

Richard Wright is an innovative African-American novelist, author, and memoir writer. He is famous for highlighting the African-Americans' social life in the United States especially those concerned with identity and power relationship. The inspiration behind his literary accomplishments and their impact on his contemporaries can be understood by tracing two of the most important themes in his life: socialism, and identity.

The works and life of Richard Wright convey a distinctive view of the significant role that socialist philosophy had in the life of a lot of African Americans in the United States. Through his novels, short stories, and poems, which are in various means an extension of the author's developing beliefs and struggles, Wright shows a deep understanding of challenges and hopes through socialist ideology as a pathway in the pursuit for racial fairness in the United States.

Wrights' novels describe the progress of his association with his social democracy point of view and are well-known works from the political and social perspectives. The current study is going to explain the vibrant understanding of the social and cultural effects of racism on African-American social life in the United States based on writings by Wrights. Wright was concerned with integrity, but not only at a local level. In his search

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

for understanding hegemony, he became a well-read scholar who ventured into many places in trying to understand racism, violence, and injustice, as well as familiarizing himself with the writings of Black and Third World literati.

Richard Wright's works, including *Uncle Tom's Children* (1938), *Native Son* (1940), and *Black Boy* (1945) highlight social protest with the dilemma of African-Americans in both the old North and Southern ghetto metropolitan. Wright's novel, *The Outsider* (1953), is a narrative of impressive scopes and a complex directing story to express American racism in the rare and horrid position which African-Americans could not escape in his own period of time.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.3 Statement of the Problem

Previous studies (e.g. Scott, 2004; Stigter, 2005; Sandler, 2010) were conducted to investigate Native American literature. However, little attention has been focused on transformative perspective of novels. A number of studies that dealt with transformative perspective in literature do not explicitly delve into Black American novels, especially by the selected writer for this study. Researchers have investigated the existence of resistance however, the relationship between resistance and hegemony in novel has not been investigated in details (Lawson, 2006). While studies have been conducted on this selected writer; none have dealt with the role of transformative perspective in maintaining resistance against white hegemony in his texts.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Many studies on Black African Americans show that there is hegemony over this writer, but this study is more concerned in examining transformative resistance against white hegemony in the texts of the selected writer. Hegemony, disturbance and displacement are inseparable in colonialism and the current research will highlight and analyse all these aspects in detail.

The current study focuses on influences of the white hegemony on black's sense-of-self as a black American. This is realized by examining the extent to which the protagonists' identity is influenced by their black resistance and white hegemony in the United States. This study deals with the utilization of transformative aspects as tools against hegemony into the white culture which deprived Black African American people of their homes, culture and their freedom .The study problematizes this profound sense of loss experienced by Blacks at some point in their history, which contemporary Black African American writer wishes to negate through his literary works. The selected Black African American writer strives to make his past comes alive by narrating his ancestral stories and ceremonies of his people to imbue readers with his artistic passion, value and traditions.

In addition, this study will also focus on transformative perspective in the works of selected writer who resisted the White American hegemony, in the light of post- colonial theory. Postcolonial writing addresses the issues and outcomes of the decolonization of a nation and a country, particularly the political and social autonomy of these people. Hardly any research has dealt with the selected writer in the light of Bill's views about the Blacks.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The study uses Bill's framework in analysing post-colonial works through three main processes: hegemony, resistance and allegory. How this writer embraces his transformative perspective in his writings to oppose hegemony will be examined here.

1.4 Research Objectives

The research objectives are to:

1. examine how white hegemony is over blacks portrayed in the selected texts,
2. categorize the images of the transformative resistance to resist white hegemony against blacks in the United States of America as a postcolonial phenomenon,
3. interrogate the white hegemony notion through imperial language, history, allegory and place context,

1.5 Research Questions

This research aims to answer the research questions below:

1. How is white hegemony over blacks portrayed in the selected texts?
2. What are the images of the transformative resistance to resist white hegemony against blacks in the United States of America as a postcolonial phenomenon?
3. How does the writer interrogate the white hegemony notion through imperial language, history, allegory and place context?

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.6 Significance of the Study

The constructed white hegemony in Wright's works embodies the real history of a black resistance fiction vis-à-vis postcolonial writings. *Native Son* (1940), *Black Boy* (1945), *The Outsider* (1953) and *The Long Dream* (1958) have been discoursed in terms of their structure, historical background and genre as black resistance literature which came out as an outcome of the white hegemony specifically at the end of the 19th century (Hand, 2010). Thus, the current research will add a new horizon concerning the black resistance based on the white hegemony in the United States.

Since not much research has been made on Wright's black resistance against white hegemony, this study can be regarded as a step towards inspiring the contemporary postcolonial studies on Wright's literary contributions. The current study examines the issues regarding postcolonial in Wright's works of fiction from the postcolonial theory viewpoint particularly on the black resistance in contemporary postcolonial studies. It is also an attempt to examine the images of black resistance in Wright's novels vis-a-vis the theory of postcolonial that represents the essential significance of the study. This study focuses on the impacts of the black resistance on the protagonists' sense-of-self as a crucial consequence based on the issues of white hegemony and transformative resistance perspective in the life of a black American as seen in Wright's selected texts. In addition, the study scrutinizes the emerging themes of hegemony and themes of racism in which black resistance appears visible in the postcolonial transformative resistance perspective of the selected works.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.7 The Limitations of the Study

The most limitation of this study is that it focuses on one novelist, his four novels and his short stories. The study merely uses one framework and the discussion of the text is limited to black resistance fiction. Even though these are the limitations, the study will still involve with issues that are appropriate to the reading of Wright's fiction vis-à-vis black resistance in contemporary postcolonial studies. The texts selected are dwell mostly on the white hegemony and transformative resistance perspective. As such, other types of texts written by other black resistance or African American authors will not be examined or considered.

1.8 The Selection of Texts

In this study, the novels selected are *Uncle Tom's Children* (1938), *Native Son* (1940), *Black Boy* (1945), *The Outsider* (1953) and *The Long Dream* (1958) as the central corpus based on themes of the black resistance and the white hegemony which have constructed the notion of Postcolonial Transformative Resistance Perspective. The selected texts are used to examine the black resistance against the white hegemony. The characters in the selected texts are black African American who immigrated to America to escape from the dreadful economic, political and social conditions in Africa. The black Africans who live in the United States seek to challenge and find peace so that they would be able to improve their families and social standings.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The texts reveal the notion of black resistance as an ultimate product for social interaction, which also causes black Americans resist against the white hegemony. The selected texts offer issues and images related to the themes of resistance and hegemony such as racism and allegory based on the postcolonial transformative resistance perspective. The link of time and location in Wright's selected texts is on the phase of the protagonists as well as the depiction of the black American' experiences. In addition, the theoretical framework is designed for analysis as it explores the images of transformative resistance to resist white hegemony against blacks in the United States.

1.9 Glossary of Terms

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.9.1 Resistance

It means the oppositional act (Vinthagen & Johansson, 2013). Acts of resistance were powerful, challenging, indirect, violent, remarkable, and outrageous and moving. Resistance is a frequent term and at least inherent site of much Post-Colonial theory and criticism, mostly for the analysis of the failure, or rescheduling, of liberation in Africa (Jefferess, 2008).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.9.2 Colonialism

It is a practice of power, which includes the subjugation of one society against another. One of the problems in understanding colonialism is that it is hard to distinguish it from imperialism. For example gender and race mutually play a part in positioning the African-American literature writers in an uncertain position with regards to colonialism. Furthermore, colonial governance is partially de-familiarized and viewed from a position similar to the native character's disconcerted awareness (Pakri, 2015).

1.9.3 Racism

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Racism is an ideology opposed by the material philosophy of Marxism. Discussions over racism are essentially conceptual incomprehension. The matters of race efficiently come down to the matters of ideology (Barbara, 2002). Racism is a thought system which is related to social, economic and political circumstances. The study of literature about racism in the United States and Black African under apartheid. Demonstrates how racial ideologies are instrumental to support abuses by the dominant groups.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.9.4 Allegory

Allegory is an instrument as a form of symbol presented through literature. It regularly contains concepts such as enemy, love, death or the way people live to give the reader opportunity to find meanings of truth. In fact, using allegory in literature helps the reader to find the purity of value and helps the author to express the deep emotions. This work explains how Wright's allegories offer to pursuits for 'values worthy of actions', grounded upon a related essential cyclical configuration of value alignments, moving from and to the centre of Wright's works. Thus, allegory requests the reader or eyewitness to pursue and find implications and values, which can be useful to authenticity. These senses are not morally critical or amusing explanation (Cattenburch, 2017).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.9.5 Hegemony

The idea is rooted in (Gramsci's 1996 cf. Stoddart, 2007) difference between oppression and consent as marginal tools of social power. Hegemony addresses violence, which it can be used alongside with those who reject to take part in capitalist dealings of production. On the other hand, hegemony describes how the reality of a racial group is structured. Gramsci highlights the ethical effect, in which the power of the people classification would perform ordinary and anticipated. Gramsci stresses that hegemony is not a constant process, so the process of hegemony must be clearly understood and frequently studied (Gramsci, 1971).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.9.6 Black Americans

Black Americans or also known as African Americans are a racial group in the United States with partial or complete origin from Africa. The term characteristically refers to off springs of enslaved black people who are from the United States (Baily & Locke, 2013). As an adjective, the black has been chosen as African-American in this research. African-American is quite a new idea, formed as a means to exploit the ethnic black by whites in favour of certain urban political benefits. The fact that in many places, black persons are the ones oppressed can be clarified mainly by chance of selected geography and chance actions in history.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.9.7 White hegemony

It refers to a political or socioeconomic system, in which white people enjoy a structural advantage (privilege) over other ethnic groups, on both a collective and individual level.

1.10 Summary of Chapters

This chapter presents the introduction to the study of African migration in the discourse of postcolonial literature as seen in Richard Wright's selected novels. The following chapters will present the literature review, methodology, analysis and findings of the study.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Chapter 2: This chapter presents a brief review of Richard Wright's background and his unique experience as an African American writer followed by a detailed discussion of previous researches on his literary works. This chapter also presents a review of relevant literature that is essential in building the link between the issues of black resistance against white hegemony in the United States in Richard Wright's fiction vis-à-vis Postcolonial Transformative Resistance Perspective.

Chapter 3: This chapter presents the theoretical framework of the study which is based on relevant principles of postcolonial theory and the white hegemony and discourse of black resistance.

Chapter 4: This chapter presents the analysis of the texts, *Native Son* (1940), *Black Boy* (1945), *The Outsider* (1953) and *The Long Dream* (1958) based on Postcolonial Transformative Resistance Perspective framework.

Chapter 5: This chapter presents a summary of the findings of the previous chapters. It also highlights the limitations of the study and consulates the probability of future studies on black resistance against white hegemony in the United States in the discourse of postcolonial literature.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1.11 Conclusion

In this chapter, the discussion in the previous sections covers the Postcolonial Transformative Resistance Perspective period of African American as the circumstantial of the selected novels. In this discussion, aspects of resistance, hegemony, postcolonial transformation are detected and discussed. The attachment of relevant aims and concepts are also provided to give a better understanding on the analysis of the aspect of Postcolonial Transformative Resistance Perspective as the main concept in the selected works. In addition, it explores the images of transformative resistance by the characters who make black resistance against white hegemony in the United States.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi
05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

CHAPTER 2

LITERATURE REVIEW

PART ONE

2.1 Introduction

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This chapter is divided into two parts. The first part will present a brief review on Richard Wright's background and his experience as an African resistance writer followed by a detailed discussion on previous researches on his literary works. The second part will present the historical background of black African American followed by summaries of the selected texts which are *Native Son* (1940), *Black Boy* (1945), *The Outsider* (1953) and *The Long Dream* (1958).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.2 Richard Wright's Writing Career

This section begins with an overview of Wright's early childhood followed by the emergence of his talent for writing fiction, which can lead to a better understanding of Wright's career in writing.

2.2.1 Richard Wright's Background

Richard Wright was born on September 4, 1908, in Roxie, Mississippi in the United States. Richard's father left the family when he was six years old, and he did not see him for 25 years. In 1916 his mother Ella moved with Richard and his younger brother to live with her sister Maggie (Wilson, 1999) and her husband Silas Hoskins (born 1882) in Elaine, Arkansas. This was also in the area of the Mississippi Delta and former cotton plantations. Richard Wrights was forced to flee after Silas Hoskins disappeared, reportedly killed by a white man who coveted his successful saloon business after his mother became incapacitated by a stroke, Richard was separated from his younger brother and lived briefly with another uncle.

At the age of 12, he had not yet had a single complete year of schooling. Soon Richard and his mother moved to the home of his maternal grandmother in the state capital, Jackson, Mississippi, where he lived from early 1920 until late 1925. There, he was finally able to attend school regularly. After a year, at the age of 13 he entered the Jim Hill public

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

school, where he was promoted to sixth grade after only two weeks. In his grandparents' pious, Seventh - day Adventist household, Richard felt stifled by his aunt and grandmother, who tried to force him to pray so that he might find God.

At the age of 15, he was educated in Lanier High School, Howe Institute, while in eighth grade, Wright published his first story, *The Voodoo of Hell's Half-Acre*, in the local Black newspaper Southern Register. No copies survive. Wright was an American author of novels, short stories, poems, and non-fiction: *Native Son* (1940), *Black Boy* (1945), *The Outsider* (1953) and *The Long Dream* (1958). Much of his literature concerns the themes of racial, especially related to the plight of African Americans during the late 19th to the middle of the 20th centuries, who suffered discrimination and violence in the South and the North. Literary critics believe his work helped change race relations in the United States in the middle of the 20th century.

2.2.2 Previous Research on Richard Wright's Works

Most prior academic studies on black American literature particularly in Wright's narratives tend to focus more on his historical heritage, as his works focus on "the moral psychological dilemma of current African intellectuals, most of whom go through painful procedure of Westernization in order to recognize themselves (Nakamura, 2014). The depiction of black American in his fiction is almost initiated by the United States environment as part of the grand-scale demographic society. Nevertheless, Wright's

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

fiction also shows that these images of black American "belong to a multi-faceted past that predates the intrusion of Western powers" (Falk, 2007, p. 25).

This concern asserts that the history of his cultural experience is the central focus in Wright's writings, which produces clues of the social instability and multiple overlapping identities that are representative of the characteristics of black American communities. He only depicts the estrangement that affects the unstable society, the ending of a complex interaction of competing and converging codes, and expectations that build up African social reality (Falk, 2007).

Wright's fiction, as studies indicate, also examines the ambiguities and the distinctions of these aspects as his characters are 'apathies' i.e. not at home anywhere; their rootless state is a result of a complex and incompatible overlap between ideas such as geographical home, cultural identity and social collective belonging (Lewis, 1999). Consequently, it seems that Wright's works represent nothing in particular of his identity and belonging simply for the fusion of both cultural belonging and identity. In this respect, Wright's *Native Son* in 1940, *Black Boy* in 1945 and then *The Long Dream* scrutinize the tragic portrayal of the blacks' cause of hate and fearing relation to the white man of the Deep South in this context. The current concern with regards to Wright's novels in which the previous reading does not set out will scrutinize the synthesis of black resistance and white hegemony on the black protagonist's sense-of-self. Based on the discussion above, Wright's novels, *Native Son* (1940), *Black Boy* (1945), *The Outsider* (1953) and *The Long Dream* (1958) depict the complicated integration of social codes, emotions, and narratives

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

that constitute transformation aspects construction of black resistance in fiction vis-à-vis postcolonial perspective.

Richard Wright is one of the Americans in Literature whose affiliation with socialism helped to describe him as a writer and as a person. Thus, the inspiration behind his accomplishments in literature and their impact on his contemporaries can be assumed by tracing two of the most central themes in his life; identity and socialism. The evolution of Wright's relationship with socialism was in order to better understand the author and his best-known works in their political and social context. In a nut shell, this context helps to understand the cultural and social effects of socialist ideology in the United States particularly after the First World War (Gómez, 2015). The current study will pay particular attention to the impacts of being a black American in the United States as well as the consequences that follow the postcolonial transformative resistance perspective.

Gómez (2015) argues that the life and works of Richard Wright offer a distinctive view of the significant role that socialist ideology used in the life of several African Americans before the Second World War. Through his novels, poems, and short stories, which are in various ways an "extension of the author's struggles and evolving beliefs" (Gómez, 2015, p. 33), Wright works through various challenges and hopes that derived from seeing socialist ideology as an imaginable ally in the search for racial equality particularly in the United States. It is contended that the manifestations of the themes of conflict and themes of transition exist in Wright's work, and his representation of the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

overlapping conscious issues portrays the black resistance against the white hegemony which predominate the issues of postcolonial transformative resistance perspective.

Wright's literature expresses his existentialist thoughts about the struggle of sustaining significant human relations in an extremely separating modern world. These features are touched in *Black Boy* or *The Outsider* as the strategic aspect of his 1930s fiction as well. Such representations propose a binary resistance between communist prejudice and deep personal psychological analysis that generalizes Wright himself and the dialectical dealings between individualism and collectively that he was at efforts to come out.

One of the aspects of resistance is the cultural resistance context mostly used in Post-Colonial literature. Richard Wright, like other Post-Colonial authors, used this method by assuming that writing creates acts of resistance that exposes the cultural norms and dualistic thought based on the colonial narrative and deliver an alternative interpretation from colonial authority. On the other hand, resistance has been used as the opposition in context. Based on binary religious beliefs such as good and evil framework, this method encounters the social-material associations formed by colonial variance.

Wright created the character of *Bigger* as a colonized native involved in the struggle for freedom and self-definition. According to the theory of blackness against whiteness by Cusick (2007), there is native's psychological need to face white people as an equal. This matter needs to challenge practice of the white man's tools of domination and the skill to

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

find a chosen innocent enemy alongside whom all the violently encouraged by the cruel structure is focused.

This performance, as Fanon (1952) illuminates, lets the native to reject the white man as the actual source of his depression and to find victims between his own kinds. In this case, the black individual creates a psychological barrier which lets him to strengthen his resistance to whiteness. Indeed, the black man can resist the white idea that identity and politics in the United States could not make one become independent. Though the temptations of whiteness often push the black man in the direction of whiteness and therefore, the policy of identity in the United States are initiated upon two polar contraries of integration and resistance (Rosenberg, 2012).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright tried to show African-American resistance against white hegemony in the character of Bigger Thomas in *Native Son*. The *Bigger Thomas* character portrays the atmosphere of Wright's personal experiences witnessing African-American in real-life reflection on social effects of racism. Jim Crow laws in the American South clarify the racial segregation role in restricting the possibility of African Americans to access the social rights such as using public transportation.

Actually, Jim Crow laws perform and condition the personal character of Bigger. By defining some of the actions of Bigger's violence, there are some of the points that come from methods that demonstrate Wright's writing through the framework presented

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

by Post-Colonial theories. Wright clarified that Bigger's violence came from his inner location of the social restrictions in upholding Jim Crowism (Mehervand, 2009).

Wright was a writer whose philosophical views saturated his words. According to Hayes (2012) he was a 'towering figure in twentieth-century Africana literary, philosophical, and political thought' (p. 47). Hayes states that Wright was on a mission to "extirpate the root motives that underlie' both 'Western civilization's violent anti-Black racism and Black peoples' struggle for meaning and liberation in an absurd world" (p. 47).

According to Hayes (2012) Wright's work:

> … forced white America to confront the absolute evils of racist oppression, economic exploitation, and cultural domination. Wright put forward ideas that were controversial and thought-provoking as he fearlessly sought to expose white people's "perpetual war against the human dignity of Black people—a war of which most white people had kept themselves blithely unaware" (Delbanco, 1996, p. 193). Therefore, it can arguably be said that Wright helped to shape the Black American literary tradition of the twentieth century (p. 48).

Wright was concerned with justice, but not only at a local level. In his search for understanding, he became a well-read scholar who looked into many places in trying to understand racism, brutality and injustice – including the writings of Black and Third World intellectuals.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Rampersad (1993) in his introduction to *Native Son* refers the reader to the opening lines: Brrrrrriiiii! An alarm clock clanged in the dark and silent room. A bed spring creaked. A woman's voice sang out impatiently. 'Bigger, shut that thing off!'.

According to Rampersad (1993) it is in these lines that Wright is making an "urgent call in 1940 to America to awaken from its self-induced slumber about the reality of race relations in the nation" (p. 1). Rampersad (1993) stated that Wright insisted America was in such 'grave danger' that it might be destroyed if it didn't wake up. He said *Native Son* was written to be 'America's guide in confronting this danger'.

In his introduction Rampersad (1993) states that Wright fully understood the radical nature of his message and that *Native Son was* "like no other book in the history of African American literature" (p. 2).

Waligora-Davis in her 2011 essay writes about the complex nature of violence and blame in America. In her account of the afraid white woman surprising four black men, then calling out to her companion Jim who answers her call with a rifle, she refers to the shared innocence of the black men and 'the disproportionate and violent response of white supremacists to blackness'.

Waligora-Davis (ibid) refers to Wrights, 'How Bigger Was Born' and his well-known passage where he explains that: 'The birth of Bigger Thomas goes back to my childhood, and there was not just one Bigger, but many of them, more than I could count

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

and more than you suspect'. This is just one example she uses to support her claim that Wright used (with effect) his experiences and position as a 'black man' to push his points.

Waligora-Davis in her essay (2011) explains that "*Native Son* with its expose of white injustice must have been what many Americans were looking for – it sold 250,000 copies in its first month" (p. 321). She states that Wright sought to raise social consciousness and that he successfully did this by engaging "the effects of being denied access to social spaces and its privileges, and of being part of a community historically represented as deviant and dangerous" (p. 321).

According to critics, the impact of Wright's works on the reader varies. For example, Miller states that *The Outsider*, after an opening ninety or so pages that are everything one could want in a story with ideas crackling and humming beneath concrete characters, then falls apart (Miller). Miller goes on to argue that the novel regresses into 'tedious speeches' and dialogue, clearly emphasizing that it is in the action and events that Wright best portrays his ideas. However, it should be kept in mind that *The Outsider* was Wright's first book to receive overwhelmingly negative reviews. This may be the case with *The Outsider*, but not with *Native Son*, where it is believed that metaphor, couched in events rather than, but also sometimes in, introspection, is what etches the book into the readers' minds.

When *The Outsider* was first published (1953) twelve years after his first significant book, Wright had left Marxism and was involved in existentialism, and held less hope for

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

social change that he had held previously. This existentialism – and for Wright it may have been as aspect of what is known as 'Black existentialism' (a branch of Africana philosophy) – stems from the traumatic experience of being Black in a white world.

In Karolides, Bald and Sova 120 Banned Books (2011), it is stated that, "Wright's childhood was one of trauma and indignity, narrowness and poverty" (p. 22) and a sense of abandonment (p. 23). His own circumstances clearly influenced his writings, which were honest and brutal. Yet the response from bureaucracy at the time was vicious.

Karolides, Bald & Sova (2011) has much to say about Wright and the response to his writings. And in what better way than in his book, 120 Banned Books Wright's book *Black Boy* was banned (Karolides, Bald & Sova, 2011, p. 25) in some parts of the United States from 1974. It was removed from shelves and reading lists in schools and many legal and other debates ensued. In congress it was claimed that the book, "…built fabulous lies about the South. The purpose of the book was to plant seeds of hate and devilment in the minds of every American". And that it "came from a Negro from whom one could not expect better", and "teaches blacks to hate whites" (Karolides, Bald & Sova, 2011, pp. 25-26).

Wright certainly stirred up the American public with *Black Boy*. But not only the public, the authorities too. It went beyond the school's system. Between the writing of *Native Son* (1940) and *Black Boy* (1945), Wright was targeted by the Federal Beurew of Investigation (FBI) about his affiliation and activities with the Communist Party

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

(Karolides, Bald & Sova, 2011, p. 25). His neighbours had been questioned (ibid.). There is little doubt that this stemmed from his publication of *Native Son*. Then in the 1950's when *Native Son* (1953) and *The Long Dream* (1958) were published, it was stated by the House Un-American Activities Committee that "his work should have been withdrawn from U.S. libraries overseas" (ibid).

So, the governing authorities were stirred by Wright. Their response was to ban him from schools and libraries. There was obviously interest by the public in his writings, but due to negative interest even his publishers held back and banned the books in some ways. When *Black Boy*, originally titles *American Hunger*, was initially accepted by Harper and Row, his editor told him that the book would be divided into sections – that his experiences in the south would be published separately from his experiences in the north (including Chicago and New York) (Karolides, Bald & Sova, 2011, p. 25).

His biographer, Constance Webb, said a bit about this (ibid, p. 25) explaining of Wright that subsequently he felt "in his whole being that his book was being censored in some way"' (ibid).

Karolides, Bald and Sova article in 120 Banned Books (2011) is quite informative:

> At the time of publication, despite [*Native Son*] being a Book-of-the-Month Club selection and achieving both broad readership and significant acclaim in reviews, Mississippi banned it; Senator Theodore Bilbo of Mississippi condemned the book

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> and its author in Congress: Black Boy should be taken off the shelves of stores; sales should be stopped; it was a damnable lie, from beginning to end; it built fabulous lies about the South. The purpose of the book was to plant seeds of hate and devilment in the minds of every American. It was the dirtiest, filthiest, most obscene, filthy and dirty, and came from a Negro from whom one could not expect better (p. 25).

Karolides, Bald and Sova (2011) explains that in the years following its publication in 1945, Wright's autobiographical *Black Boy* was controversial in school districts in all regions of the United States.

- In a 1963 school censorship survey of Wisconsin, *Black Boy* was removed for being unsuitable for high school students.
- In a 1966 national survey reported the book was said to be obscene and to teach blacks to hate whites.
- In 1972, parents in Michigan objected to the book's 'sexual overtones' and claimed it was unsuitable for impressionable sophomores. Therefore, it was removed from the classroom.
- It was banned in Baltimore in 1974.
- In 1975, the book was removed from Tennessee schools for being obscene, instigating hatred between races, and encouraging immorality.
- In other states it was monitored in order to safeguard "traditional Judeo-Christian values" (Karolides, Bald & Sova, 2011, pp. 25-26).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Not everyone accepted these bans. Clearly there were many objections and in 1978 the Anaheim (California) Secondary Teachers Association charged the Anaheim Union High School Board of Trustees with outrageously banning thousands of English texts (more than half of the available reading material) from English classrooms. *Black Boy* was one of these banned books, and teachers were cautioned not to "provide the books for supplemental reading or to discuss the books with students" (p. 26) and that they "risked dismissal if they taught any of the banned books. Consequently, there was a 'recall campaign' and the trustees behind the bans were removed" (ibid).

In September 1987, Nebraska governor Kay Orr was behind a move to remove *Black Boy* for having an "corruptive obscene nature" (involving profanities and 'incidents of violence') (ibid). Further to this, other examples of banning *Black Boy* included:

> Objectionable language was the basis for challenges in California (1977) and New York (1983); both failed. In Oxford, North Carolina (1994), objections focused on 'Filthy words', 'lustful talk', and 'immoral sex'; 'the putting down of ALL kinds of people: the boy's family, the white people, the Jew, the church, the church school and even his friends'. Also, in 1994, a complaint in Fillmore, California, pointed to violence the killing of a kitten — and profanity; the parent stated that the book is 'not conducive to teaching what civilized people are supposed to behave like'.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The autobiography was also challenged in Round Rock, Texas, in 1996, for graphically describing three beating deaths and for having been 'written while the author was a member of the Communist Party'. The charges against the book in Jacksonville, Florida, in 1997, were made by a minister complainant, who alleged the book was profane, could stir up racial animosity, and was not appropriate for children; he urged the school board to ban the book and to fire the teacher who had assigned it (Karolides, Bald & Sova, 2011, p. 27).

In other cases, the book was removed from Island Trees (New York) Union Free District junior and senior high school libraries in 1976, as well as from some classrooms, for being anti-American, anti-Christian and/or anti-Semitic. The local teachers' union filed a complaint about this 'alleging a violation of the provisions of academic freedom' in their union contract, and a group of residents also objected. A group of five students also objected to the censorship of *Black Boy* and took the school board to court. However, the ruling on August 1979 (Pico board of Education) favoured the school board (p. 28). On appeal, this was followed by a Supreme Court decision which found that 'the First Amendment rights of the students had been violated and the criteria for the removal of the books were too general and overbroad'.

The Supreme Court justices, sharply divided in a 5-4 decision (Board of Education, Island Trees Union Free School District v. Pico), upheld the appeals court. The Supreme Court mandated further trial proceedings to determine the underlying motivations of the school board (Karolides, Bald & Sova, 2011, pp. 28-29).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Just the fact that Wright had so many critics been an indication that he stirred a response in his readers. However, the fact that most of these critics were 'White' Americans indicates a need to go further and apply sociocultural theory to what happened. Wright wrote about wrongs. Most of these wrongs were perpetuated by White Americans who saw the Black American as inferior and less deserving. It seems to be primarily these White Americans – many from privileged backgrounds and almost all taught that they were superior to the 'Negro' – who became Wright's critics.

Theresa Drew Hayman in her 1976 PhD thesis – Alienation in the Life and Works of Richard Wright – is one researcher who drew attention to this.

Three times within this century, writing by Negroes has been done nearly to death: once by indifference, once by opposition, and once by the enthusiasm of misguided friends (Redding, 1966). Perhaps no black author's fate better illustrates this lament than that of Richard Wright. Less than three months after Wright's untimely death, Howe (1961) author of some of the most provocative criticism of Wright, wrote, 'It is hard to suppose that he [Wright] will ever be regarded as a writer of the first rank, for his faults are grave and obvious (Howe, 1961). Yet Howe also expressed an enthusiasm that provoked his now famous exchange with Ralph Ellison (Howe, 1961) by calling the works of Wright 'one of the great American testaments' and by bemoaning Wright's neglect by 'serious literary persons'.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Contrary to this is Redding (1966) in 'The Negro Writer and American Literature', in Anger and Beyond: The Negro Writer in the United States, ed. by Herbert Hill (New York: Harper and Row, 1966, p. 3), and Howe (1961), 'Richard Wright: A Word of Farewell', New Republic, CXLIV (February 13, 1961, p. 18). These are two authors with research offering interesting viewpoints on the success of Wright in influencing Americans to reconsider racism. Both state that Wright's influence is admirable and much needed, helping to open the eyes of all Americans.

Howe's *Black Boys* and *Native Son* (1963) was a commentary on James Baldwin's criticism of Wright in his essays *Everybody's Protest Novel* (1949). In his essay, 'Many Thousands would always be considered inferior', Howe's (1961) concluding remarks are that 'any view of 20th century American literature which surmounts critical sectarianism will have to give Wright an honoured place'. In the same essay, he further remarks that Wright 'had told his contemporaries a truth so bitter that they paid him the tribute of striving to forget it. Such ambivalence is unfortunately representative of Wright criticism.

Hayman states in her thesis that, "Wright comes to us with a firmly established, yet continually debated reputation as a 'protest novelist', a spokesman for the Black man in America." That his creations are often judged 'by these assumptions and found deficient'. Then she adds that, "If Wright is indeed to be remembered primarily as the founder of the 'Wright school' of fiction, then indifference or mere historical acknowledgement does not seem unfair. If 'Wright's' contribution to the Negro was precisely his fusion of a pronounced racialism with a broader tradition of social protest, then it is understandable

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

that Wright is treated in literary histories more often than he is represented in literary anthologies." (Haymon, 1976.)

Another commentator, Kent (1972) states, "… the term protest covered Richard Wright for thirty years, concealed his depths from us …" (p. 11). Kent (1972) adds that now Wright's 'protest themes' are being recognized as universal.

Bone (1958) adds to this by stating that a presumed lack of universal interest, was often attributed to Wright as proof of his severe limitations. Linking Wright firmly with the protest tradition, Bone (1958) called those disciples of the middle of l940's who stressed social consciousness in their fiction the 'Wright School' (ibid.).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Albarrak (2016) from Damman University in the Kingdom of Saudi Arabia, wrote an informative article entitled *Racial Discrimination and Violence: A Psycho-Social Analysis of Richard Wright's Native Son and The Long Dream*. His Abstract is well-written and informative.

Racial discrimination, the quest for freedom and the struggle for survival are the major aspects of African-American history. From the advent of the seventeenth century up to the twentieth century, African-Americans were exposed to various forms of oppression and discrimination that devastated their psyches and forced them to resort to escape mechanisms necessary for survival. Therefore, African-American writers, among whom Richard Wright (1908-1960) is a leading figure, have always been concerned with

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

pinpointing the African-American predicament within the socio-political context of that history.

The main objective of this paper is to explore Wright's portrayal of the African-American predicament in the first half of the twentieth century and to psychoanalytically examine the impact of racial oppression on African-Americans, especially in *Native Son* (1940) and *The Long Dream* (1958). Set in the North and the South during the 1930s and 1940s, *Native Son* and *The Long Dream*, respectively, strike at the exclusion of African-Americans and their futile hopes of integration. This paper demonstrates that in these two novels, the history of racial oppression produced psychologically disordered African Americans who are chained by the labyrinth of neurotic anxiety, fear, and castration complex. Based on the psychoanalytic criticism which argues that a literary text is an expression of its author's own neuroses, the paper also refers to Wright's autobiography *Black Boy* (1945) in order to prove that Wright's two novels are a portrait of his own life and ideological stances; his characters' ruthless experiences and their reactions in the two novels are simply his own.

This abstract endeavour to clearly state (and describe) the world Wright was writing for. It talks of 'various forms of oppression and discrimination that devastated their psyches and forced them to resort to escape mechanisms necessary for survival'. It also concludes with, 'Wright's two novels are a portrait of his own life and ideological stances; his characters' ruthless experiences and their reactions in the two novels are simply his own'.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Thomson (2012) is a scholar who has written about Richard Wright. In his book the search for black identity and racial consciousness in the novels of James Baldwin and Richard Wright he examines the changing aspects of the American society which has created an intensive identity crisis among Black Americans. In his writings, Nibu states that Black Americans are still very much trying to cope with the memory of the struggle to strike a balance between being black and being an American. They are still grasping for 'emancipation' from a more dominant group identity which is all pervasive, situated in the core of the individual and in the core of their community culture.

Another study, by Ranjitham (2006) – 'Colour and beyond quest for individual voice and racial transcendence in the selected novels of Richard Wright' portrays Richard Wright as a protester against the dehumanizing circumstances that the oppressed black lived under, with the passionate worries he had for the suppressed majority making him known to his readers as 'the man for mankind'.

'*Search for Reintegration of the Excluded Black American in Select Works of Richard Wright'* is a study made by Dorothy (2014) which examines the nature of exclusion felt by black individuals in the American community. Dorothy (2014) sees *Native Son* and *Black Boy* as superb examples of the denunciation of racial discrimination and the social and economic tension which shapes the lives of 'Negroes'. She states that the capitalist system in America intentionally robs the Negro community and keeps them in subjugation in appalling circumstances of agony and discrimination that results in plentiful criminal acts.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In his thesis ‘Fragmentation and identity is a study of selected novels of Richard Wright’, Sultan (2016) examines fragmentation and identity that spread and affected the black people in the early twentieth century. He states that Wright has displayed a universal view in his novels, a view that stems from his accumulated experiences of being black, a Negro and growing up as an American. Sultan’s study reflects the sabotaging effects of racial segregation, crime, political and socioeconomic forces upon the ‘blacks’, and how fragmentation has become a part of black literature.

2.3 Background: Black American

In America, slaves perform all types of jobs within the United States. They work on farms and in the cities or towns at numerous kinds of works whether they were skilled, unskilled or semi-skilled. Thus, the slave labour helps “to build the United States into the great country it is today” (Abd al hakim, 2017, p. 2). Enslaved black labour was essential for the survival of the economies of the European colonial in the Americas from centuries of 16th through the 19th centuries. Many black American slaves took part in the American Revolution in the United States as “many were promised freedom if they lived through the war, others fought in their masters’ places, still others were freed to fight” (Abd al hakim, 2017, p. 2). The American Patent office in the United States refuse to award slaves rights for their inventions because “slaves were not considered as citizens” (Abd al hakim, 2017, p. 3). In 1793 -1836, both freedmen and slaves could gain rights for their inventions. As in 1836, the law was reformed to prevent masters and slaves from locating a patent for the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

"slave's inventions" (Abd al hakim, 2017, p. 3). The slave owners were also banned from receiving a patent. Thomas Jennings was the first black American to obtain a patent in 1826, "for a dry-cleaning process called ―dry scouring" (Abd al hakim, 2017, p. 3).

In this respect, the notion of racism is around the America especially in the South as the Black people were treated offensively. They have no full rights as those white citizens in the country. Based to these facts, many black writers reacted with a set of literary works and used their talents in writing to replicate on their life "American and Caribbean slaves often have been portrayed merely as unskilled agricultural field hands and domestics servants" (Abd al hakim, 2017, p. 1). Hence, they have grasped an artistic level and made creative works. African American literature involves slave narratives and poetry. The Black Arts Movements and Civil Rights played vital roles in the improvement of African American writing. Currently, African American literature establishes a basis in the works of literature of the United States. This study is an attempt to give a clear view to the reader on how Black American literature changed and developed throughout time (Abd al hakim, 2017). In this vain, Derousselle states that the accomplishments of black Americans and their contributions to the society in the United States have been ignored out of most history accounts. Consequently, most black Americans do not know of their influences to history.

In America, specifically in the South, of the United States, African slavery in America is a provocative issue in both society and history. It carries forth feelings of responsibility in people in the West, "whose ancestors hundreds of years ago may have

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

participated in the buying and selling of fellow human beings" (Abd al hakim, 2017, p.2). These historical and social incidents pushed many black Americans to be writers and poets. Thus, their journey dates back from the colonial era until the present, they look for social freedom and justice (Abd al hakim, 2017).

Shahjahan (2011) illustrates literature as a form of resistance which has a vital role in reflecting the feelings and the mood of the society. It is considered to be a widespread sound and current revolutionary means against 'white's offensive behaviour'. This type of literature can be considered as a tool to identify a society. Therefore, African-American writers enlisted literature, novels and poems to show their resistance against the whites, generally through the literature to construct awareness among the societies. The resistance literature helps slaves and blacks in the United States to be more aware about liberties and freedom as their own human rights (Fanon, Sartre & Farrington, 1963). It is contended that the manifestations of the themes of resistance and themes of hegemony exist in Wright's work, and his representation of the overlapping conscious issues portrays the postcolonial transformative resistance perspective. As Milevoj (2015) declares:

> African American literature is still a process of evolution, with its subjects being closely related to the slavery, the struggles and lives of the African Americans through history, race problems, literacy and new forms of verbal expressions. The fact that a lot of texts written have been lost somewhere along the way, presents a challenge, but new acquisitions and insights are constantly (p. 10).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In the 19th century, writers were crucial figures in an era of political and cultural transformation, with emancipation and racial unity being the main themes of own their creations. Thus, their works are considered to be as a way of "rebellion towards those still leaning to slavery and racism" (Milevoj, 2015, p. 11). Therefore, in order to maintain the arguments in this study regarding the theorization's black American resistance in contemporary literature, focus is given on the theme of the postcolonial transformative resistance perspective as the best captured concern of the African American point of view in Wright's fiction.

In terms of emancipation, African Americans are legally banned from higher education as in many states, barred all together from education. There were statutes made, 'the teaching of reading and writing to slaves is a crime'. Accordingly, after emancipation, Black Americans were struggled to educate their children and themselves as well. Black colleges such as Howard, Lincoln, Shaw, Wilberforce, and Morehouse, were established in the years closely after the Civil War. In these institutions most of the black students were educated particularly in the 1960s (Allen, 2015, p. 27).

Huxley (1903) illustrates that education, which he permitted, could enhance only partially the natural deficits of these periods. He concludes that Emancipation can serve to reveal the inferiority of blacks and women; he advocates emancipation even though, in his opinion, women and blacks were unable of realizing its significance. This significant follows as social ethics that "The duty of man is to see that not a grain is piled upon that

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

load beyond what Nature imposes; that injustice is not added to inequality" (Provine, 1986, p. 26).

In the perceptions of scientific racism, Huxley (1903) presents a good example of the interrelationship of masculinist and racialist thought. For instance, blacks were essentially inferior to whites, so women are obviously inferior to men. To put it in another way, the social competition unrestricted by emancipation – "for blacks from slavery, and for women, from restricted participation in work employment and civil life" (Huxley, 1903) while white men would certainly determine their superiority to the detriment of both women and blacks. Hence, in maintaining the arguments in this study regarding the theorizations on issues of postcolonial transformative resistance perspective and black resistance against the white hegemony in contemporary literature, focus is given on the themes of resistance and themes of hegemony on the black American's sense-of-self as the best captured concern in Wright's fiction.

Based on the discussion above, the study of a particular historical periods is constantly a work in progress. In this concern, the black people who started to reiterate their experiences, which eventually turned out to be reconstructions of the history. Both oral and written literature are equally significant. The written literature should not be disregarded as it gives a sense of the culture and a new perception. This significance emphasizes the transition from oral to written literature for the African Americans, is the slave narratives. That is to say, both are important elements of the African American heritage and history. In this research, an attempt is made to show how Wright's talent

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

represents his loyalty to the black resistance and the white hegemony through the lens of a postcolonial transformative resistance perspective.

2.4 The Selection of Texts

The black fictions were mostly historical and very limited until the *Native Son* by Wright was published. The first reason of the considered audience of the fictions was middle-class and modern section of society who have never experienced poverty. Meanwhile, both narrator and audience should be liberated in order to have better mutual understanding. The writing was largely limited at that time to a facade, a distortion of black life.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright started the interactions of anti-alienism with the publication of *Big Boy Leave Home*, a story about a Negro boy's distressing encounter with racism in the South. The racial suspicions imparted in *Big Boy* find a psychopathic passage in *Native Son*, however *The Outsider* appears to go beyond those ridiculous fears by raising logical and rational questions about human liberty. The growth of Wright's heroes from *Big Boy* to Cross Damon echoes severely the moral psychological dilemma of current African intellectuals, most of whom go through painful procedure of Westernization in order to recognize themselves (Nakamura, 2014).

In *Black Boy*, Wright states his deep attention in the various questions of power, authority, and freedom. Like the hero of *The Outsider* (1953), Wright himself had

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

existential desires. If one knows this novel as one section of Wright's logical autobiography, it is easier to recognize why and how he positioned himself in non-fiction literature and why he was so involved by modern psychology in *The Long Dream*. The stories of *Cross Damon* and *Bigger Thomas* allow an illusory similarity to several contemporary cases of violence and crime. There is similarly a visionary note in Wright's creation of the criminal cognizance as intelligent, thoughtful, and transformative.

Whether Wright was investigating the independence movement and African culture in Black Power (1954), writing at which African nations discussed what should be their future in the worldwide in *The Color Curtain* (1956), or investigating the political and religious details of Catholic nation in *Pagan Spain* (1957), Wright was continuously the involved writer, the brother in distress. It is the philosophy of Wright's opinion, his capability to be both victim and asserter that protects his power and is the most continuing value of his literary consequence.

Wright's last novel, The *Long Dream* was published in 1958. He passed away on 1960, after publishing the *Long Dream* of a heart attack in Paris. Whereas there was no evidence of his heart trouble it can be hypothesized he had been murdered. Wright was himself worried about the risk of being murdered as being inspected by Joseph McCarthy in 1953. Merely before his death Wright had received some mysterious phone calls from persons with fake names.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Native Son in 1940, *Black Boy* in 1945 and then *The Long Dream*. These three novels together, demonstrate the tragic portrayal of the blacks' cause of hate and fearing relation to the white man of the Deep South. *Native Son*'s Bigger, murdered a white man; Wright, narrates himself in in Black Boy through a story of a boy growing up in the South and fleeing to false revelations of security in Chicago. And here is the story of Fishbelly, who was with fear and fed hate, found out his father's two-faced flattery behavior when he comes across the white overlords, juggle behind them, as he worked and persuaded his way into riches based on 'houses' maintained by the contributions to the police. He had to cheat and lie; he even had to attend two years' prison judgement, deprived of trial, previously he skipped. And in all that period of time, he could trust only one white man. He runs away to France and *The Long Dream* of fairness his friend Zeke held out to him. It is an influential accusation, terrible and constant, without any hope. It is harsh, violent and unpleasant. It offers no explanations and no attempt for pity. It just positions the case. Whether the people will read, it is left to be seen. Wright states what he has to talk about, with no fear or courtesy.

Black authors, on the other hand, initiate in the imaginary story of Bigger Thomas an instant reality. He became the character that would control their effort for a long time to come. In his, and Wright's, monumental figure, black authors found a reality they could address themselves to. Blacks would realize themselves as the ethical integrity of America after *Native Son*, though none would have such a single-minded attitude to its purpose as Wright. Wright is definitely an American writer who wrote of urban violence with an ease typically found in allegory only.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Naturalism is a writing style that served writers and artists well during the post-Depression America. Certain documents of evidences, the use of authorized language to gather the social attitudes, and the lack of emotional values makes the writing of that time well-known. For a black novelist, it elaborates an idea of race conflict in America, in which all blacks are true and all whites are wrong. The simplicity of this decision took an absolutely documentary form and was consequently all the more disgusting. It does not matter how the blacks are immoral in their personal activities or white people are innocent; they are continuously right. They might be substances of reasonable revenge. His black characters, regularly through a revelatory involvement of racist violence, are made aware of their position as outsiders. There is no passionate shading and one must understand the burdened blacks and despise the unkindness of the whites. While Wright familiarizes sympathetic white Communists in two books, they are not authentic and the ideal of multi-ethnic support is challenged by his graphical representations of racist violence committed by whites.

Richard Wright has written five texts in which the first one was *Native Son* (1940), while the other four are *Black Boy* (1945), *The Outsider* (1953), Uncle Tom's Children (1938) and *the Long Dream* (1958) tell of the black Africans' experiences in contemporary America from various perspectives. This research will examine five of Wright's texts of which the description for each is presented in the following subsections.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.4.1 *Uncle Tom's Children* (1938)

Richard Wright's has begun his writing career with the publication of a collection of short stories, *Uncle Tom's Children* (1938). *Uncle Tom's Children* is a work made up of six different parts that contain a non-fiction opening story followed by five fictional ones. *The Ethics of Jim Crow* defines Wright's personal experiences in growing up. The story starts with racism, once his effort to play a war game with white children turns unpleasant, and follows his experiences with the difficulties of being black in the South over his youth and adulthood. It defines his encounter with discrimination at his first job. He was beaten up by his colleagues because he wanted to learn the job skills, while he was working in an optic shop. They didn't want him to improve and develop his skills. Wright was also attacked by white youths and discovered the many pretences of white prejudice against blacks. These actions controlled black men from being permitted to work around naked white prostitutes and pretending to not see anything.

Whites have unequal sex with black servants, and yet any sexual relations between a white woman and black man, even a whore, causes death or castration to the black man. Wright similarly explores into the more delicate humiliation characteristics in the *Jim Crow* law, like not able to say thank you to a white man, in case he takes it as a statement of equality.

Richard's movement to the South in *Black Boy* is an allegory of the turning point in the history of black literature and his own life. Much of the subjects of his life history is

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

gathered in the *Ethics of Living Jim Crow*, the essay that defines with terrible honesty the special effects of the social order on black people. No one had earlier written of this theme as he did, and, so, the theme had a revolutionary value. Wright described in what way it is needed for people living in a society created on free originality and individualism to have education in one's own individual values and free right of entry to the surrounding people. Lacking those potentials, and history of free choice, black Americans are enforced to continue in close-knit, pre-individualistic sets. There, the opportunity of survival is even better than it would be if every person is frustrated to make it on his own.

Wright's improved his writing style by reading so many books. He wrote after reading the books. However, his white employer said to him that you never can be a writer when he was only fourteen. The fact that Wright finally began to be a great writer regardless of such preventions is the best example of Wright's personal resistance of *Jim Crowism*. In the final discussion of this chapter, it will be said that *Uncle Tom's Children* can be counted as Post-Colonial because it defines African-American people's efforts to achieve self-liberation in spite of the forces accused against them. However, Wright's form in *Uncle Tom's Children* is similarly precious by his increasing persistence. Wright's direct narration highlights his message, and like other popular novelists, Wright breaks from the distrustful determinism of naturalism by idealizing some characters and associate their heroic resistance to repression with an essential hope for melioration. *Uncle Tom's Children* written by Richard Wright with novels (1938) and six novels (1940) when republished.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Uncle Toms' Children novels are:

a. *The Ethics of Living Jim Crow*

b. *Big Boy Leaves Home*

c. *Down by the Riverside*

d. *Long Black Song*

e. *Fire and Cloud*

f. *Bright and Morning Stars*

2.4.1.1 The Ethics of Living Jim Crow

The Ethics of Living Jim Crow is the opening story of the book. It is a non-fiction essay that defines Wright's personal experiences when he was growing up in his knockdown and extremely racist world in the South. Wright narrated that he couldn't play games with white children as a black child, however his peers enjoyed playing. Not only Jim Crow experience increased throughout his adolescence, but they continued all over his adulthood as well. When Jim started working, he experienced much resistance between co-workers and himself, those abused him physically because he was trying to learn skills that would support his job position. The unavailability of housing and jobs beside the poor living conditions caused feelings of disappointment and despair. The goal of escape the South in Wright's period is to escape the everyday embarrassment and loss of self-respect, the fear of illegal execution and the harsh Jim Crow laws.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In this story, like other fictional stories, Wright subjects the dissimulation in social models regarding the ethnic differences of black and white that are recognized to destroy the self-esteem of and enforce the difference against people of colour. The fundamental aim is to question the limitations of the black involvement as inflicted by the *Jim Crow laws*, and in the meantime to search what one is made of. In this story, Wright preface to *Uncle Tom Children,* his insistence on the position and role selected for black people. The social codes simulated many aspects of their lives from the rule of their language, gestures, eye contacts and to personal motivations as can be understood Wright's various narrations, what he calls his Jim Crow education.

A non-fictional genre is allocated into nine lessons that Wright developed based on his involvement and experiences in the Jim Crow South. He tried to change white America's racist manners by using these lessons. The lessons focus on different aspects of the dehumanizing consequence of Jim Crow duties on African Americans such as the punishment method that black women use to keep their children, the black peoples' compliant responses, the requirement of African Americans' following the harsh social behaviour in their dialogues with white Southerners, and the powerlessness of white regulations and the police to defend poor black women against rape. Wright's failure to do anything about the oppression that was happening in the hotel when he was employed as a bellman motivated him to decide to resist against deception, as did his aspiration to use the library services in the South. Additionally, he found that ingenious tactics were compulsory of blacks if they were to evade having to practice duties and compulsory behaviour like removing their hats in front of white Southerners in the lifts.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright's motivation of writing the Jim Crow Laws was making the white readers aware about the personal humiliations suffered by African-Americans as an effect through Jim Crow laws and customs and launch words in the novel in order to provoke whites to the fact that the Negros are present in the world as humans. Wright's other 'lesson', as drawn in *The Ethics of Living Jim Crow*: A Non-fictional Sketch, clarifies more disclosure of how white's hegemony was sustained by the law enforcement agency while they resort to violence.

2.4.1.2 *Big Boy Leaves Home*

Big Boy is a teenage boy who is the main character in *Big Boy Leaves Home*. The story is about the unlucky incidence with whites that happened to him and his friends. They heard a white woman asking for help while they were swimming in a white property. At the same time the white lady's fiancé started shooting with his rifle and murdered two of his friends, Buck and Lester. In revenge Big Boy grabbed the gun and killed the white man and run with his friend, Bobo. He has to be hidden all night and his family planned to help him to escape. He spends the night in hillside, hidden in a kiln and then travels to Chicago with a black truck driver in the morning. While Big Boy was hiding in the kiln, he saw a mob tarring, feathering and burning alive his friend Bobo, who was coming to join him. There was a dog that caused him fear and he crouched all the night to avoid being sniffed by the dog. In the morning he met the driver and escaped, he was the only survivor of a group of friends of four.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.4.1.3 *Down by The Riverside*

A farmer named Mann is the main character of *Down by the Riverside* who must get his family to safety in the hills, but he did not have a boat to protect them from the danger of a major flood. His wife named Lulu, was pregnant and however it was the time for baby to be born but she couldn't deliver for several days. He had to get his wife to hospital. Mann asked his cousin Bob to sell the donkey to get money and buy a boy. Bob came back with fifteen dollars of sold donkey and a stolen boat. He must pass the town with the boat to reach to the hospital and the boat was very noticeable. He took his family with him in the white boat and he asked for help at the first house he reach. By chance, it was the Heartfield's house, the white man who was the main owner of the boat. Heartfield started shooting immediately once he saw them. In front of the Heartfield's eyes, whom witnesses from the window, Mann turned on his gun and killed him.

Mann reached the hospital when his wife had a miscarriage and the baby died. Armed forces took away Peewee and Grannie in the hills to be secured. Mann had to work on the failing levee. But the levee broke down, and Mann must go back to the hospital, where he made a hole in the ceiling bravely allowing the hospital to be empty. Mann and another black man, Brinkley, were asked to turn at the edge of town, to rescue a family who were the Hartfield's. The boy inside the house recognized Mann. He wanted to kill him but was stopped as the house was full of water with rising floodwaters. Mann took him and his mother and sister to dry land. He couldn't find his family there and the white boy

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

recognized Mann as the murderer of his father. Soldiers guided Mann towards their camp. Mann found himself doomed, he runs, and the military shot him dead beside the river.

2.4.1.4 *Long Black Song*

Long Black Song narrates the story of a black lady named Sarah and her husband Silas, a black man. The story begins while she was waiting for her husband to go back home from selling his crops harvested from their solitary farm. Sarah also had to take care of her baby, Ruth. Sarah had dreamt about another man, Tom. She was not sure that she loved Silas. Tom is a white salesman who was trying to sell a record player to Sarah. Tom tried to seduce Sarah through their conversation and finally their meeting ended in sex. Tom left the record player with Sarah and told her he would try to come back in the morning and assured her husband to purchase it.

Silas came back, saw the record player and accused Sarah of being unfaithful. He expelled her from the house in anger, beating her as she went off. Silas hated white persons and tried hard for ten years to buy a farm and being self-employed. Silas shot the white man when he returned to sell the record player as he had slept with Sarah. As Silas demonstrated that he didn't want him to die, but necessity for the reason that he couldn't be free in a white man's world. Sarah took Ruth and escaped into the hills, where she noticed that Silas had a gunfight with the white population that came to get him. He died

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

when they burnt the house and the area around him but he did not make a sound as it fell on him.

2.4.1.5 *Fire and Cloud*

Taylor is a preacher that tried to save the people from discrimination and starvation. He is the major character in the *Fire and Cloud* story. The white authority refused to provide food and Taylor goes back to church emptyhanded. Taylor was talking with communities about a demonstration. He also had been talking with police and mayor. He had a history with the mayor who helped him in exchange for his obtaining peace and order between the black communities. But if the mayor followed the communists, Taylor would face the problem. Foremost Taylor discussed with the communists, who tried to persuade him to join them. Taylor didn't give them clear answers. Then he talked to the police chief and mayor. They tried to influence him not to march with the communists. For a second time, Taylor was unclear on what he wanted to do. He effectively got both groups out of the church without their paths crossing.

Taylor went out of the church and there was a car, he tried to see who was in the car and then he faced with some white men. Those men beat him and threw him in the back, taking him to a forest. There, they beat him hard and made him perform the Lord's Prayer, in a move planned to keep him from marching. Taylor must walk back over a white area, where a cop stopped him but did not catch him. Once he was home, Taylor understood

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

that this whipping connected him rightly to the pain of his people, and he said to his son that it was necessary for the march to go on. The allegory of beating and whipping described the pain of black people's lives and their starvation. Taylor found that many of his audience had been beaten through the night. He guided them in the march over the town. He understood that together, the pain of his being whipped and the power of the gathered marchers, white and black people in one mob, are a symbol from God. The whipping was the fire, and the mob was the cloud of the fire and the cloud God used to lead the Hebrews to the Promised Land.

2.4.1.6 *Bright and Morning Star*

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Bright and Morning Star distresses an old lady, Sue, whose sons Johnny and Sug were communist party coordinators. Sug, one of them, had previously been confined for this and did not act in the story. Sue waited for the other son, to reach home after the story began. However, she was not a Christian, had faith in a communist visualization of the human matters, Sue was singing an old song as she waited. A white associated communist, Reva, the daughter of a chief coordinator, Lem, stopped by to tell Sue that the sheriff had revealed strategies for a gathering at Lem's and that the friends must be told or they would be arrested. Somebody in the group had become a spy. Reva left, and Johnny-Boy came home and they talked over her suspicion of white fellow-communists. At that time, she sent him out to inform the buddies not to go to Lem's for the meeting. The sheriff showed up at Sue looking for Johnny. The sheriff threatened Johnny, speaking that if she did not

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

get him to conversation, she must take a sheet to get his body. Sue said disobediently to the sheriff, who smacked her about but started to leave. At that point Sue screamed to him from the door, and he returned, this time whipping her seriously. In her declining state, she told the buddie's names to Booker, a white communalist who was truly the sheriff's informer. Sue understood that she was the only one left who could be apart from the comrades, and she committed herself totally to this duty. Memorizing the sheriff's arguments, she wrapped a gun in a white sheet. She went into the forests till she found the sheriff, who had arrested Johnny-Boy. The sheriff tormented Johnny-Boy in front of her, but she did not sympathize or try to ask Johnny-Boy to give up. Then Booker showed up, and she shot him through the sheet. The sheriff's men shot first Johnny-Boy and then Sue passed on. As she lied on the ground, she understood she had done to her life and felt satisfied with her determination.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.4.2 *Black Boy* (1945)

Wright's *Black Boy* (1945) is a fiction of faith and willpower. It sets Wright's life raising up as an African-American in Jim Crow South, portraying the economic and social crisis that were stereotypical for African-Americans at the time. It tracks him over his adolescence, experiencing the deprivation and difficulties faced by him and his family. *Black Boy* is a story about the sufferings and difficulties faced by a poor family, and one boy's purpose to escape the jail created by these situations. Away from this, *Black Boy* is a story about a life-long struggle with deprivation. Wright hurt from hunger his whole life,

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

not only for food but also for love, personal recognition, and an accepting of the world around him; but most significantly, Wright had limitless hunger for knowledge. Wright's emotional crisis with hungers started inside his family. His family was never able to prepare everything that a family needed to have, like security, love and acceptance. In fact, most of their connections were the precise opposite of this. The adults in his family often debated with him, and wished to have as little interaction with him as possible.

The title of *Black Boy* gathers the whole pre-individualistic idea or the beliefs of living Jim Crow. Apparently, Wright did not think of himself by means of a black boy. The period of time, is a societal judgment, not only used by white society but took place by the blacks popular in Wright's life. Wright's family knew him bad by means of blackness like a white saw him, because he defined himself as an individual. At the same time, he was seen as a boy, who was standing by to obey orders before any action. The irony of this is that Wright reasonably and obviously never did have a childhood, and touched the life with no fears or responsibility. His compassion to knowledge made him a man virtually at birth. In the pre-individualistic Jim Crow culture, he grew up in Wright was reflected as evil and uncontrollable.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.4.3 Native Son (1940)

Native Son expresses the life of Bigger Thomas, a young black guy living in Chicago in the 1930s. *Native Son* highlights the incidence of a superior effect in the texts than is is seen before. The existence of colonial ideology is developed perceptible in the novels through the use of symbolism and gothic themes and, which represent the development of the scheme in terms of a strict binary of black-against-white and good-against-evil. Whereas this struggle is combined in other such divisions of self-development, it is particular in these texts as Bigger Thomas is given generally pre-defined characters. Instead of coming face to face what he was and recognizing it, they faced the role that culture demanded of them. In effect, the only imaginable consequence of this hard-place best was that his characteristic never expensed to more than a presentation of their strangeness. This consciousness left his ultimate demise deep and unfulfilling. In this way, the Bigger character plays an important role in his environments, which are fatefully accomplishing to everybody but himself.

Bigger abused others since his circumstance was powerless to know them as characters. Bigger's problem from an absurdist perspective in which he challenged to enforce by means of a world that has nothing. By working for the Daltons, miserable fate came into Bigger's life. The Daltons were a rich, white family living on one side of the line of racism. Bigger's job of taking Mary Dalton to a meeting with her Communist lover, Jan Erlone, ended in Bigger carrying a drunken Mary gently to her room. The unexpected entry of Mrs. Dalton caused Bigger to suffocate and panic the daughter, unbeknown to her

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

blind mother. Bigger controlled the situation for a moment by playing dumb, but finally the bones of Mary's body were found in the basement's big furnace.

Before the police could catch him and took him to the court, Bigger escaped and finished up killing his girlfriend, Bessie, to avoid the justice in a courtroom which was affected by mob crime at his supposed rape of a white woman. Whereas his lawyer, Boris Max, attempted to explain Bigger's emotional cut off to the court, the novel finishes with the conspicuous irony that Max and Bigger themselves certainly did not quite accomplish to close this space. Just as Bigger started to comprehend that there was a common interest in maintaining the bond between man and the social order, he was required to settle the injustice of his judgement with his previous philosophy of 'blotting out' the whole thing in the world. Before his death, Bigger was determined that life can be important and meaningful, but unfortunately did not have sufficient time to understand for himself what this greater meaning is.

Native Son is most referred as an illustration of African-American literature that shows naturalism in an urban site. It is regularly criticized for its popular or agitprop plan, though and this is an important part that makes a novel as a social protest. There is a general failure of critics to recognize the worldwide quality of Bigger Thomas' dilemma, and that the novel is less of a cultural, anti-white invective than a psychological writing (Malaibari, 2008). Several critics have made an effort to illuminate Bigger's hostility as restricting from a change in the protagonist's worldview, rather than a direct struggle for expressed power.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.4.4 *The Long Dream* (1958)

The Long Dream is a combination of the bildungsroman and realistic writing or novel of initiation, with focuses on the childhood and adolescence of Rex 'Fishbelly' Tucker. Fishbelly was born in a family of comparative decency and honour but found out that his father's collaboration with the white systems could not protect him from the reality of the Jim Crow, or segregated south. In a series of psychological disclosure and dramatic episodes, Wright demonstrates, through Tyree Tucker and Fishbelly, his idea that the life of a black man is a 'Long Dream'.

The novel starts with a number of experiences from Fishbelly's childhood, the most unforgettable of which was the lynching of his older friend and former mentor Chris Sims. Chris committed the crime of being caught in a hotel room with a white lady. After he was revealed, murdered, and harmed by a white mob, his body was taken to Tyree's memorial home for funeral. Instantly from inspiration for the young Fishbelly, his father took him to the memorial home to show to him the critically crushed face of Chris Sims, as a cautioning and a demonstration of the authority the white world had over the black.

Fishbelly's father, Tyree, was the undertaker for their community. But his increased financial advance suggested other sources of profits. Episodes of Fishbelly at school and with his friends showed the boy's developing consciousness of what Tyree did, with the man's easy disloyalties. The child's first arrest for aggressiveness with his friends on a white

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

man's belongings awoke him to the racial condition as well as to his father's puzzling standing in the white public.

Fishbelly was awaken from the fantasy of a young boy who told his mother to the truths of money, sex, race, subjugation and the essential dishonesty elaborated when a black man chose to remain above the level of oppressed indifference. Wright's last novel is an influential tale of weakness. In fact, power is the subject successively over all of his novels.

2.4.5 The Outsider (1953)

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Cross Damon is a black, intelligent post-office worker in Chicago. Stifled by the middle-class limitations of his family tasks and his job, Damon, who had advanced his ideas by interpretation of existential idea, desired to create an absolute and more reliable life for himself. A tunnel accident in which he was thought to have died offered him with the chance to abandon his job, family and girlfriend. After killing an innocent man to keep his secret, Damon went to New York to get a new identity, and started a life marked by deception and violence. He killed Herndon and Gil Blount, the local leader of the Communist Party, representing his fight contrary to the also stultifying powers of capitalism and socialism. His concern with Blount's widow was ruined by the trickery that his situation forced on him. In the end, he was gunned down for his unfaithfulness by leaders of the Communist Party. Damon was a philosophical rebel who failed in his power

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

to live realistically; as a substitute, he created his survival based on lies, which led him to play god with other people's lives.

Wright presents a persuasive story of a black man's effort to escape his past and start once again in Harlem. Cross Damon was a man at ease with people and with himself, a man who hungers for peace but who took terror and destruction anywhere he went. *The Outsider* is Wright's second section in a story of epic scopes, a compound master story considered to illustrate American racism in new and ugly positions. In fact, Wright's creative writing was following his opinions on the problems of racism. *The Outsider* is a 'novel of thoughts' in which he tried to explain, and possibly find a solution for, subjects that he saw as greater than racism. He was worried about the risk of identity, expressive action, and success in the modern world, in which judgments of evil and good cannot be made on the base of trust in the existence of excellent being or system concerning the value of humanity.

Wright addressed this matter by embracing the challenge, and offering his analysis of two new lines of thought with which he had newly been engaged: Marxism, as he had saw its repetition in the Communist Party of the United States, and existentialism, in which he had read regularly and which he had talk over in Paris with main existentialist philosophers and authors. Marxism highlights the purpose of history and human lives by economic pressures. Existentialism, though, highlights a person's liberty as a unique value. Both suggest that traditional structures of importance and value that explain the reality of a supreme creator are wrong and inadequate. There is no covenant between god and his

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

creatures, and no divine decision. Wright's plan for inspecting these philosophies, as they would be lived, was to create a hero who had found his whole life worthless and disgusting, but who has influenced the aptitude and knowledge to examine his dilemma and pursue an existential clarification. In one winter of this protagonist's displeasure, he learns lessons about Communism, existentialism, and his own character, and he also acquires an optimistic truth about civilization.

Cross Damon, by means of his name infers, is the picture of a difficult idea. Wright is considered as a man who has been martyred by his Christian pedagogy and by the institutionalization of values according Christian and other Western myths that have been extracted and abolished by industrialism, but also an existentialist man's effort to create a new and free identity just delivers his egoistic force to replace the obsolete Godhead with his own godlike use of power. He is both motivated and enthused to destroy the enemies of human liberty, only to find that the further he fractures them, the more like them he come to be. He was a disgracefully violent murderer who yet can claim to be guiltless of inspirational and so societal responsibility. Paradoxically, he remarked himself as a heroic outsider, only to find that every other considerate person, law enduring or not, is an outsider as well. As characters, these outsiders vary only in as much as the thoughts that they symbolize change. Houston, the area attorney, is an 'ethical criminal' like Cross, but any harshness that he promised was contained by the law. Though Houston positions outside society in his individual and ethical points of view, he indicated to conform to societal laws.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The main subject of *The Outsider* is Cross Damon's quest for liberty: "I wanted to be free to feel what I was worth." However, at the finale of the novel, he confessed that he had exposed 'nothing'. One issue is that Damon's strength to live for himself collided with his simple humanitarian moods.

2.5 Conclusion

This chapter focuses on a review of Wright's works of fiction by concentrating on the depictions of the black resistance and white hegemony and the experience that takes place in the United States. Meanwhile, in the critical readings that have been discussed earlier, Wright's fictional voice as a black resistance writer and his unique awareness to the issues concerning Africa have been identified. He often recounts his personal colonial consciousness of African history which is a vital component in his fiction. Wright bears witness to the black resistance by highlighting the smallest details of African collective culture that he uses as a structure to portray the transformative perspective on black resistance against white hegemony in the United States.

In the analysis of his transformative consciousness in the selected corpus, Wright's correlation to his history will be examined by drawing the expansion using images of his transformative perspective on black resistance against white hegemony throughout his writings. Wright's talent will be shown by representing his attitudes towards black Africans through the lens of resistance that will be discoursed in detail in the next chapters.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

All in all, this pronouncement of Wright's background detects the maturing of black resistance against white hegemony. Wright produces a new horizon for his sense of resistance by using fiction as a form of power. As a matter of fact, Wright is the first African American novelist who acknowledges the transformative perspective on black resistance against white hegemony in the United States through his work of fiction. This makes the gap wider for the current study which is focused on the ways in which Wright has engaged with white hegemony black resistance in his black resistance fiction from the transformative perspective point of view.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi
05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

CHAPTER 2

PART TWO

BLACK AFRICAN TRANSFORMATIVE RESISTANCE

2.1 Introduction

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This part aims to provide a brief review of previous works which have applied resistance as an analytical lens in reading English literature. This part discusses a review of relevant literature that is crucial in building the link between the issues of resistance construction of African American in Wright's fiction visa - transformative resistance perspective of the black resistance against white hegemony. The discussion concentrates generally on three main areas that are related to the topic of the study on African-American - transformative resistance in the context of literature.

As a first step, the current section of study gives a comprehensive description of racism in order to simplify the understanding of the subject. Subsequently, it states the historical circumstance of African slaves in America. Then, it moves from historical

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

circumstance to a literary context in order to show how the commencement of the black America literature is located. Moreover, it attempts to give the altered literary activities of the twentieth century. In fact, colonialism is the same as racism in its most cruel method. It was stated differently in various African colonies but the mutual divider was the line severing Western white race from African black race or the superior from the inferior. In South Africa, this separation was labelled as apartheid to the detriment of the black people in Africa.

African Americans came to the new world as slave labours. They were not only considered as the necessary tools to the economic development of the new colonies, but also the main powers of the old world. Following the colonialism discussions in this chapter, the African-American context in relation to the effect of white hegemony on their people and the matters that are regularly presented in their consciousness which are expressed in their literature will be discussed. The African-American experiences as identified in their literature have been considered as a tool in the analysis of the thesis. Moreover, the principally economic rationalization for American colonization of Africa, the race influence stands out as different. The slave employment as part of colonialism has far-reaching repercussions and ideas among Americans that the blacks were an inferior race. Richard Wright's literature has been considered in this thesis as a tool to analyse colonialism and African-American resistance against white hegemony.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.2 Black American Literature

Throughout the 19th century, the Manifest Destiny ideology became an essential part of the American nationalist movement. This increased the European-American population and their exodus toward the west. After the establishment of the United States of America, its President George Washington and Henry Knox considered the idea of 'civilizing' Native Americans in preparation for hegemony, as the U.S. citizens. Hegemony became a consistent policy of the American administrations. Hegemony means "to absorb immigrants or members of a culturally distinct group into the prevailing culture" (Berkin et al., 2011).

Undoubtedly, European colonialism deeply influenced the original culture of the Native Americans. It actually led to many problems from which the Native American continuously suffered. The domination of Western culture rendered loss of identity and a sense of inferiority. As expressed by Fanon (1952), colonialism was a renunciation of all cultural and historical values of the colonized; a systematic negation of the other person (Fanon, 1952). Moreover, the industrial and materialistic progress, accompanying colonialism, drastically altered the face of native cultures. A large number of Native Americans lived in their societies as hunters who used oral tradition to clarify their histories (Rivkin, 2017).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Overall, relocation accompanied by the federal government's termination policy was an attempt to assimilate the Native Americans and to steal their identity. As a result of being forced to learn the colonizer's language, the Natives fell into a deep identity crisis because they had lost the very essence of their being and were left without a cultural compass to navigate an alien world. Without their tribal language, they were unable to express their ideas and opinions (Abel, 2009).

For Black African Americans worldview, words and imagination have great healing power. Their oral literature is the key to the survival of their culture and spirituality. Through storytelling, tribal people preserve and revere the roots of their cultures. Words relate them to the world that they live in (Abel, 2009). Black Americans live spiritually through the ideology of imagination, but it is not enough to have an ideology within them, they must materialize their ideologies into words, in their own language so that they can live both physically and spiritually.

According to Mail (1989), acculturative stress is caused by forced acculturation, and which has been experienced by Native Americans (Mail). Acculturation is the extent to which an American Indian individual is identified by his/her tribal culture, worldview, and beliefs. This stresses results from assimilating into, and identifying with a different and a more dominant culture. Studies have shown that the more rapid acculturation is, the higher the rate of suicide will be. In relation to this, the current study will show the negative side of assimilation that leads to suicide.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In addition to acculturation stress, 'Deculturation stress' is another factor associated with identity. It is related to the loss and sometimes devaluation of historical traditions. This happens because of integration with dominant and different cultures. 'Deculturation stress' has been addressed in research as a phenomenon referring to unresolved grief and loss (Mail, 1989). In this sense, 'unresolved grief' is significantly related to Black Americans who have experienced long-standing trauma, massive loss of lives, lands, and culture due to European contact and colonization. These factors have directly influenced Black Americans, who inherited the internalized racism that initiated political pressures and boarding school assimilation across generations. Furthermore, these factors contributed to the high rates of suicide, violence, killing, child maltreatment, and other communal problems among Black Americans.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Native American literature has been discussed by Stigter (2005) in his study 'Double- voice and double-consciousness in Native American literature'. He followed the interaction of American literary terms of 'double-voicing' and 'double consciousness'. His study is initiated by revitalization of the colonial contact and ends with works of two Native American contemporary authors of Resistance literature, Leslie Marmon Silko and Thomas King. 'Double-voicing' as a common feature has been preserved in oral tradition by early anthropologists, and then replaced by 'Double-consciousness' as the social conditions after Double-voicing disappeared due to colonial contact. In the mid-twentieth century, Native Americans revitalized their techniques of writing as a part of knowledge revitalization so the 'double-voice' has re-emerged with a bicultural consciousness, which extends 'double-consciousness'. Those authors did not only write for their own Native cultural position, but

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

also as Native minority writing taking place within a dominant Western literary tradition (Stigter, 2005). Native languages and the oral traditions of Native people in America have faced extirpation since colonial contact and the subsequence of assimilation and acculturation was imposed upon them. Native Americans were then not allowed to use their Native languages or practice their oral traditions. Accordingly, these traditions and their stylistic features, one of which was the ‘double-voice’, had disappeared by that time.

Critics agree, despite their disputes, that identity and survival are central themes in Native literature, besides the significant role of storytelling about their survival. Heritage is passed down through the generations via stories and storytelling because it is the heritage that carries in itself the identity of the people. This is clearly indicated in contemporary Natives fiction as shown by (Sandler, 2010 p.4). Sandler’s study examined trauma history and Native American survival through the works of four Native American writers. The current study deals with other selected writer, applying a different theoretical basis and approach. As a result, their works imply such awareness in which they have classified their relation to the majority by imagining a dialogue between native traditions and modern innovative actions. Such awareness has turned into a struggle against the dominance of the white culture.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.3 Resistance and Hegemony in Literature

The term resistance means the oppositional act and the acts of resistance represent notions such as challenging, powerful, indirect, outrageous, remarkable, and moving and violent (Vinthagen & Johansson, 2013). That is, reaction to and mark of the chaos African Americans realized in their cities and regions, the universal community and the United States directed to an importantly charged and multifaceted literature (Jefferess, 2008).

Hence, resistance, is comparatively under the investigation of the field of social science. There are different forms of actions that help in defining the term resistance, for instance, cultural resistance has been used mostly in postcolonial literary studies. Therefore, the authors produce acts of resistance since the explanation of the cultural norms and binary assumes and offers an alternative analysis of colonial power. According to Jeffress (2008), this framework is not completed for post-colonial literature as the cultural resistance fails to transform the social associations of power and keeps the metropole as the normative place point.

Resistance is also defined as oppositionist. This type of resistance is based on the Manichean frame, challenges the social-material dealings which is created by colonial transformation. Resistance creates military fight and organized political against the organization of the colonial economy and colonial law.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Transformative resistance is closely linked to post-colonial theory which fundamentally entails the notions of otherness, hybridity and resistance. The concept of otherness is rather complex to define, but it basically refers to the differences between the dominated and the dominant race in the aspects of culture, religion, politics and geography. Otherness or alterity affects the social and psychical wellbeing of the dominated group. Another lenses that can be used to define otherness is the concept of orientalism. Orientalism is explained by the West using 'the Manichean allegory' whereby the world is divided into two contrasting groups which therefore reduce the people's cultural values (JanMohamed, 1993).

JanMohamed (1993) underlined that where the West is portrayed as orderly, balanced, masculine, and upright, the 0rient then must be unruly, illogical, feminine, and malicious. Additionally, this allegory depicts the colonizers as one strong unit, whilst the colonized as several groups of divided people who have their own respective traditions and values. The labelling and marginalization of the colonized as 'the others', 'black', 'native' or 'coloured' is disparaging for their distinctive identity. Such generalization by the colonizers is their agenda to paint themselves as superior.

Resistance entails public, political and literary acts organized to repel the invaders of a nation and to free its people (Cudjoe, 1980). Resistance is also defined as political, socioeconomic, and cultural struggles against colonizers towards attaining national independence. Cultural resistance is often underpinned by religion or the arts. Socio-economic resistance is demonstrated in the form of suicides, abortions, or sabotage such as

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

in Wright's work via the female character who resorts to committing suicide to show her resistance against the new culture (Chapter Four). Meanwhile, political resistance is demonstrated in the form of insurgencies and rebellions. Cudjoe (1980) points out that these three forms of resistance are vibrant by nature; they do not occur chronologically and could happen simultaneously or consecutively.

The theorization of resistance is still unclear and scarce in post-colonial studies. Ashcroft, Griffths & Tiffin, (2000) contends that resistance must be theorized like other methods of defence. Hence, using Wright's work of literature as a cultural production, resistance is analysed in terms of the direct effect of the colonizing power – culturally, politically and economically – on the African-American people living in the United States.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In addition to the above discussion, literature as a shape of resistance has an essential role in reflecting the feelings and mood of the society. It was a universal effective and sound revolutionary means against white's offensive attitudes (Shahjahan, 2011). This type of literature can be deliberated as a means to know a particular society. African-American writers conscripted poems and literature to express their resistance against whites' hegemony, commonly through the literature to construct awareness among black people. In this vein, the resistance literature (Fanon, Sartre & Farrington, 1963) helped slaves and blacks in the United States to have supplementary awareness about liberties and freedom as their human rights. This seriously put the American whites into anticipation on their behaviour against black people. The resistance in the procedure of literature helped blacks to be more aware of their liberties, freedom and rights (Bekal, 2009).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Historically, resistance, as a notion itself, conveys a primary outline for the critical plan of post-colonialism. Resistance is a frequent term and at least inherent site of much Post-Colonial theory and criticism, mostly for the analysis of the failure, or rescheduling, of liberation in Africa (Jefferess, 2008). With the enormous changes happening in worldwide migration, one subject which continues to attract particular attention is that of migration regulation and its special effects on migrants 'ethnicity (Vasta, 1993). Black African's ethnic identity was regularly under attack from several sectors of the United States.

The Black African people experienced various negative implications due to colonization, including the most serious implications: hegemony, disturbance, and displacement. It is a misconception to say that they did not resist the power that was oppressing them. Just as colonization is an age-old concept, so is resistance. Various resistance attempts against hegemony and hybridity had taken place during post-colonialism. Transformative resistance, as identified in this study, is driven by three factors: hegemony, disturbance, and displacement. This current study puts more emphasis on hegemony as it is the main element of transformative resistance.

Being dehumanized to such low levels, the colonized people were thus alienated, conquered, ruled over and exploited. With such treatments, they too develop the tendency to become like their oppressor. Just as the oppressor habitually sees and treats the oppressed as an animal, the oppressor himself takes on the animalistic features (Zahar, 1974, p. 25).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Kambysellis (1997) observed that colonialism did not only symbolize the struggles of the oppressed natives, but also represented the suppression and annihilation of their land and cultural heritage while being reduced to being called the 'Other'. Although the natives are the rightful owners of the land, the European invaders used intimidation to make them feel undeserving of such property, and hence soon made their move to take over the land (Kambysellis, 1997).

Post-colonial literature feature resistance in refuting any further oppression. The colonizing ideologies are repelled using the language of empire in resistance literature. In other words, the colonized nation is resisting by 'writing back' and divulging on the acts of oppression and racism inflicted upon them by the colonizers or highlighting their own natural "better-ness" for the world to see (Ashcroft, Griffiths & Tiffin, 2000, p. 217).

In support of Ashcroft's views, Jefferess (2008) studied the main ways that resistance has been conceptualized by postcolonial theories; he found that resistance was not the sole response to colonial rule.

Jefferess (2008) examined resistance via the standpoint of subversion or opposition, and subsequently elaborated from there. His aim was to introduce an alternate measure for conceptualizing resistance aptly called 'transformation'. Jefferess viewed resistance as a form of transformation via the restructuring of social connections. He used literature to achieve this in order "to examine the way in which works of literature take part in, and

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

comment upon the cultural framework of storytelling or narrative that informs colonial authority and the ideal of liberation" (Jefferess, 2008, p. 14).

After years of oppression, the Black African people found it necessary to write about the subjugation of their lives, culture and land by the colonizers. It was during the post-colonial era that they began to pursue this uprising via works of literature. With the evolution of post-colonial literature throughout the years, the Black Africans too became engaged in responding to the various economic, social, educational, language, historical and cultural transformations via their writings (Bressler, 1999, p. 238).

Additionally, Wright focuses on the expression of racial legislations in black activism against slavery in the United States and the formation of an anti-Black racism resistance effort. Black resistance plans in the United States, demonstrates how struggles for human rights is a critical part of engaging in the national and international policies of race. Wright found that racism was almost common in the world. However, it is improved by his belief that neo-colonized and colonized societies should depend less on their traditional histories and must remodel themselves after Western consensuses, is obviously stated in his realistic political writings such as *Black Power* (1954), *The Colour Curtain* (1956) and *White Man, Listen!* (1957). Accordingly, Wright would be shocked to understand how coloured Europe has developed after his passing away, but not at the corresponding growth of racism there.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The discussion above elaborates the comprehensive definition of the African American to include the dispersal of Africans resistance both as an outcome of hegemony and of slave trade which is an "imposition of the economic and political rule of alien peoples in Africa" (Baumann, 1997, p. 386). In short, not all African Americans could be subsumed under the concept of African resistance simply because of the study of a chain of reactions to compulsion, to the issues of both economic and political rule in Africa.

Literature of Resistance in its nature is mainly political; writers look at how fake and unfair ideologies and histories are imposed on Native Americans can be resisted (Lawson, 2006). Gerald Vizenor stated that the dominant culture represented by 'stimulation' falsely defines and constructs Native identity which is not a real representation; hence, it must be resisted. Harlow (1987) asserts that resistance is a historical struggle to protect the legitimacy of actual indigenous history and culture that seeks not to be suppressed and erased by colonialism and imperialism. In other words, the colonial discourse seeks to replace the indigenous history and culture by showing the dominance of the conqueror's "culture, history, language, art, political structures, social conventions, and the assertion for the need of the colonized to be 'raised up' through colonial contact" (Ashcroft, Griffiths, and Tiffin, 2000, p. 42).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.4 Racism in the United States

Millions of African-Americans left the cotton grounds of the South and entered the ghettos area of the cities in the North during the black migration in the 1910s. Wright reconceptualises his different novels along with his image of the new world and the complex issues between modernization and tradition in relation to Africa. Through this examination, what will emerge is a way in which they conceptualized the African Diaspora. However, the United States might also be considered as a Post-Colonial country, but it is not because it positions as world power in the political context. It has more to do with its displacement of Native American residents, and its integration of other parts of the globe may know as a system of colonization.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

For that basis, other colonizer countries such as Australia and Canada are sometimes excluded from the Post-Colonial context because of their shorter struggle for liberation, their supporter pre-dispositions toward the mother country which settled them and without the problems of racism or of the status of a foreign language. However, it is arguable that the relationship among the mother countries and colonized countries is often one of boundary to centre, making their understanding appropriate to a superior considerate of colonialism (Malaibari, 2008).

Wright's reconceptualises his different works along with his image of the new world and the complex issues between modernization and tradition in relation to Africa. Through this examination, what will emerge is a way in which they conceptualized the African

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Diaspora. However, the United States might also be considered as a Post-Colonial country, but it is not because its position as the world power in the political context. It has more to do with its displacement of Native American residents, and its integration of other parts of the globe in that may be seen as a system of colonization.

Twelve Million Black Voices is the most advanced theoretical action of the history and situation of African-Americans in Wright's non-fiction work. In his appraisal of the book, Cayton (2015) states it is "more than just description; it is an idea of the history of the Negro in America and an edge of reference for the revision of Negro-white associations in this country. Black-white associations were consequently formed by white authoritarianism and white unkindness, which are both a social legacy of slavery and its philosophy. Thus, it was unavoidable that these two the "world of slaves" and the "world of machines" would find themselves in incompatible conflict.

However, these white leaders diverged, they were yet in concurrence that blacks must either migrate or remain inferior. They were not ready to accept blacks as different residents in the United States. Wright highlights the humiliating socio-psychological significance for blacks living under Jim Crow laws. For example, he laments the need to achieve servility for distress of violent punishment and the want to guide one's behaviour by anticipating what whites will find adequate and non-threatening. These rules created a shameful culture of pretence.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Open protest was to court suffering and death, usually at the hands of poor whites, who usually believed in the philosophy of white supremacy. The fear of the white crowd and the unwillingness to react against injustices towards them cause self-loathing and accusation among blacks. Black religious gatherings mainly talked of hope, comfort and escape under these unfair conditions. It also restrains offense and anger, and its affluences emotional pain. There were various classes of people in the post-slavery US society; there were in fact three classes of whites: the landlords, industrialists and bankers, and poor white workers. The crowds of blacks had to compete with white labours to survive. Economic and political subjection made blacks weak against the abuse from Southern landlords. White landowners influenced poor whites that they were a part of white race intended to rule over darker men, thus discouragement multicultural working-class union and leaving both black and white workers poor and subjugated. Technology in agriculture made farmstead become outdated and caused the day labourer and the migrant to be unemployed. The great immigration was driven by the request for labour in the North, complemented by the black press's classification of the North as a Land of Promise.

But the black refugees weren't prepared for city life in the North. Their relatives were also weak. They still depended deeply on religious ceremonies and delusion of a brighter future. They had no capital or property to talk about. They had inadequate understanding of modern commercial life, with its demanding, cold cash connection. The speed and ethnic variety of city life was unknown. They had no involvement with political or civic administrations besides churches and communal societies. Their characters had

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

been changed by years of slavery and regressive racialized outdated norms, making them uninformed, unexperienced, and dreadful of whites.

In America, the kitchenette and the prison cell serve principally the same purpose. They are tools of subjugation used to isolate and hold a dominated group and, often, to suffering and kill its fellows. Those few blacks with incomes to buy their own households were confronted with discrimination and aggression from white proprietors and residents. When blacks did accomplish to move into white areas, the whites abandoned their homes, which were then sold to blacks by business persons at unfair prices. Preventive contracts were formed in white regions to keep blacks out, compelling most blacks to exist in *Black Belt* kitchenette homes. In these limited black areas, schools were ineffectively supported and public amenities such as rubbish removal, road lights, roadway repair were insufficient. Despite these many restrictions and problems, black men experienced a modernizing acculturation over manufacturing labour.

Wright believed that Marxist theory of psychology is unsuccessful to produce the socio-psychological scopes of historical development. The worker movement wrongly regarded the Negro issue as simply one of economic mistreatment and class struggle. But there are cultural and racial scopes to this matter and some proportions of the problem are unusual to the American context. As stated by Tusler (2016), in the opening article to St. Clair Drake and Horace Cayton's Black Metropolis, Wright appealed that America is separated by 'a war of instincts'. However, it is dedicated to purpose and liberty as worldwide values, but it is loyal to the unreasonable belief in white power over 'inferior'

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

societies. These two urges cannot be reliably settled. This is Gunnar Myrdal's American Dilemma disagreement, which Black Metropolis is said to approve and complement.

The break with the primitive instruction was started by secularization and industrial development, which all but ruined customary kinship unions and religious worldviews. There caused a deep hurt of meaning and determination in life, thus instigating many to still cling to the obsolete and ridiculous values of the feudal past, giving growth to a second war of compulsions. In other words, Americans were separated within themselves since the sense of emotional resonance in their lives is ingrained in the past era of feudalism, which has been creased under the iron controls of modern industrial development and social changes.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.4.1. The Relationship between Hegemony and Racism

Hegemony discusses historical development in which a group of people exercises ethical and intellectual control through society by their constructed rules from people (Kim, 2015). Race and racism in the modern globalized world have been produced by historical powers, especially the United States and its relationship with racism and race that quite resonate in current age (Moss, 2015). In this study, the white hegemony has been considered for discussion. Skin colour is the segregating factor that made whites to force their own rules on the blacks in the United Sates. This concept has empowered specific studies to describe not only the method in which the power of white group in the United States is protected,

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

but how the dominant order can be challenged and opposed through black resistance directed in different cultural systems and performances.

Hegemony is the control over a certain culture by another more powerful culture who forces the subjugated other to assimilate into its own (Fanon, 1952, p. 179). The native intellectual is motivated to emulate the dominant affinities in the literature of the colonizing power, while ignoring his own subjugated cultural traditions. As such, the native intellectual is estranged from his indigenous group because he is more affiliated with the influences of the dominant power masses (Mcleod, 2000, p. 86). Ashcroft (2001) explains: "All the cultures [are] affected by the imperial process from the moment of colonization to the present day" (2001, p. 12). Hence, it can be said that the colonized culture has lost its authenticity and is now only a duplicate of what it once was.

Nevertheless, the native intellectuals specifically the selected writer in this study did not merely sit back and watch the atrocity unfolds. Richard Wright particularly had documented the processes, symptoms and impacts of hegemony and subsequently took numerous measures to transform them into weapons for transformative resistance. Ashcroft (2001) in his work *Post-Colonial Transformation* commented about colonialism and its impacts:

> From the Renaissance to the late nineteenth century, European colonial powers invaded, occupied or annexed a huge area of the globe … plagued by political opposition and by controversy over the morality or even the practicality of colonial

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> occupation [colonialism] advanced so relentlessly that it has come to determine the cultural and political character of the world (p. 1).

This statement referred to the predicament of the black people during Wright's era as well as all colonized people in general, hinting that they were "prevented from becoming what they might have become" and "never allowed to develop into the societies they might have been" (p.1). He describes culture as something indestructible but changeable and refers to cultural change as something positive.

2. 5 Colonialism

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Colonialism is the acquirement of the colonialist, by instinctive power, of additional markets, more resources of manpower and raw material from the societies. The idea of the colonized is not up to the ordinary of the colonizing, and it's the ethical requirement of the colonist to act in order to its development. Those are savages in need of reintegration and education. The colonized country is not able to achieve and run its goals appropriately, and therefore it needs the knowledge and proficiency of the immigrant (Pakri, 2015). Wright wrote about his motivation to study and living of Negros:

> The bleakness of the future affected my will to study. What had I learned so far that would help me to make a living? Nothing. I could be a porter like my father before me, but what else? And the problem of living as a Negro was cold and hard.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The colonized population holds a set of religious principles different and dissenting with those of the colonizer, and therefore, it is God's given responsibility of the colonizer to carry those lost people to the right pathway. The colonized society poses risky threat to themselves and to the sophisticated world if left alone, and so it is in the interest of the civilized world to take those people under their control. As an author of non-fiction and fiction, Wright practically single-handed formed new, advanced, and positive images of black people that confronted traditional prejudiced labels. Wright obtained a permanent residence in Paris after World War II. Wright arose as the main black well-informed fighter who was determined by the pursuit to protect black humanity in contradiction of the cultural control of white supremacist ideas and practices.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The white Europeans stated daringly into the so-called under-developed countries in Asia and Africa dominated a lot of geographical places there. They controlled the natives and enforced their will power at most on them. They degraded the natives' language and cultures, stole the natives' wealth and established their instructions based on colonizers' rules.

Colonialism and its values by the time of Richard Wright constitutes *Black Power*, his disruption from communism would look to be completed. Wright states that he rejects the principles of colonialism that does not respect personal freedom. Colonialism, at its best, is the understanding of Western principles in the United States, mainly its standards of justice, which the Western world has typically unrestricted and never reliably

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

experienced. Then socialism also regularly transfers into nothing more than the will to authority. He continues to use Marxist analysis to interpret modern history and Africa's place within it, but he no longer wants to be understood as endorsing Marxist practical philosophy. Really, as with his action of the Negro in America in *Million Black Voices*, Wright takes up the circumstance of colonized societies of the 'Third World'.

For Wright, colonialism is, in principle, about preserving labour system, resource removal, and keeping the native people economically reliant on European authorities: A colony, consequently, turn out to be a huge geographical prison whose prisoners were apparently punished for all time to suffer the manipulation of their social, and mineral agricultural resources. With the white hegemony of blacks in America, colonialism in Africa also grows in social and sensitive values. Imperialism is not only about abuse and stealing of lands and resources; moreover, it robs the natives far from the meaning-making understandings and practices that they have long relied on to perceive the feeling of their lives.

The autobiographical *Black Boy* tells of Wright's faith and will-power growing up as an African-American in Jim Crow South, a place that was mired with economic, cultural, and social hegemony. The story follows him through his adolescent years where he had to endure all kinds of deprivation due to poverty: not only in terms of food and education, but also of familial love, security and acceptance (Turner, 2009). Due to these deprivations, Wright described his youth as 'bleak', 'hostile' and 'devoid of green' (signifying life): a foretelling of further woes that would confront him following his father's abandonment of

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

them later on. Their poverty as demonstrated by their living conditions was a direct consequent of his father's leaving (Coles, 2002).

In 1884, The European powers decided to partition Africa and an agreement was reached to partition the continent in their meeting in Berlin. The historical episode of colonization is one that spreads around the world and through time. Up-to-date state worldwide colonialism, or imperialism, commenced in the 15th century with the Age of Discovery, directed by Spanish and Portuguese investigation of the East Asia, India, Africa, Americas and the Middle East. According to Tyson (2006), colonialist philosophy was based on the colonizer's belief and perspective of their own power and superiority, which they contrasted with the supposed inferiority of natives.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

However, Wright's most influential and prolonged interpretation on the condition of Africans distresses the effect of the colonialism and racism combination on the psychology of the oppressed. He claims that non-white individuals are often embarrassed of physical appearance that makes them look distinct from whites particularly their hair texture and skin colour. There is a common thought that American whites don't want African-Americans to 'catch up' with them, a sense that whites are secretly trying to block racial equality in a racial rivalry to the top. These influence of racial awareness, Wright thought, were awful, a misrepresentation of human personality. He did not expect that whites would continuously blame the black people. Wright employed a sense of cohesion with African people. But in classifying with the darker people of the world, he wanted to

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

stop reifying ethical discrimination and race. In his speech in Gold Coast at the Convention People's Party he said:

> I'm one of the lost sons of Africa who has come back to look upon the land of his forefathers. In a superficial sense it may be said that I'm a stranger to most of you, but, in terms of common heritage of suffering and hunger for freedom, your heart and my heart beat as one.

Regardless of his negative feeling to religion and racial consciousness, Wright thought that the full and everlasting liberation of colonized societies would and must rely on these notions and attitudes. He discussed that educated and influential African persons in the West, are those who come to lead the national freedom activities in their native fatherlands unavoidably fuse native religion with nationalism to organize, form, and direct the masses to their liberty. At a glance, religion and race are oppressive because the concepts of individual freedom and self-redemption allied with the West do not yet have demand to the African people. However romantic ethnic nationalism must be transcended at least, nationalism in Africa can support to take along industrialization.

2.5.1 Post-colonialism

Post colonialism is an intellectual direction that exists since around the middle of the twentieth century. Post colonialism is a period after colonialism and Post-Colonial writings

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

are characteristically categorized by its resistance to European colonialism. Post-Colonial literature often emphasizes on race relations and the special effects of racism. Racial prejudice is a subject that runs through Post-Colonial debate, as white Europeans reliably emphasized their dominance over dark skinned societies. Several forms of dislocation, such as refugee, movement and migration, have been effectively and widely discussed in Post-Colonial theory.

The ideas of communal by groups in society play a significant part in the way specific prejudices are conveyed and discriminations are continued and sustained. Ideologies, though, are also likely to vary in their purpose of both present and past social aspects in a specific context, as well as the groups they represent. The key concepts in Post-Colonial ideology by Ashcroft, Griffiths & Tiffin (1998) describe a duo of ideologies hypothesized to maintain social hierarchy and justify intergroup inequality within modern-day Post-Colonial societies (Sibley & Osborne, 2016).

Post-Colonial research is the theoretical investigation of the cultural legacy of colonialism and colonization, meeting on the human values of the control and manipulation of colonized societies and their lands. The challenge for African is seen as the highest feature of colonialism with the urbanite powers having their choice over Africa with only their instructions to stand for.

Post-Colonial literature frequently addresses the complications and significance of the decolonization of a country, especially problems relating to the cultural and political

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

liberation of previously dominated people, and subjects such as colonialism and racialism (Fanon, 1952, p. 200). A variety of literary theory has grown around the topic. Deprived of colonialism there will not be any post-colonial discussion. Colonialism is about the power of a strong nation over weaker one. Colonialism occurs when a strong nation perceives that its substantial interest and prosperity needs that it increases its outer limitations. Post-Colonial investigation demonstrates a wide range of theoretical points and their related approaches and systems. Furthermore, the field pursues to grow adequate and suitable approaches to sensible that is itself hybrid, varied, diasporic. Its language functions in a vastly accused and competition atmosphere of logical argument and cultural negotiation.

The impact of power relations in their continuing effects on modern world politics and culture has been more increasingly by cleared post-colonial. Political problems typically move toward the stand-points of nation-state associations, class, race, gender and economics and made indistinct when they are considered in the perspective of their relations with the colonialist history (Tyson, 2006). This is because the organizations of power proven by the colonizing development globally continued, however regularly hidden in social relations all over the world. The great diasporic heritage of the African people influenced also the African-American writings in many countries. This led to a different African-American writings. As the Post-Colonial authors who lived in a country of vast prosperity and economic power, the African-American literature varies from Post-Colonial literature.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Embedded in the socio-historical settings of such nations, these philosophies centre on two mutual features; an Indigenous people those who have experienced independent historical injustice, and those people with undeniable ethnic group (Sibley, 2010). The first of these, historical reversal, imitates the tendency to recognize that past prejudices happened but concern them as inappropriate to inter-group relationships in the present day. Another, symbolic segregation captures the tendency to disrespect a Native group's culture as a relic of the past, and consequently not significant to current as part of the national person (Sibley, 2010). Together, these philosophies foster resistance in the direction of policies aimed at restoring discriminations experienced by Native people, therefore serving to preserve them.

Richard Wright uses numerous linguistic techniques to explain his own philosophies about the uses of language. Wright's writing style is direct and clear, concentrating on the dark and violent features of life in the rural South during the thirties. His real use of language and black folk ethics support the technique of realism of his stories. As in most literary naturalism, his characters occasionally seem hopeless by their social situation. Wright's open narration highlights his message and like other democratic authors, he breaks from the negative determinism of naturalism by glorifying some characters and supporting them to a daring resistance to oppression with a fundamental expectation for melioration.

According to the Post-Colonial contexts by Ashcroft (2001), language converts the standard through which notions of reality, order and truth are developed. The power of

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

language is excluded in the development of an actual Post-Colonial expression. For this determination, the discussion of Post-Colonial literature by which the language, by its power, and the symbols, characters (Sibley, 2010) and writings, with its significance of power, has been taken from the dominant European philosophy.

The words you are reading right now are tools of the colonizer. Why? Because language makes meaning and meaning generates power. If you can understand, control and wield the language of the colonizer, then that kind makes you a colonizer too (or at least a part of his gang).

2.5.2 The Effect of Colonialism

There are several opinions on the effects of colonialism. These ideas depend on the ideological and political situation of those who distribute them. Some argue that in spite of the unpleasant expression of colonialism, it did a lot of good to the colonized. It took to the colonized a new idea of life, mostly western. It fostered a strong logic of national harmony. It took development and up-to-date economy to the colonies and overall it innovated national life where it happened.

On the other hand, there is the view that colonialism is oppression, decadent, immoral, and it is not more than a system of neo-slavery. As a consequence, good can't come out of such immorality, and it should be fought with absolute power. This crucial

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

opinion not only rejects any positive effect of colonialism, but also implicates those so-called apologists for imperialism and colonization. Subjugation is a basic factor of colonialism. There is no contradicting it that subjugation desensitizes both the oppressor and the oppressed. Therefore, colonialism is violent in its tactics. The beliefs most significant to a specific nation are those that are secured exactly to that nation's history (Satherley & Sibley, 2018). Historical Reversal delivers a discourse for modifying existing resistance to resource redeployment policies although the undisputable historical prejudices are modified upon the native peoples.

Apart from African-American citizens who make up part of the United States' population, there are also the undocumented African migrants. However, these groups of people have been grouped under one umbrella labelled as 'illegals' specifically by the United States government, the general society, and major activists.

Powers in the United States tried to popular categorizing by the public and the media, covering such diverse topics as racial reporting, workplace discrimination, mob violence, behaviour at boundary crossings, barriers to accomplishment in schools, and many more. It indicates how government and social developments of racializing are also rarely understood by the majority society, and the insinuation of associated policies are truly neglected.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The persistent idea that African-Americans are delinquent is rooted in the long history of America, dating back to the era of slavery when the dominant powers were in constant fear of the occurrence of a revolution.

2.6 Richard Wright's Literature

The black fictions were mostly historical and very limited until the *Native Son* by Wright was published. The first reason which is the considered audience of the fictions was middle-class and modern section of society who have never experienced poverty. Meanwhile, both narrator and audience should be liberated in order to have better mutual understanding. The writing was largely limited that time to a facade, a distortion of black life.

There are more to Post-Colonial literature than analyses of colonialist narratives only. Different generations of authors and scholars who lived in the colonial era and after that write to persuade about the idea of independence. They write regarding the natives who lived under and after colonialism. Other authors direct their interest and consideration to the struggle between recently chosen governments that succeeded the colonialists and the natives. Many others wrote about preserved social behaviours and duties in need of analysis or replacement. Some authors display a high level of hostility to the colonizer, colonialized and their agents. There are less aggressive studies in which author's illustration discuss about the Post-Colonial present and the colonial past.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Post-colonialism includes ex-colonized and colonizer's spuriousness or authority of their norms as a movement. Wright concerned the characters of his novels with the social and cultural influences of colonization. He considered the passage to define how the west concreted its way to the turn and the rest of the world according to distorted facts and the falsification of truths. In this he obliterated the colonialist's logics of unequal races. In Wrights' literature the interpretations of Post-Colonial and colonial critics count on seriously literary theories.

Wright started the interactions of anti-alienism with the publication of *Big Boy Leave Home*, a story about a Negro boy's distressing encounter with racism in the South. The racial suspicions imparted in *Big Boy* find a psychopathic passage in *Native Son*, however *The Outsider* appears to go beyond those ridiculous fears by raising logical and rational questions about human liberty. The growth of Wright's heroes from Big Boy to Cross Damon echoes severely the moral psychological dilemma of current African intellectuals, most of whom go through painful procedure of Westernization in order to recognize themselves (Nakamura, 2014).

In *Black Boy*, Wright states his deep attention in the various questions of power, authority, and freedom. Like the hero of *The Outsider* (1953), Cross Damon, Wright himself had existential desires. If one knows this novel as one section of Wright's logical autobiography, it is easier to recognize why and how he positioned himself in non-fiction literature and why he was so involved by modern psychology in *The Long Dream*. The stories of Cross Damon and Bigger Thomas allow an illusory similarity to several

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

contemporary cases of violence and crime. There is similarly a visionary note in Wright's creation of the criminal cognizance as intelligent, thoughtful, and transformative.

Whether Wright was investigating the independence movement and African culture in *Black Power* (1954), writing at which African nations discussed what should be their future in the worldwide order in *The Colour Curtain* (1956), or investigating the political and religious details of Catholic nation in *Pagan Spain* (1957), Wright was continuously the involved writer, the brother in distress. It is the philosophy of Wright's opinion, his capability to be both victim and asserter that protects his power and is the most continuing value of his literary consequence.

Wright's last novel, *The Long Dream* was published in 1958. He passed away on 1960, after publishing *The Long Dream* of a heart attack in Paris. Whereas there was no evidence of his heart trouble it can be hypothesized he had been murdered. Wright was himself worried about the risk of being murdered as being inspected by Joseph McCarthy in 1953. Merely before his death Wright had received some mysterious phone calls from persons with fake names.

Native Son in 1940, *Black Boy* in 1945 and then *The Long Dream* (1958). Native Son’s Bigger, murdered a white man; Wright, narrates himself in *Black Boy* through a story of a boy growing up in the South and fleeing to false revelations of security in Chicago. Here is the story of Fishbelly, who was with fear and fed hate, found out his father's two-faced flattery behaviour when he comes across the white overlords, juggle behind them, as

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

he worked and persuaded his way into riches based on ‘houses’ maintained by the contributions to the police. He had to cheat and lie; he even had to attend two years' prison judgement, deprived of trial, previously he skipped. And in all that period of time, he could trust only one white man. He runs away to France and *The Long Dream* of fairness his friend Zeke held out to him. It is an influential accusation, terrible and constant, without any hope. It is harsh, violent and unpleasant. It offers no explanations and no attempt for pity. It just positions the case. Whether the people will read it or not is left to be seen. Wright states what he has to talk about, with no fear or courtesy.

In this vein, the autobiography was a type of resistance enforced by cultural personalities by making one’s own. The autobiographic authors generated the means by which the world, if engaged, would identify them in their historical and cultural era. The autobiographical writings of African American political activists such as Ralph Ellison (*Invisible Man*, 1962), Alex Haley (*The Autobiography of Malcolm X*, 1965), Richard Wright (*Native Son*, 1940), prove the ways in which people sought to discuss their own position in such oppressive times. Finding preference in the writing of *Amiri Baraka*, *Du Bois* and some African-Americans saw writing one’s own story as a political action in and of itself.

Black authors, on the other hand, initiate in the imaginary story of Bigger Thomas an instant reality. He became the character that would control their effort for a long time to come. In his, and Wright's, monumental figure, black authors found a reality they could address themselves to. Blacks would realize themselves as the ethical integrity of America

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

after *Native Son,* though none would have such a single-minded attitude to its purpose as Wright.

Naturalism is a writing style that served writers and artists well during the post-Depression America. Certain documents of evidences, the use of authorized language to gather the social attitudes, and the lack of emotional values makes the writing of that time well-known. For a black novelist, it elaborates an idea of race conflict in America, in which all blacks are true and all whites are wrong. The simplicity of this decision took an absolutely documentary form and was consequently all the more disgusting. It does not matter how the blacks are immoral in their personal activities or white people are innocent; they are continuously right. They might be substances of reasonable revenge. His black characters, regularly through a revelatory involvement of racist violence, are made aware of their position as outsiders. There is no passionate shading and one must understand the burdened blacks and despise the unkindness of the whites. While Wright familiarizes sympathetic white Communists in two books, they are not authentic and the ideal of multi-ethnic support is challenged by his graphical representations of racist violence committed by whites.

Richard Wright uses numerous linguistic techniques to explain his own philosophies about the uses of language. Wright's writing style is direct and clear, concentrating on the dark and violent features of life in the rural South during the thirties. His real use of language and black folk ethics support the technique of realism of his stories. As in most literary naturalism, his characters occasionally seem hopeless by their social

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

situation. Wright's open narration highlights his message and like other democratic authors, he breaks from the negative determinism of naturalism by glorifying some characters and supporting them to a daring resistance to oppression with a fundamental expectation for melioration.

According to the Post-Colonial contexts by Ashcroft, Griffiths & Tiffin (1998), language converts the standard through which notions of reality, order and truth are developed. The power of language is excluded in the development of an actual Post-Colonial expression. For this determination, the discussion of Post-Colonial literature by which the language, by its power, and the symbols, characters (Sibley, 2010) and writings, with its significance of power, has been taken from the dominant European philosophy.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

2.7 Conclusion

This part presents a review of relevant literature that is essential in building the link between the issues of identity construction of black Africans in Wright’s fiction vis-à-vis African American resistance. Meanwhile, in the critical studies that have been discussed earlier, it has been detected that the African American’s fictional voice as black African resistance writing and its unique linking to the issues related to racism, hegemony, and resistance group in their fiction.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In the analysis of the black African resistance consciousness in the selected corpus, it will scrutinize Wright's correlation to the issues of transformative resistance construction of black African by tracing the development using images of the African American's consciousness throughout his fiction. The attempt to show how Wright's talent represents his black resistance sense-of-self from a Black-African-American point of view through the lens of transformative resistance will be discussed in detail in the next chapter.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi
05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

CHAPTER 3

RESEARCH THEORY

3.1 Introduction

This current chapter presents the development of the theoretical analysis for the selected texts written by Richard Wright. It also elaborates on the conceptual framework and methodology of the study, highlighting the theoretical basis for the concept of transformative resistance apparent in the Black African American's cultural history. Also discussed are the variables of hegemony, resistance and allegory that are related to the concept of transformative resistance, with particular focus on several crucial details on hegemony. The subsequent sections will analyse the selected texts by Richard Wright particularly on their association with the concept of transformative resistance. *Black Boy* for instance suggests hints of hegemony for the readers. 'The essence of Irony of the plight of the negro in America to me, is that he doomed to live in isolating while those who condemned him seek the basest goals of any people on the face of the earth' inspires the readers to notice the ill-effects of displacement.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This research is built upon the post-colonial theory which discusses the concept of transformative resistance and links it to the concept of hegemony. This research maintains the notion presented by Ashcroft (2001) that the Native Americans had been desensitized and subjugated by the colonizing power (the main notions of transformative resistance). Additionally, this research underlines the concept of disturbance and the resulting problem of hegemony in the development of the Black African American's sense-of-self.

3.2 Concept of Resistance

The concept of resistance has a strong affiliation with what constitutes post-colonial theory. Extant literature has shown that post-colonial theory is basically enshrined in the idea of otherness, hybridity and resistance. Defining otherness as a concept might seem difficult because of its complexity, but in simple terms it implies that the subjugated race are different from the dominant race in terms of culture, politics, religion and also, geography. Otherness or alterity is what mainly affects the social and psychical health of the colonized people. Otherness can also be defined in terms of Orientalism. The West defines Orientalism in terms of 'the Manichean allegory' which is splitting the world into opposing halves and thus reducing the cultural values of the people (JanMohamed, 1993). Accordingly, JanMohamed opined that if the west is ordered, rational, masculine, good, then the orient is chaotic, irrational, feminine, and evil. In addition, this view perceives the colonizers as one entity while the colonized people are viewed another - varying even among themselves in almost all aspects of their lives as they practice different traditions,

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

values and actions towards the surrounding world. Therefore, labelling and marginalizing them with terms such as ‘other’ at worst and ‘black’, ‘native’ or ‘coloured’ at best is demeaning them and their unique identity. This generalization of people comes from the colonizers’ side since by doing so they will feel a sense of their own superiority while being different.

According to Cudjoe (1980), resistance is any organized public, political and literary act which aims to resist the colonizers and oppressors of a certain nation and liberate its people. In addition, resistance is categorized as a political, socioeconomic, and cultural struggle toward liberation. The cultural resistance can be drawn from religion or the arts. Suicide, child abortion, and work sabotage or anything that is considered against a society’s code of conduct express the socio-economic resistance as exemplified in Richard’s woman who wants to commit suicide to end her suffering within her new life and culture (chapter four). Political resistance demonstrates itself in revolutions and uprisings. Cudjoe contends that these three classifications of resistance are vibrant and there is no chronological order for their happenings; they can happen all together simultaneously or one after another.

Colonization manipulates the native’s life and their minds. It influences a whole culture to render resistance difficulty. Decolonization which is resistance against the oppressor aims to remove the effects of colonization and it is a reaction to take back the land or at least to preserve their identity and culture. Resistance takes two shapes; one is armed or military resistance and the other is literary or cultural resistance in which pen and

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

ink are the weapon. Sometimes, they both go hand in hand trying to liberate the country and that marks the beginning of the end of colonizers in any particular country.

3.2.1 Concept of Transformative Resistance

Based on his Post-Colonial Transformation theory, Ashcroft (2001) outlines the most common concepts prevalent in the post-colonial theory. At the same time, other common aspects including language, place, history, and allegory are also examined. The notions of resistance and transformation demonstrate how post-colonial writers such as Wright fight against colonizing powers that dominate their economy and culture. In his novels and works of literature, Wright portrays how the black community resists white hegemony in the context of the United States.

Many post-colonial studies present ongoing discussions of the political, economic and cultural discourse appropriation by the colonizers. This relates to the various aspects of imperialism, most notably language. One such example is the punishment on students who interact in their mother tongue under the British colonial education system. They established a form of the English language as well as interpolated production and supply systems through the appropriation, hybridization and transformation of the language and its literatures. Consequently, it leaves a model for cultural actions amongst the colonized and colonizers (Ashcroft, 2001, p.17).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Solórzano and Bernal (2001) suggested five chief elements of transformational resistance:

a. the significant role of racial discrimination and intersectionality alongside other subordination methods in investigating how race and other intersectional identities such as capabilities (both mental and physical), gender, class and sexuality amongst others, could have influenced the understanding.
b. challenges upon the prevailing philosophy, the issue of planning the school structure, the managerial and divisional responsibilities, the reading of nuanced articles about people who are both affected and unaffected.
c. the obligation towards upholding social justice, making sure that those who are struggling to get access to education get what they deserve. Social issues such as sexism, racism and classism should be eliminated instead of condoned.
d. the significance of experiential knowledge i.e. focusing on the experiences of people from marginalized groups as these experiences are valuable and highly relevant.
e. the interdisciplinary perspective i.e. examining the engagement of black students in schools and during the initial years of integration.

Transformative resistance is closely linked to post-colonial theory which fundamentally entails the notions of otherness, hybridity and resistance. The concept of otherness is rather complex to define, but it basically refers to the differences between the dominated and the dominant race in the aspects of culture, religion, politics and geography. Otherness or alterity affects the social and psychical wellbeing of the dominated group.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Another lenses that can be used to define otherness is the concept of orientalism. Orientalism is explained by the West using 'the Manichean allegory' whereby the world is divided into two contrasting groups which therefore reduces the people's cultural values (JanMohamed, 1993). Abdul underlined that where the West is portrayed as orderly, balanced, masculine, and upright, the orient then must be unruly, illogical, feminine, and malicious. Additionally, this allegory depicts the colonizers as one strong unit, whilst the colonized as several groups of divided people who have their own respective traditions and values. The labelling and marginalization of the colonized as 'the others', 'black', 'native' or 'coloured' is disparaging for their distinctive identity. Such generalization by the colonizers is their agenda to paint themselves as superior.

Resistance entails public, political and literary acts organized to repel the invaders of a nation and to free its people (Cudjoe, 1980). Resistance is also defined as political, socioeconomic, and cultural struggles against colonizers towards attaining national independence. Cultural resistance is often underpinned by religion or the arts. Socio-economic resistance is demonstrated in the form of suicides, abortions, or sabotage such as in Wright's work via the female character who resorts to committing suicide to show her resistance against the new culture (Chapter Four). Meanwhile, political resistance is demonstrated in the form of insurgencies and rebellions. Cudjoe (1980) points out that these three forms of resistance are vibrant by nature; they do not occur chronologically and could happen simultaneously or consecutively.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The theorization of resistance is still unclear and scarce in post-colonial studies. Ashcroft (2001) contends that resistance must be theorized like other methods of defence. Hence, using Wright's work of literature as a cultural production, resistance is analysed in terms of the direct effect of the colonizing power – culturally, politically and economically – on the African-American people living in the United States.

Contemporary colonial studies have been focusing on the link between colonial relationships and data production, symbols, and ethnic struggles (Shahjahan, 2011). Anti-colonialism refers to the concepts or actions that are in direct contrast to the colonizer's establishments and governance. This concept can be seen in Wright's *Black Boy*, but even more so in *The Outsider* that conveys total anti-communism. Works of literature that are based on anti-racism highlight the need for socialist transformations away from colonialist strategies and rhetoric (Paradies, 2016). Such notion motivated Wright to feature the issue of racial discrimination prevalent in the United States in his writings. He persuaded his readers to affect positive change away from the clutches of colonialism.

Researchers who have examined the implications of colonialism worldwide have recognized the necessity for a mixed-mode of methodological and theoretical models that underscore creativity, native agency and resistance (Oland, 2009; Lieb, 2008). One of the mistreated areas of globalization revisions is the movement of persons within countries. In Post-Colonial African peoples and the colonial United States, migration outlines have often been to urban regions. The Richard Wright's novel *Native Son* challenges the separation and internment of young black men who were unable to participate through the urban

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

geographies of Chicago over diverse rhetorical approaches arranged in order to precipitate understandings in his particular audiences.

Colonialism entails a complex process of land acquisition and colony formation as well as economic, political, social and demographic disruptions unto the colonized people (Panich & Schneider, 2015). The terms colonialism and colonization are not easily defined due to numerous variables including location, timing and colonizing power. Dietler (2015) however defines colonialism as organized control plans and execution on societies that are ruled under unequal distributions of power and hence imbalanced cultural and social transformations.

The colonized native people are often manipulated into believing that they are powerless and that resistance is futile. Any form of resistance by the colonized people against the colonializing power can be termed as ‘decolonization’ which is entails acts of eradicating the implications of colonization, re-possessing the native land and restoring the native identity and culture. There are basically two forms of resistance namely armed/military and literary/cultural, which at times can occur simultaneously.

3.3 Factors Associated with Transformative Resistance

The Black African people experienced various negative implications due to colonization including the most serious: hegemony, disturbance, and displacement. It is a misconception

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

to say that they did not resist the power that was oppressing them. Just as colonization is an age-old concept, so is resistance. Various resistance attempts against hegemony and hybridity had taken place during post-colonialism. Transformative resistance, as identified in this study, is driven by three factors: hegemony, disturbance, and displacement. This current study puts more emphasis on hegemony as it is the main element of transformative resistance.

It has been historically demonstrated that the colonizers considered themselves supreme in all aspects and that their culture is the most civilized, urbane and metropolitan. On the contrary, the Black African Americans were viewed as barbaric, uncultured and regressive. As such, the colonizers dismissed the culture of the natives that they dominate over. The colonizers deemed themselves as the proper 'self' or the perfect embodiment of humans, whilst the Black African Americans as the 'other' or the defected beings thus lesser than humans (Tyson, 2006, p. 419).

Being dehumanized to such low levels, the colonized people were thus alienated, conquered, ruled over and exploited. With such treatment, they too develop the tendency to become like their oppressor. Just as the oppressor habitually sees and treats the oppressed as an animal, the oppressor himself takes on the animalistic features (Zahar, 1974, p. 25).

Kambysellis (1997) observed that colonialism did not only symbolize the struggles of the oppressed natives, but also represented the suppression and annihilation of their land and cultural heritage while being reduced to being called the 'Other'. Although the natives

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

are the rightful owners of the land, the European invaders used intimidation to make them feel undeserving of such property, and hence soon made their move to take over the land (Kambysellis, 1997).

Post-colonial literature feature resistance in refuting any further oppression. The colonizing ideologies are repelled using the language of empire in resistance literature. Simply put, the colonized nation is resisting by "writing back" and divulging on the acts of oppression and racism inflicted upon them by the colonizers or highlighting their own natural "better-ness" for the world to see (Ashcroft, 2001, p. 217).

In support of Ashcroft's views, Jefferess (2008) studied the main ways that resistance has been conceptualized by post-colonial theories; he found that resistance was not the sole response to colonial rule.

Jefferess (2008) examined resistance via the standpoint of subversion or opposition, and subsequently elaborated from there. His aim was to introduce an alternate measure for conceptualizing resistance aptly called 'transformation'. Jefferess (2008) viewed resistance as a form of transformation via the restructuring of social connections. He used literature to achieve this in order "to examine the way in which works of literature take part in, and comment upon the cultural framework of storytelling or narrative that informs colonial authority and the ideal of liberation" (Jefferess, 2008: p. 14).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

After years of oppression, the Black African people found it necessary to write about the subjugation of their lives, culture and land by the colonizers. It was during the post-colonial era that they began to pursue this uprising via works of literature. With the evolution of post-colonial literature throughout the years, the Black Africans too became engaged in responding to the various economic, social, educational, language, historical and cultural transformations via their writings (Bressler, 1999, p. 238).

3.3.1 Hegemony

There have been inquiries of why people with lower economic power permit those with higher social power to dominate over them. The link between knowledge creation and the persistence of unequal power distributions were then explained using the theories of hegemony, ideology and discourse. These theories associate social privilege and prejudice with the creation and distribution of knowledge and culture.

Wright used the concept of hegemony to show how the knowledge and culture of unity can be transmitted to the colonialists in the United States. His aim was to create and disseminate that knowledge to attain social equity. The same theory was used by Antonio Gramsci (1971) to show how the society creates and maintains the order of classes prevalent in a capitalist society (Stoddart, 2007).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Although such methods are insufficient to fully understand the concept of social power, their utilization in various areas of social science in analysing the concept may reveal a certain variety that could link the theory to the concepts of oppression and domination.

'Hegemony' is a notion derived from Gramsci's (1996) use of the distinction between oppression and consent as a marginalization tool (Gramsci, 1996, p. 137). Hegemony is used upon people or groups who refuse to participate in the capitalist system; the social power in this concept lies in the persuasion to volunteer and contribute, as opposed to the threat of being punished.

Hegemony is carried out based on the people's 'common sense'. It presents the world in a view that is 'congenital from the past and uncritically absorbed' and of which is prone to replicate the 'moral and political passivity' (Gramsci, 1996). Nevertheless, the creation and dissemination of hegemonic power still lies in the hands of the higher powers of the state and the "civil society" including religious and family institutions (Gramsci, 1996, p. 91).

According to Gramsci (1996), hegemony is also made up of a factual dimension rather than merely schemes of ideas beyond economic organizations. Hegemonic effects are somehow created by routine social actions.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Apart from African-American citizens who make up part of the United States' population, there are also the undocumented African migrants. However, these groups of people have been grouped under one umbrella labelled as 'illegals' specifically by the United States government, the general society, and major activists.

Powers in the United States tried to popular categorizing by the public and the media, covering such diverse topics as racial reporting, workplace discrimination, mob violence, behaviour at boundary crossings, barriers to accomplishment in schools, and many more. It indicates how government and social developments of racializing are also rarely understood by majority society, and the insinuation of associated policies are truly neglected.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The persistent idea that African-Americans are delinquent is rooted in the long history of America, dating back to the era of slavery when the dominant powers were in constant fear of the occurrence of a revolution.

3.3.2 Reconstructing the Image of Displacement

Post-colonial literatures mostly revolve around the conflict of placement and displacement inflicted upon the colonized people by the colonizing power. Identity crisis occurs among the colonized people when they try to link the 'self' and the 'place'. The 'self' and its 'identity' are eroded when the individual is dislocated, enslaved, voluntarily removed for

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

contracted labour, culturally denigrated, and consciously/unconsciously oppressed in both personality and culture by an allegedly superior power. Historical and cultural distinctions, identity and displacement are commonly featured in post-colonial literatures (Ashcroft, 2001).

According to Fanon, Sartre & Farrington (1963), displacement is caused by changes imposed on the culture, language and values of a certain people. Such changes are forced upon by the colonizers because they believe in the superiority of their own culture and language, and thus those of the others must be altered according to theirs (Mullaney, 2010, p. 109). In areas where raw materials were extracted and supplied to the metropolis, the natives were forced to become labourers in mines and plantations (Zahar, 1974, p. 7).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The native's sense-of-self is eroded as a result of the forced migration, enslavement, dislocation, forced labour, cultural deprecation, as well as the conscious/unconscious domination of the native personality and culture by the allegedly superior power. The placement/displacement crisis is often apparent in post-colonial societies as a result of the settlement or intervention processes, or both (Ashcroft, 2001, p. 9).

Black African immigrants are commonly fixed in quandary of whether to desert their native customs and adopt the European lifestyle, or to preserve their customs and embrace the new lifestyle at the same time. Seiler (2002) pointed out, however, that preserving one's native customs and adapting the new one simultaneously is a difficult task due to the absence of heritage links in the new environment (Seiler, 2002, p. 28).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The Black African Americans were isolated in reservation areas which strained their relationship with the government. Congress then decided that the issue could be resolved by enforcing complete hegemony on them. Various policies were introduced by the government such as the prohibition of customary religious rituals and forced conversions into Christianity. Basic supplies were taken away whilst their children were sent to boarding schools where the use of their native languages was prohibited. Those left in the reservation areas were banned from traveling anywhere whilst freedom of speech was also restricted (Abel, 2009, p. 7). With all these limitations, creating their own identity is remotely impossible for the Black African Americans.

Migration had caused the worldwide dispersion of individuals, whether due to the search of work or enslavement. Generations of families are entrapped in Diaspora, away from their motherlands and caught between their native culture and the new one, not belonging to either one. The cultural dislocation had halted their psychological search for the self and its identity. Such situation is termed as ‘unhomeliness’ and the affected individuals as ‘unhomed’ by Bhabha (2012). This notion suggests that one feels estranged despite being in a physical home, because psychologically, he is still an emigrant (Tyson, 2006, p. 421).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

3.3.3 Reconstructing the Image of Hybridity

The concept of hybridity is highly significant in post-colonial theory because it explains the factors and implications of cultural integration i.e. between that of the colonizer and the colonized (Lye, 1998). The hybridization of post-colonial culture is signified more as strength rather than weakness in post-colonial literature. Post-colonial writings highlight that the post-colonial world does not work in an absolute uni-directional manner whereby the oppressor subjugates the oppressed and the colonizer defeats the colonized. In reality, the procedure leans more towards mutuality.

The main objective is on survival, even when severe oppression is inflicted upon the most distinct aspects of the native's culture, which shows how it becomes a crucial part of the new creation derived from the cultures and characteristics of colonialism.

Lastly, it highlights how hybridity and its power become the feature and contribution of post-colonialism, enabling the evasion of the duplication of past binary categories and the development of new anti-monolithic models for cultural exchange and growth (Ashcroft, Griffiths & Tiffin, 2000, p. 137).

Bhabha (2012) suggested that most of the natives' writings concerning the 'hybrid moment' are not total duplications of the genuine issues of colonialism, but rather a portrayal of the discrepancies and ambiguities of the colonialist's narrative (Parry, 1987, p.48). The re-establishment of culture via literature entails the consideration of cultural

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

hybridity together with the establishment of selfhood. The natives need to retain the features of their culture that are crucial for their existence and use them as the building blocks towards creating an independent society.

Bhabha (1994) defined hybridity as a state of duality that gradually weakens the 'self'. Hybridity occurs when two distinct identities intersect thus producing a new dual identity with its own features and characteristics. In his work *The Location of Culture* (2007), Bhabha (2012) stated that "all forms of culture are continually in a process of hybridity" rendering none to be "pure" or "essential". Being a "problematic of colonial representation", colonialist resistance is overturned whilst colonial discourse is corroded by the discourse of the "other". Although hybridity is the result of colonialism, it failed in destabilizing nativism (Bhabha, 2012, p. 154).

Hybridity also signals the "continued agony" suffered by the native identity, "the productivity of colonial power" as well as the overturning of the domination process. Apart from that, it also entails "the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects" (Bhabha, 2012, p. 154). Once the univocal dominance of the colonial discourse wanes, the critics will be able to identify the alterity of the 'other' in the colonial text, which thus leads to the creation of hybridity.

Again, in *The Location of Culture* (2007), Bhabha (2012) likens hybridity to the 'in-between reality'. For example, Europeanism is the point of origin for post-coloniality i.e. the hybridity of culture and ideology. Cultural hybridity reconciles the spaces where

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

the differences are, but without ranking or setting values to the said differences. Hence, to 'rein scribe' its modernity, post-coloniality requires cultural hybridity. According to Bhabha (2012), global capitalism not only weakens the Third World, but also produces a 'cultural passage' through the 'massive economic and political diaspora' of the contemporary world which thus creates cultural displacement.

The concept of hybridity is also challenged by Coles (2002) examination on its historical, semantic undertones and implications. Young (2003) highlighted that in the Victorian era, hybridity was solely related to botany and biology (Young, 2003). In contemporary times, hybridity could mean contra-fusions, disjunctions, fusion, assimilation, or even "creolization": combining elements to create something new "which can then be set against the old form, of which it is partly made up" (p. 25).

Post-colonial societies experience hybridity resulting from cultural conquests i.e. when the colonizing power takes control over the natives' political and economic state, or when the natives are stripped off their culture and properties and enforced to undergo mandatory assimilation into the new culture. Hybridity could also occur later on when the migration patterns from the areas of the imperial power continue to generate complex cultural palimpsests with the post-colonized world (Ashcroft, Griffiths and Tiffin, 2000, p. 137).

In post-colonial discourses, hybridity is "celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

two cultures and the consequent ability to negotiate the difference" (Hoogvelt, 1997, p. 158).

Since these constructions are against the notion of a pure culture post-or pre-colonial, no collective agreement has been reached. They make their most significant appearance when there is no likelihood to assert a pre-colonial past, particularly in the totally displaced South American culture. Nevertheless, extensive influence has been formed by these regional patterns – influence which critics have used on a variety of societies as well as on colonization theories as indicated by Bhabha (Ashcroft, Griffiths & Tiffin, 2000, p. 137).

Hybridization also discloses the likelihood of counter-colonial resistance and signifies the conditions of non-compliance to the signs of resistance. The resistance for change is driven by the aim to realize the elemental transformations which separate the rules of superiority complex from that of inferiority complex (Selden, Widdowson & Brooker, 2013, p. 227).

It might not be wrong to say that there has yet been any post-colonial form that was able to totally evade the effect of the transformations that have shaped the post-colonial world. While the proclamation of national culture is meant to convey the inherent risky politics of assimilation, hybridity theories proclaim a distinct and more effective form of resistance. Regardless of the final conclusion one makes, these discussions have presented

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

one of the most dynamic and productive deliberations in contemporary times (Ashcroft, Griffiths and Tiffin, 2000, p. 138).

The theory and literatures of the post-colonial world condemn the colonizer's value system which condones the ongoing acts of imperialism in the Third World. Post-colonial criticism examines the implications of cultural displacement on the identity of the individual and community as well as the forms of resistance exhibited by the displaced people. Unsurprisingly, such resistance has been halted by the growing powers of the invaders. These post-colonial literatures thus focused on the process of decolonization in highlighting the colonized people's resistance against the colonizers and their defence of their culture (Bertens, 2007, p. 160).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Colonization is commonly characterized by violence as a form of the colonizer's oppression. According to Fanon, Sartre & Farrington (1963), in dealing with such violence, the natives could either just accept it or resist against it. Fanon, Sartre & Farrington (1963) further specifies that decolonization occurs when the natives submissively absorb the violence, or take a stand to resist it (Fanon, Sartre & Farrington, 1963).

3.3.4 Reconstructing the Image of Disturbance (Sense of Loss)

Disturbance occurs just prior to the full force of decolonization. At this stage, the native begins to remember his actual self, recollects all the terrible events his people had endured,

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

and deduces them based on his adopted culture. However, he is still unable to fully grasp this experience as he does not have an in-depth relationship with his people.

Disturbance is demonstrated by the Black African Americans due to the negative effects of hegemony such as hybridity and displacement. Their oppression and sufferings caused by colonization result in their confusion and sense of disturbance between their grand past and grim present.

3.4 Allegory

Allegory could either refer to the actual object at face value, or the underlying meaning of the object which requires a more profound understanding. In works of literature, allegory is portrayed via the use of symbolisms which could have historical, social, religious, political or philosophical connotations.

Ashcroft (2001, p. 106-107) indicated that the "allegorical nature of historical narrative in a much more subversive way and provides the site for a vigorous and controversial debate over the truth function of 'literary historical' representation. Discussing these vastly different texts together shows something of the heterogeneity of the struggle with history in post-colonial discourse".

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The allegorical nature of history enables the writer to examine a more wide-ranging perspective which allows for a better grasp and transcendence of the current reality. An example of this can be seen in Wright's *How Bigger was Born* whereby Wright portrays the realistic existence of the character of Bigger based on his historical truth. The past construction of his society allows Bigger to have several voices in the narrative. Wright used Bigger to symbolize the grand encounter between his kinds which society perceives as a mythic quest for meaning.

Cattenburch (2017) defines allegory as symbolisms used in literature, commonly related to the concepts of rivalry, love, death or life from which the readers will have to unearth the true meanings. Allegory allows for the reader to seek the purity of value and the author to manifest profound feelings. This study attempts to describe how Wright uses allegories to seek for 'values worthy of actions' based on interrelated and crucial recurrent configurations of value alignments, throughout his works. Hence, allegory requires the reader to seek for implications and values that are crucial towards establishing authenticity. These senses are not a morally critical or amusing explanation (Cattenburch, 2017).

Wright featured powerful explanations of race relations in the United States through the use of images. He presented a violent allusion under white hegemony and interracial encounters created the shared imagination. Based on his argument, the image of the multiracial body indicates the American society's cultural belief which symbolizes American slavery and of which decides the society's acts of violence via the displacement of symbols (Chavers, 2013).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Allegory entails its simple theory as a symbolic method. It specifies the articulation of crucial emotional and mental motivations, and recounts them to a multitude of visual policies. An example of allegory is when a person articulates one thing but means another (Hayes, 2012).

Allegorical configurations are not dependent on each other. These configurations have a cyclical pattern from the beginning until the end of the mission, and they are distinguishable due to their life-like nature. Among else, these configurations reveal: the issues that the characters have to deal with, their significant abilities and qualities, the way the characters interact with each other and with their critics, the values developed based on their choices, and the values of their behaviours and choices. Hence, the reader is tasked to improve those thoughts based on what is viable and not.

The allegorical frameworks could drive the reader to associate himself to the current personal and social experiments hence progressing the recognition of human interactions and social developments. Such comprehension leads to the discovery of sustainable principles: values that are deemed important and beneficial by a person or group because they help in stabilizing the relationship between the individual, the society and the circumstance. Rejection, which is against value and being toward values against it are two important features of allegory in Wright's novels to be discussed later on.

Considering that the native's culture and nation are framed by his active vision of himself, the post-colonial writer needs to develop a cultural consciousness towards

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

fulfilling the objective of nation building. Fanon (1961) states that culture "is first the expression of a nation, the expression of its preferences, of its taboos and of its patterns" (p. 244).

The native intellectual thus holds the responsibility of recovering this history and restoring its value. The restored culture from the past can hence be revealed in all its glory (Fanon, 1961, p. 211). The Black African individual is then tasked to carry the past into the future by diving into the deepest consciousness of that history and inject new meanings into it.

3.5 Conclusion

This chapter had presented the theoretical framework of the current study based on the post-colonial theory and the concept of transformative resistance along the Black African Americans' cultural history. This chapter had also presented the influences of hegemony, displacement, and disorder on the Black African Americans' culture and traditions. The post-colonial theory was selected for this study due to its compatibility with the research subject: the Black African American people.

This research highlights the demonstrations of resistance by the Black African Americans against hegemony through their works of literature. The findings indicate that the Black African Americans are still influenced by hegemony due to losing their genuine

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

cultural heritage; in fact, they are now living as hybrids resulting from the mixture of their native culture and that of the colonizers.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

CHAPTER 4

RESISTING HEGEMONY IN BLACK AFRICAN CULTURE: SEEDS OF TRANSFORMATIVE RESISITANCE

4.1 Introduction

This chapter presents the concept of transformative resistance as problematized by the selected African American writer determined to recover his people's identity and cultural heritage via his literary works. The Black African intellect had demonstrated various ways of resisting white hegemony and had made resistance a part of his life in trying to redefine the imposed social order by the colonizers.

The perspectives of Ashcroft (2001) on post-colonial transformation and Fanon (1961) on disturbance are heavily relied upon in this discussion which will soon lead to the concept of transformative resistance. This chapter has two main sections: the first discusses hegemony and its effect on the black people particularly the intellectual black and how the selected writer, Wright, tackles the matter. The aspects touched upon are language and cultural enforcement as well as displacement since these are the elements closely related to hegemony. The aspect of hybridity as a shock factor against the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

hegemony of the colonizers is also discussed. The second section focuses on Fanon's standpoint on disturbance, specifically the sense of loss and the recollection of the past as means to preserve the sense-of-self.

All of the abovementioned concepts are related and must be discussed together as a whole. Knowing the devastating effects of hegemony first-hand, Wright made it his mission to fight against it through his works by first identifying its process and manifestation. He even utilized the negative aspects of hegemony and turned them into elements of resistance. He presented his past to his audience which makes up the most important element of his mission. Wright reconstructed his identity by presenting the historical, sociological and economic implications of white hegemony on him and his people. Hence, this chapter basically discusses the beginning of transformative resistance. Its subsequent phase: the fighting phase and all its elements will be interpolated in Chapter 5.

4.2 Resisting Cultural Hegemony

Hegemony is the control over a certain culture/s by another more powerful culture who forces the subjugated other to assimilate into its own (Fanon, 1961, p. 179). The native intellectual is motivated to emulate the dominant affinities in the literature of the colonizing power, while ignoring his own subjugated cultural traditions. As such, the native intellectual is estranged from his indigenous group because he is more affiliated with the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

influences of the dominant power masses (Mcleod, 2000, p. 86). Ashcroft (2001) explains, "All the cultures [are] affected by the imperial process from the moment of colonization to the present day" (Ashcroft, Griffiths & Tiffin, 1998, P. 12). Hence, it can be said that the colonized culture has lost its authenticity and is now only a duplicate of what it once was.

Nevertheless, the native intellectuals specifically the selected writer in this study did not merely sit back and watch the atrocity unfolds. Wright particularly had documented the processes, symptoms and impacts of hegemony and subsequently took numerous measures to transform them into weapons for transformative resistance. Ashcroft (2001) in his work Post-Colonial Transformation (2001) commented about colonialism and its impacts:

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> From the Renaissance to the late nineteenth century, European colonial powers invaded, occupied or annexed a huge area of the globe … plagued by political opposition and by controversy over the morality or even the practicality of colonial occupation [colonialism] advanced so relentlessly that it has come to determine the cultural and political character of the world (p. 1).

This statement referred to the predicament of the black people during Wright's era as well as all colonized people in general, hinting that they were "prevented from becoming what they might have become" and "never allowed to develop into the societies they might have been" (p.1). He describes culture as something "indestructible but changeable" (p. 2), and refers to cultural change as something positive.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

4.2.1 Hegemony in *Black Boy* (1945)

The autobiographical *Black Boy* tells of Wright's faith and willpower growing up as an African-American in Jim Crow South, a place that was mired with economic, cultural, and social hegemony. The story follows him through his adolescent years where he had to endure all kinds of deprivation due to poverty i.e. not only in terms of food and education, but also of familial love, security and acceptance (Turner, 2009). Due to these deprivations, Wright described his youth as 'bleak', 'hostile' and 'devoid of green' (signifying life): a foretelling of further woes that would confront him following his father's abandonment of them later on. Their poverty as demonstrated by their living conditions was a direct consequent of his father's leaving (Coles, 1983).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright had difficulties finding a job, and when he did find one, it was hard to keep it: "I held a series of petty jobs for short periods, quitting some to work elsewhere, being driven off others because of my attitude, my speech, the look in my eyes" (*Black Boy*, p.157). He was often given low-grade and low-paying jobs under the supervision of white men who made his life difficult.

In *Black Boy*, Wright describes his very first interaction with white people in Jim Crow Lesson which took place at an optical company in Jackson, Mississippi. He took the job because his mother was not able to earn enough for their living exacerbated by the effects of the great depression. He wanted to train to become a lens grinder at the company, but his white employer rejected his proposal: "This is a white man's work around here, and

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

you better, watch yourself!" while another employee, Morrie, reprimanded him for trying to "get smart" (*Black Boy*, p. 188). This incident shows how hegemony restricts the progression of the black people.

In *Black Boy*, Wright demonstrates his resistance against this hegemony by mocking the American dream through the artistic symbolism of the Statue of Liberty: "It became a habit of mine to visit Washington Park of an afternoon after collecting a part of my premium" (*Black Boy*, p.294). Despite having the towering statue symbolizing independence and opportunities for all, the reality is that the minority blacks are still treated less than the whites in most aspects: "And I would wonder through crowds of unemployed Negros, pausing here and there to sample dialectic or indignation of communist speakers" (*Black Boy*, p.294). He clarifies that white hegemony is not at all the needed solution it was propagated to be.

At his workplace, Wright had to endure racist remarks and acts by his white employees and co-workers. He describes the environment of his workplace at a clothing store: "The boss, his son, and the clerk treated the Negroes with open contempt, pushing, kicking, or slapping them" (*Black Boy*, p. 155). As times passed, Wright began to realize that he needed money not only for food, but also for clothes and books so that he could continue attending school: "The old problem of hunting for a job. I told the woman for whom I was working, Mrs. Bibbs, that I needed an all-day job that would pay me enough money to buy clothes and books for the next school term" (*Black Boy*, p. 147).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Despite the constant humiliation and degradation that he had to endure at work, his desperate need for money motivated Wright to learn how to behave in the presence of the whites:

> I was reminding myself that I must be polite, must think before I spoke, must think before I acted, must say 'yes sir, no sir', that I must so conduct myself that white people would not think that I thought I was as good as they (*Black Boy*, p. 161).

He tried his best to stick to his jobs, but he still would often get fired due to his retaliations against the whites: "[Wright's] determination to refuse to accept his 'place' in either his household or society" (Tate, 1976, p. 117). He was fortunate that a friend told him to straighten up in front of the whites; otherwise, he would have gotten himself killed:

> You act around white people as if you didn't know that they were white. And they see it.' 'Oh, Christ, I can't be a slave,' I said hopelessly. 'But you've got to eat,' he said. 'Yes, I got to eat' (*Black Boy*, p. 159).

Racial discrimination is a powerful form of oppression upon the South African Blacks inflicted by the imperialists. Wright's mother, before suffering from a stroke, had taught him to be independent and prudent with money. He had been bullied by a group of boys who would take his money whenever his mother sent him out to buy food. But his mother had urged him to face the situation nonetheless:

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> "Take this money, this note, and this stick," she said.
>
> "Go to the store and buy those groceries. If those boys bother you, then fight." (*Black Boy*, p. 22)

This became a crucial lesson for Wright particularly after his mother became crippled as he then became the sole breadwinner for the family. His mother's strict ways in bringing him up had in fact toughened him to face the various difficulties that come with living in the South. When Wright was younger and was yet able to work, his mother constantly fell ill. When she could not work, they would not have any food to eat, sometimes for days:

> My mother fell ill and the problem of food became an acute, daily agony. Hunger was with us always. Sometimes the neighbours would feed us or a dollar bill would come in the mail from my grandmother (*Black Boy*, p.31).

When he was old enough to earn himself money, he chose to starve and save the money instead to travel to the North:

> I saved each penny I came by, stinting myself on food, walking to work, eating out of paper bags, living on a pint of milk and two sweet rolls for breakfast, a hamburger and peanuts for lunch, and a can of beans which I would eat at night in my room. I was used to hunger and I did not need much food to keep me alive (*Black Boy*, p.193).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright was once coerced by his white co-workers to get into a fight with another black boy named Harrison in return for money. Wright soon discovered that the white men often arranged fights between young black boys for their mere entertainment: “I heard of other fights being staged between other black boys, and each time I heard those plans falling from the lips of the white men in the factory I eased out of earshot” (*Black Boy*, p.206).

The white men often assumed that because the blacks can be treated like animals, they are non-intelligent beings. Wright repeatedly proved them wrong and it is in fact due to his intelligence that he often got fired from his job as he was seen as a threat (*Black Boy*, p.72).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In the narrative, Wright reveals that he had to control his words and actions when he was around the white men as he had never naturally looked up at them as his masters: “The black adults had grown up in the world in which they were permitted no missteps in a white-dominated society” (*Black Boy* , p.73). For most of his young life he had chosen to ignore the rules of the ruling white, and planned to escape. He only gave in to this racial discrimination during the period when he was working to save up money to move away.

Wright indeed had a very bleak childhood due to his parents’ absence: his father who chose to abandon them, and his mother who had to work most of the time for their survival. Resultantly, Wright became an alcoholic at the tender age of 6: “I was a drunkard in my sixth year, before I had begun school” (*Black Boy*, p. 26).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

When he was finally able to work, he took on various jobs to get money including ferrying lunches to the men in the roundhouse and serving in a small café. He recalled that he was too young and too small to do some of the work: "… one morning while trying to take a heavily loaded tray up the steps of a train, I fell and dashed the tray of food to the ground" (*Black Boy*, p.76). Another job he had was selling papers and magazines to black people; he later discovered that he was actually helping disseminate the *Ku Klux Klan* propaganda:

> 'Do you know what the Ku Kluxers do to colored people?' 'They kill us. They keep us from voting and getting good gobs,' I said. 'Well, the paper you're selling preaches the Ku Klux Klan doctrines,' he said (*Black Boy*, p.114).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The *Ku Klux Klan* was the United States-based hate organization that upheld the white supremacist agenda. The movement had tried to stop the Radical Reconstruction in the South using fear and violence, and condemned the liberation of the blacks. The movement came in two waves: the first directly after the Civil War in 1866 run by Confederate veterans in Tennessee, and the second in 1915 until today (McVeigh, 2009).

Wright had to endure many threats to his life because of his refusal to assimilate into the white's culture; he did not want to lose his sense-of-self and dignity. To him, adjustment should only be for the purpose of survival, not out of suppression and coercion (Hakutani, 1985, p. 72). Wright could not continue schooling because he could not get enough money by the time the new term began: "The summer waned. Hope for school was

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

now definitely gone. Autumn came and many of the boys who held jobs returned to school. Jobs were now numerous" (*Black Boy*, p.169). The silver lining out of that situation was that now he had all the opportunity to get a job as all the other boys had gone back to school. Wright was not very distraught about not being able to go back to school because he was already proficient at counting and reading: "Though I was nearly nine years of age, I had not had a single, unbroken year of school, and I was not conscious of it. I could read and count and that was about as much as most of the people I met could do, grownups or children" (*Black Boy*, p.52).

Numerous socioeconomic, cultural, and political elements affect and are affected by the family unit. Wright's father did not play his role in the family unit due to his absence (Richter & Morrell, 2006). His father also did not have any significant influence on his children's development (McKeown, Ferguson & Rooney, 1998, p. 15). Ultimately, Wright developed hatred towards his father.

Wright described in Black Boy that his family's circumstances i.e. the absence of a father-figure and poverty that required them to constantly work to survive had disrupted their relationship as a family unit. These socio-economic challenges had prevented them from experiencing familial love, security and acceptance (Turner, 2009).

> It was in this tenement that the personality of my father first came fully to the orbit of my concern. He worked as a night porter in a Beale street drugstore and he became important and forbidding to me only when I learned that I could not make

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> noise when he was asleep in the daytime. He was the lawgiver in our family and I never laughed in his presence: 'I was used to lurk timidly in the kitchen doorway and watch his huge body sitting slumped at the table …. He was always a stranger to me always somehow alien and remote' (*Black Boy*, p. 7).

Wright had used the notion of silence in his works as "silence had a special significance with the Black community; it indicated acceptance, submission to the conditions of life, especially those caused by racial practices" (Tate, 1976, p. 118). It was not in Wright's nature to remain silent. For a boy growing up in the South, he struggled with several typical issues for young boys there including gaining the respect of other boys, hatred of racism, and dreaming of traveling north and escaping the racial oppression. In terms of gaining respect form other boys, Wright had to be firm and tough otherwise he would get bullied, especially because he was often the new boy as he changed schools quite a lot. The prerequisite to be accepted into the boys' circle depended upon the opinions they hold with regards to race: "The touchstone of fraternity was my feeling toward white people, how much hostility I held toward them, what degrees of value and honour I assigned to race" (*Black Boy*, p. 71).

Wright, however, had to fight to reaffirm his standing: "…trial came not in books, but in how one's fellows took one, what value they placed upon one's willingness to fight" (*Black Boy* p. 82). Unfortunately for Wright, his subjugation did not only come from the whites, but also from his fellow black people: "In scene after scene both the black and the white community kept piling crushing circumstances upon him, but no matter how

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

unbearably they were pressed down on him, he refused to give in" (Hakutani, 1985, p. 70). Hakutani further indicated that Wright was even called "a black Nazi" and "one of the biggest spreaders of race hatred" (p.71). His hatred against the whites and blacks alike was not only because of their failure to understand the implications racism, but also because of their inability to identify malevolence among the white supremacists.

Wright's desire to move to the North was driven by the racial subjugation he had to endure living in the South, believing that this move will end all his woes. Moore (1951) mentioned: "Just as Richard Wright left the South in his efforts to solve his personal problems, so has the 'race problem' moved out of the South and become a matter of national concern" (p. 667). Wright recalled an incident where he mistakenly took a ride with a group of white men believing they were friendly. He ended up being hit with an empty whiskey bottle:

> The car stopped and the white men piled out and stood over me.
>
> 'Nigger, ain't you learned no better sense'n that yet?' asked the man who hit me.
>
> 'Ain't you learned to say sir to a white man yet?'
>
> 'Nigger, you sure ought to be glad it was us you talked to that way. You're a lucky bastard, cause if you'd said that to some other white men, you might've been a dead nigger now' (*Black Boy*, pp. 157-158).

This clearly shows how naïve Wright was about the dangers of racism. It portrays the racial relationships he had experienced and the effect of hegemony on him. Wright was

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

brought up in an environment that dictated the blacks to be powerless against the supremacy of the whites. He refused to give in to this idea and instead advocated for a sense of cultural awareness and nationalism among his people (Umulkhulsum, 2011, p. 32). *Black Boy* portrayed Wright's refusal to bow down to the whites and his disgust towards the blacks for allowing themselves to be subjugated by the oppressors. The characters in his narratives are mostly "free-floating outsiders" who are fixated to the white world (Umulkhulsum, 2011, p. 33).

In the South, a lawful segregation in the use of public facilities between the whites and the blacks began in the 19th century into the 1950's. The blacks in the South decided to put a stop to such practice and organized a civil rights movement in the 1950's and 1960's. Their efforts resulted in the passage of the Civil Rights Act in 1964 which "contained strong provisions against discrimination and segregation in voting, education, and the use of public facilities" (Deibel, 2018). Another attribute of the racial segregation was the injustice in the pursuit of education. Very few blacks managed to go to college and those who did were only allowed to go to the "South's A & M (agricultural and mechanical) schools, which trained Negro youths to be carpenters, farmers, handymen, masons, maids, cooks and baby nurses" (Angelou, 1999, p. 122).

Racial segregation entails the practice of barring certain groups of people from certain areas or of separating the use of certain institutions and facilities based on race. Racial segregation is often used by the politically dominant group, primarily the white population, to maintain its economic advantages and superior social status (Deibel, 2018).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright hated this situation especially when he furthered his studies at the Howard Institute: "The students around me seemed so sure of themselves that I despaired of ever being able to conduct myself as they did" (*Black Boy*, p. 28). Wright recounted of how the poor students had to work hard to be able to sustain their schooling: "Most of my schoolmates worked mornings, evenings, and Saturdays; they earned enough to buy their clothes and books" (*Black Boy*, p.110).

Wright himself only went to school when he had money. Despite starting school late, he was already able to count and read. He learned how to count from a coal man who was willing to teach him. Wright was a quick learner and his hunger for knowledge grew even more:

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> He counted to ten and I listened carefully; then he asked me to count alone and I did. He then made me memorize the words twenty, thirty, forty, etc., then told me to add one, two, three, and so on. In about an hour's time I had learned to count to a hundred and I was overjoyed (*Black Boy*, p. 27).

His mother then taught him how to read once she discovered his love for learning:

> After that she taught me to read, told me stories. On Sundays I would read the newspapers with my mother guiding me and spelling out the words (*Black Boy*, p. 27).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright's mother saved enough money to send him to school when he was seven years old. His initial experience was daunting for him: "…when I reached the edge of the school grounds, I became terrified, wanted to return home, wanted to put it off" (*Black Boy*, p. 28). He was overwhelmed by the experience so much so that he found it difficult to speak. Hence, he made friends with other boys to get himself around: "…I attached myself to a group of older boys and followed them about, listening to their talk, asking countless questions" (*Black Boy*, p. 28). However, Wright's schooling was repeatedly disrupted because of his mother's illness: "For a time I remained out of school to wait upon my mother…" (*Black Boy*, p. 31). He wished that he could carry on with his studies and work at the same time:

> I had fallen down in my studies at school. Had I been physically stronger, had not my new tensions sapped my already limited energy, I might have been able to work mornings and evenings and still carry my studies successfully. But in the middle of the day I would grow groggy… (*Black Boy*, p. 130).

Wright had always loved reading as it provided escapism for him. While living with his grandmother when he was younger, Wright became fascinated with the books that Ella, a young school teacher who lived with them, was always reading. Ella further ignited Wright's interest by reading him a story despite his grandmother's objections. Wright became even more eager to read: "I vowed that as soon as I was old enough, I would buy all the novels there were and read them to feed that thirst for violence that was in me…" (*Black Boy*, p. 40).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Years after, right before his graduation, he was supposed to give a speech in the ceremony on account of being the valedictorian of his class. His speech was written by his professor who was afraid that Wright would talk about matters that the administration would not approve of. Expectedly, Wright refused to use that speech. Scared of losing his job, the professor threatened to bar Wright from graduating:

> "You're just a young, hot-headed fool," he said.
>
> He toyed with a pencil and looked up at me.
>
> "Suppose you don't graduate?"
>
> "But I passed my examinations," I said.
>
> "Look, mister," he shot at me.
>
> "I'm the man who says who passes at this school." (*Black Boy*, p. 151).

The professor even questioned Wright's future of becoming a teacher. He was also warned by his friend Griggs: "Look, Dick, you're throwing away your future here in Jackson,' he said. 'Go to the principal, talk to him, take his speech and say it" (*Black Boy*, p. 152). In the end, Wright delivered the speech but felt horrible afterwards: "It was awful to be Negro and have no control over my life. It was brutal to be young and already to sit quietly and listen to charges brought against my color with no chance of defense" (*Black Boy*, p. 128).

As narrated in *Black Boy*, Wright was born into an era where he was subjugated by 'place' and 'time'. He powered through nonetheless by continuing to pursue his education

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

which he realized would be the only way to improve his current condition and achieve something greater (Hovad, 2010, p. 8).

Wright also recounted how he experienced racism in the library: “There was a huge library near the riverfront, but I knew that Negroes were not allowed to patronize its shelves…” (*Black Boy,* p.207). So, he pretended to borrow the books for the white men. When he wanted to read them while at work, he would wrap them in a newspaper to avoid being questioned by his co-workers. When he moved to the North, the people there were astonished that he could read:

> “What on earth are you reading?” she demanded.
>
> “Oh, just a magazine,” I said.
>
> “Where did you get it?” she asked…
>
> “Do you understand it?” …
>
> “Yes, ma’am.”
>
> “Well,” she exclaimed, “the colored dishwasher reads the American Mercury!” (*Black Boy,* p. 230)

When he was younger, he would sometimes steal Ella’s books: “But when no one was looking I would slip into Ella’s room and steal a book and take it back of the barn and try to read it” (*Black Boy*, p. 40). Years later, he was able to buy them for himself: “I now had more money than I had ever had before, and began patronizing second-hand

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

bookstores, buying magazines and books…I would buy them for a few cents, read them, then resell them to the book dealer" (*Black Boy*, p.193).

Wright soon had the idea of visiting the library, but it was one of the many places where black people were not allowed to enter. So, he pretended to get books for the white men at work: "I had gone into the library several times to get books for the white men on the job" (*Black Boy*, p. 207). He wrote the book titles on a note and the librarian, who assumed that Wright was illiterate, believed that a white man wrote them. The tactic worked well for him and so he was able to read even more books: "I forged more notes and my trips to the library became frequent. Reading grew into a passion…Reading was like a drug, a dope" (*Black Boy*, p. 211).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright discovered that there is a gap between the older and younger generation in the South about the importance of reading and having an education. One instance of this was when Wright's grandfather, who is uneducated and illiterate, asked him to read a letter he had received from the War Department:

> He would stare at the black print for a long time, then reluctantly, distrustfully hand the letter to me. 'Well?' he would say. And I would read him the letter–reading slowly and pronouncing each word with extreme care–telling him that his claims for a pension had not been substantiated and that his application had been rejected. Grandpa would not blink an eye, then he would curse softly under his breath. 'It's them goddamn rebels,' he would hiss. As though doubting what I had read, he would

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> dress up and take the letter to at least a dozen of his friends in the neighborhood and ask them to read it to him (*Black Boy*, p. 121).

In *Black Boy*, there is a clear emphasis on the power of words: "Black Boy demonstrates the negative power of words each time Wright is abused for not saying the right thing, yet the book concludes on a positive note when Wright realizes that he can harness the power of words to his own artistic and political ends" (Walker, 1995, p. 102). Tate (1976) further explicates: "In his daily dealings with people, he reveals, often without thinking, the presence of his consciousness−and as a result disturbs every facet of the Southern social framework" (p.103).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright explores the means of racism and the sufferings it had caused among the black people in both *Native Son* and *Black Boy*. Jan Mohammed further examined this in Negating the Negation (1993):

> Wright shows that hegemony seeks to inform the very self-conception of the young man (and his view of reality, knowledge, possibility of progress, and so forth) in order to create a subject who will become identical to the limited view of him that the ideological apparatus itself has constructed hegemony forces (p. 292).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

4.2.2 Hegemony in *Native Son* (1940)

Wright, like most other post-colonial intellects, had used the cultural resistance standpoint in assuming that writing prompts acts of resistance which reveals the colonial narrative's cultural norms and dualistic thoughts and hence delivers an alternate analysis. Resistance too had been used as the opposition in context according to binary religious beliefs. This technique deals with the social-material link constructed by colonial variance.

Bigger is depicted by Wright as a colonized native struggling to attain liberation and a sense-of-self. Fanon theorized that the native has a psychological requisite to confront the whites as equals (Cusick, 2007). As such, according to Fanon (1961), the native is able to comprehend that the whites are not the cause of his depression and hence strengthens his resistance against them. The black people can then reject the idea that identity and politics could not lead to their independence as the whites would want them to believe. As the white people often try to drive the blacks to assimilate, the United States identity policy is hence based on two polar opposites namely integration and resistance (Rosenberg, 2012).

Wright portrayed his personal experiences of African-American resistance against white hegemony through Bigger Thomas in *Native Son*. Meanwhile, the Jim Crow laws in the South highlight the racial segregation that barred African Americans from accessing certain rights. In fact, the Jim Crow laws had shaped the personal character of Bigger.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright explicated that the violence demonstrated by Bigger was caused by the social restrictions upheld by Jim Crowism (Mehervand, 2009).

The Jim Crow laws had caused the blacks and whites to not trust one another and to develop mutual hate. The black people were painted as dangerous hence leading to the white people believing that they need to be segregated. Bigger response to this segregation demonstrates the extent of his anger towards the whites. Wright defines the relationship between both races:

> The point is not so much that these capitalists despise their rats, but that they despise themselves and all mankind. To keep their rats contented, they strive to convince them that their rats' lives are more glorious, better, richer than at any time in history, and, in the end, they come to believe in their own lies (*Native Son,* p. 486).

Wright indicates that the blacks were coerced into accepting white hegemony for the economic interest of the dominant whites: "The essence of Irony of the plight of the negro in America to me, is that he doomed to live in isolating while those who condemned him seek the basest goals of any people on the face of the earth" (*Native Son,* p.273).

Wright ridicules the American government's policy which subjugates the minorities, but expounds to the world that they are fair and noble. Wright's anger towards this irony is evident in his literary works where he underlines the denseness of the whites about their inhumane treatment of the black people. Wright realistically described the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

horrible sufferings of the black people that took place for centuries under various methods of subjugation:

> The slave ships, equipped for long voyages, were floating brothels for the slave traders of the seventeenth and eighteenth centuries. Bound by heavy chains, we gazed impassively upon the lecherous crew members as they vented the pent-up bestiality of their starved sex lives upon our sisters and wives. This was a peculiar practice which, as the years flowed past, grew into a clandestine but well-established institution which the owners of cotton and tobacco plantations upheld (*Native Son*, p. 149).

Wright also described how the slaves endured incessant bouts of hunger that drove them to jump into the ocean (p. 151). The subjugators not only made sure that resistance is futile, but also that freedom is unachievable. He further described:

> To quench all desire for mutiny in us, they would sometimes decapitate a few of us and impale our black heads upon the tips of the spears, just as years later they impaled our heads upon the tips of pine trees for miles along the dusty highways of Dixie to frighten us into obedience (*Native Son*, p. 151).

In *Native Son*, Wright condemns the prevalent injustice of the white hegemony whereby the minorities were only allowed to take on low paying jobs whilst the whites were given all the prospects to own properties including lands. He also denounces the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

capitalist system which exploits the black people. An example of this injustice is when Bigger told his friend Gus about his dream of becoming a pilot, which results in their friendship being severed due to sabotage: “Sure, can fly ... [T]hey get a chance to do everything them white boys” (*Native Son*, p. 19).

Also in *Native Son*, Wright condemns the white people’s blindness of their acts of inhumanity: “The whole thing came to him in the form of a powerful and simple feeling; there was in everyone a great hunger to believe that made him blind, and if he could see while others were blind, then he could get what he wanted and never be caught at it. Now, who on earth would think that he, a black timid Negro boy, would murder and would sit and wait for his breakfast like this” (*Native Son*, p. 136 -137).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

White hegemony affected both the black and white communities. Everything that affected the blacks would have a passive impact on the whites. For instance, Bigger’s crime not only affected himself, but also the Dalton family and the white community. As the whites assume that the blacks would never commit a crime against them, they were taken aback when it actually happened. Wright purposely brought his audience on a tour that showed the distinct lives between the blacks and the whites.

The evidence of white hegemony is rampant in *Native Son*. Wright highlights the reality of the psychological effect of racism on the black community which is praised by Irving Howe who said that his portrayal brings “out into open, as no one ever had before, the hatred, fear and violence that have crippled and may yet destroy our culture” (Moore,

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

1951, p. 667). His depiction of the widespread hegemony in the 1930s shows how the race logic at that time was detrimental for the African Americans. Wright however shows that both the blacks and whites lived in fear due to what Guthrie (1970) termed the Whites as 'guilt-hate-fear complex' (Guthrie, 1970) and the Blacks as 'fear-hate-fear complex' (Guthrie, 1970). These complexes sabotaged the respective good intentions of either side of the races.

Pile and Keith (1993) highlighted the 'spatial logic' demonstrated in the novel that controls the mutual perceptions of either races. The first instance of this logic entails the geographical segregation which saw the Thomas family renting a run-down one-room apartment in the dilapidated side of Chicago at an inflated price. The Thomas family was trapped Bigger in a Jim Crow world. Wright explicates this policy:

> There are two worlds, the white world and the black world, and they are physically separated. There are white schools and black schools, white churches and black churches, white business and black business, white graveyards and black graveyards, and, for all I know, white God and black God (*Native Son*, p.5).

The South and North areas are depicted as an inferno that imprisoned the African-Americans. Bigger Thomas is a nineteen-year old African-American migrant from the South who lives with his family in the confined and dilapidated ghetto area in Chicago. Their lack of privacy caused them to have "their faces averted while their mother and sister put on enough clothes to keep them from feeling ashamed" (*Native Son*, p. 3). Wright soon

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

introduced the first symbolism in the novel: a rat that was infesting the Thomas family's apartment: "A huge black rat squealed and leaped at Bigger's trouser-leg and snagged it in his teeth, hanging on." (*Native Son*, p. 5).

Critics mostly suggest that the rat represents Bigger and that the rat's relationship with the Thomas family portrays Bigger's relationship with the society. The rat is a literal reference to the filthy situation of the family's residence, and a metaphorical reference to the fear and shame felt by the poverty-stricken black community. The dilapidated and isolated living space contributed to Bigger's feelings of inferiority which he tries to hide throughout the novel.

Bigger felt that "he was powerless to help [his family]" in their dire condition of living (*Native Son*, p. 15). He also felt suffocated by his mother's constant pressures for him to take on familial responsibility and "had tricked him into a cheap surrender" (*Native Son*, p. 15). He felt like a cornered rat, not able to go farther than the confined space he already inhabits: "It maddened him to think that he did not have a wider choice of action" (*Native Son*, p. 16). His sense of powerlessness is exacerbated into a sense of being purposeless when he hangs around with his friends. These examples show the effects of discrimination on the psychological state of the victim (Albarrak, 2016).

Another example of discrimination is revealed in the conversation between Gus and Bigger when they say that white boys "get a chance to do everything" (*Native Son*, p. 19). They acknowledge the fact that to make their dreams come true, they would have to have

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

money and be white. Bigger and Gus then pretended to "play white" recreating the white power structure "typical of the American capitalist system: warfare, high finance, and political racism" (*Native Son*, p. 6). For Bigger, the made-up recreation reinforces the impossibility of achieving his dreams: "We live here and they live there. We black and they white. They got things and we ain't. They do things and we can't. It's just like living in jail" (*Native Son*, p. 23). When in reality he feels hopeless, Bigger turns to the movies where "he could dream without effort" (*Native Son*, p. 17).

Social discrimination is caused by racial prejudice and hegemonic cultural logic (Ayan, 2011). Therefore, white hegemony drives all forms of segregation that hindered the minority blacks from even remotely achieving their dreams. For Bigger, this affected his self-consciousness. The crime he committed changed his life; he is not a criminal but was pushed into being one by the violent environment he lives in (Khan, 2013).

4.2.3. Hegemony in *The Outsider* (1953)

In *The Outsider*, the main character Cross Damon is another victim of white hegemony and racial segregation which alienated him from the majority hence turning him into the 'outsider'. Wright portrayed Cross Damon's experiences of being marginalized in contemptuous literary terms. This hegemonic marginalization turned Cross Damon into a pessimist, drunkard and later on a murderer. He often fought with the whites and scream out 'that's enough' signifying Wright's own dissatisfaction with white hegemony.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This theme of alienation is demonstrated when Cross Damon had to face three white men with whom he had huge debts with. Angered by their mockery of him being black, he screams 'that's enough' with hopes that they would stop the derision. Instead, they continued insulting him; this would be his initial realization that he stands at a lower status than the whites. He finally realizes that he is on his own (*The Outsider*, p.14).

Cross Damon soon became spiteful of the white hegemony. His strong desire to resist hegemony led to him wanting to eliminate all forms of hegemonic presence in the native people's lands. This desire shoots out laterally instead of vertically like a bamboo with no central root but which spreads itself disjointedly in various directions (Ashcroft, Griffiths & Tiffin, 2000, p. 50). Such transformative perspective soon develops into authentic resistance. The idea of uprooting suggests persistent insinuations about the prospect of resisting white hegemony.

The colonized people hence begin to construct their own identity and freeing themselves from limitations imposed by the white hegemony. In *The Outsider*, Wright portrayed this transformative resistance through Cross Damon's act of murdering people who committed hegemony including a communist. He believes by doing so, he is uprooting all the evils that surround him and thus regaining some of his dignity after being subjugated mercilessly. He also believes that he can lead the liberation of his people. He considers his crimes as 'ethical murder' supported by the Machiavellian dictum – the means justifies the end – where he is allowed to "lie, to dodge, to blend with the changing hues of the foliage …." (*The Outsider*, p. 311). His hostile intentions towards the perpetrators of hegemonic

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

oppression drove his acts of personal resistance: “Cross felt that at the heart of all political movements the concept of the basic inequality of man was enthroned and practiced, and the skill of politicians consisted in how cleverly they hid this elementary truth and gained votes by pretending the contrary” (*The Outsider,* p.315).

Transformative resistance is the high point of the native blacks’ animosity towards white hegemony whereby “the political causes of resistance are more important and more proximate, and stem from a double imperative: a political and historically determined self-interest, and a social demand of responsible quasi-citizenship” which would ensure hegemony to “be deracinated” (Baer, 2019, p. 107).

Wright uses Cross Damon to explore the fundamental causes of racism. The outsider watches from the outside to understand why the two worlds are divided by fake norms, pretensions and baseless fear: “The actual world man did not need; he was not brave enough to suffer its risks and doubts. His myths wanted to change that world, tame it, make it more realistically significant and tolerable” (*The Outsider*, p. 479). The outsider observes that skin colour entails the racist ideas that connote hidden threats and fears. Damon reflects the moral dilemma faced by the native intellectuals who mostly had gone through the process of Westernization themselves in search of their self-identity (Nakamura, 2014).

The Outsider is not Wright’s best work and Cross Damon is not as interesting and intriguing as Bigger Thomas in *Native Son*. Damon is more engulfed in his feelings of estrangement rather than his struggle to identify his racial and socioeconomic identity. His

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

immediate dilemma was whether or not he should remain as an individual or join forces with others. Cross Damon is intelligent but failed to negotiate between the need to be socially estranged and the desire to create a new world that unites all its occupants. The intellectual shackles of colonization are the most damaging and problematic to abandon by means of the colonized individual purposes as agencies with the dominant power structure in his ability of the oppressor's behaviours and as separated figure since the colonizer is unsuccessful to identify the competency and mortality of the individual (Bidmeshki, 2012).

The Outsider is filled with clever portrayals of the effects of colonization such as oppression, manipulation, corruption, and a strong sense of alienation that are demonstrated through the main character, Cross Damon, who struggled to reach a compromise between remaining as an outsider or building a sense of belonging to ensure his survival.

Due to his lack of freedom, Cross Damon soon decided to take over the identity of a dead man: meticulously choosing one that was of the same race and age as him. He knew that he had to conform to the stereotypes of the world he lived in. Here, Wright is portraying a symbolic death and rebirth of the protagonist, a common technique in Afro-American literature. In his new guise as Lionel Lane, Cross went to New York and became involved in the realities of modern politics and the idea of communism. Gilbert Blount, one of the communist party's organizers bluntly stated its standing: "The Party wants you to obey! The party hopes you can understand why you must obey, but even if you don't understand, you must obey" (*The Outsider*, p. 183).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Cross Damon witnessed how Gilbert Blount exerted power over his wife Eva and Bob Hunter and soon realized that the communist party functions under a system of master and slave. Due to his hatred of the unjust capital system, Cross decided to kill Gilbert. Wright refers to this portrayal: "That all men were free was the fondest and deepest conviction of his life" (*The Outsider*, p. 111). Cross Damon represents the resistance against hegemony and the results of doing so, which in his case, led to his death but only after the readers have been presented with his struggles to achieve liberation (Qureshi, 2013).

4.2.4 Hegemony in *Uncle Tom's Children* (1938)

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In this short-story collection, Wright uses a dialectical method to convey the need for black awareness that goes beyond a nationalistic standpoint and more of a popular, common and unprejudiced perspective:

> Negro authors must consent the national consequences of their lives, not in order to inspire them, but in order to change and surpass them. They must accept the idea of nationalism as, in order to transcend it, they must keep and realize it…. It means a nationalism that distinguishes its origins, its restrictions; that is aware of the risks of its position; that identifies its definitive purposes are unrealizable within the agenda of a capitalist America; a nationalism whose aim for being deceptions in the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

simple circumstance of self-possession and in the awareness of the interdependence of people in modern society (p. 199).

Uncle Tom's Children could be Wright's exception of the anti-heroic law. The protagonist Sue from *Bright and Morning Star* (1940) is depicted as the courageous and noble hero who struggles against her internal and external issues, fighting the white colonialists through portrayals of transformative resistance.

Wright emphasizes the idea of upholding and sustaining old traditions even in the face of colonial threats including death as depicted by Aunt Sue singing the Gospel song 'Lily of the Valley' (*Bright and Morning Star*, p. 323). Wright pays homage to his cultural heritage that consists of a "treasure of stories, songs, ceremonies, and memories". Aunt Sue's willingness to sacrifice herself reflects the psychological barrier that she has constructed to fortify her resistance against the white colonialists. Aunt Sue will fully ignore the act of submission "to love hardship with a bitter pride" (327). Aunt Sue, upon learning that her son has been apprehended by the lynch mob, decided to make the ultimate sacrifice: a folkloric stereotype of the dutiful mother employed by Wright. Here, the text also personifies a musical aesthetic that underpins the Black's struggles, depicting a highly political attempt to reclaim one's humanity in the face of an oppressive society.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

4.2.5 Hegemony in *The Long Dream* (1958)

The Long Dream deals with the issues of national belonging, race, family, identity and sexual identities underpinning the socio-political and socio-cultural circumstances in the United States. It tells of the racial discrimination endured by the African-Americans and their failed attempts at integration driven by unfounded fear and apprehensions that marked the unstable relationship between the whites and the blacks.

Critics opined that *The Long Dream* has no imaginative value despite its usage of dependable truths. They commended the accuracy and breadth of Wright's racial opinions, but had mixed reactions to the story's startling ending. The main character, Fishbelly, went to prison and then left for France to seek freedom. In his journey towards growth, the character seemed to lack the mental and physical strength in resisting racism as expertly portrayed with Bigger Thomas and Cross Damon.

The reassessment of *The Long Dream* would require a review on Wright's creation of a unique discourse. Wright finds it crucial to express exactly what he felt growing up as a black person in the Deep South. Such subjectivity allows Wright to build the theme of miscegenation for Fishbelly as opposed to being a background for his character development. Wright constructed a twofold discourse of racial reality and self-portrait united on the basis of a sexual theme as the taboo of inter-racial sex is the product of socio-historical environment and personal desire.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Towards the end, *The Long Dream* portrays the fallacy of the revered 'American Dream'. Whilst long portrayed as being founded upon the principles of liberty, equality and 'the pursuit of happiness', Wright reveals its fallacy that could blindly control a pursuer's life.

The opening of the book introduces the main character Rex 'Fishbelly', his childhood, and the murder of his friend and mentor Chris Sims upon the basis of having an inter-racial relationship with a white girl. Fishbelly's father took this as an opportunity to teach his son about the power of the white man and the white world. He himself had come to America harbouring a dream but ended up living a nightmare (*The Long Dream*, p. 380).

In this story, Wright portrays how every aspect of the lives of African Americans is dictated by racial segregation. When he was much younger, Fishbelly went to the farm's fair once every week where he learnt about the distinction of privilege between the whites and the blacks. The whites could come and go as they please whilst the blacks have to buy 'Colored Tickets' and even then the whites could interrupt if "they wanted to" (*The Long Dream*, p. 41-42).

Here, Wright condemns the unfair treatment on the black people. The feeling of hopelessness among the blacks is somehow an automatic effect of hegemony, regardless of the white men's intentions. Later on, as an adult working as a rent collector, Fishbelly witnessed the dreadful living conditions of African Americans in Clintonville, Mississippi where he even met women who "tried to swap their bodies for rent" (*The Long Dream*, p.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

202). Their segregation and poverty often turned into racialized violence and sex. The women selling their bodies to pay rent told Fishbelly: “We never have enough to eat. We just manage to pay rent. The kids ain’t got enough clothes” (*The Long Dream*, p. 197).

4.3 Reconstructing the Images of Transformative Resistance

Wright undergoes a long process of reconstructing the images of transformative resistance among the blacks against white hegemony in the United States of America. Ashcroft (2001) highlights the meaningful purpose of such transformation but of which is potentially disrupted by “post-colonial acts and modes of representation” (p. 14) when introduced into the discourse. Ashcroft further states: “Language is the key to this interpolation, the key to its transformative potential, for it is in language that the colonial discourse is engaged at its most strategic point” (Ashcroft, 2001, p. 14). And Wright most indeed is a master of language. Transformative resistance is the reverse of self-defeating resistance, but of which is only realized following personal war as Karthikeyani (2012) explains:

> Wright's characters portray three phases of development: the full awareness of oppression, individual efforts to strike back and collective actions to change the system. The characters Wright employs struggle against an environment of racial animosity that pushes them towards savagery. Through their efforts to resist this process, Wright's black protagonists attain varying degrees of self-awareness at the cost of physical and mental suffering. Ironically, some achieve a momentary vision

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> of freedom and a better understanding of themselves only at the point of death (p. 140).

In *Big Boy Leaves Home*, Wright tells of a black boy who murdered a white man in an act of self-defence. The said character, Big Boy, hence needed to run away to avoid the consequences of his act. The events following his escape were depicted swiftly because the white man's revenge too would come quickly (Rambsy, 2012, p. 9).

The characters in the short stories of black writers are used to "create varied conceptions of freedom for diverse sets of black characters" (Rambsy, 2012, p. iii). In this story, Big Boy's actions were quick, thoughtful and calculated with the help of his community who, by doing so, are putting their own lives at stake (Rambsy, 2012, p. 11). This portrays the typical "struggles against constraints that are racially, socially, sexually, economically or politically motivated" (Rambsy, 2012, p. iii). This community spirit is depicted by them conceding that "we cannot do it alone".

Qureshi (2013) states that Wright often portrays hope; despite writing about the devastating effects of identity loss, there is still hope through transformative resistance. In reference to *The Outsider*, he states:

> The novel begins, evolves and ends with the possibilities and opportunities given to a black man for reclaiming his visibility in the world surrounding him, the world which has never noticed his presence. The black presence – physically, mentally,

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> emotionally or politically – was neither acknowledged nor received by the white Americans (p. 5).

Qureshi (2013) further refers to Wright's texts where he states:

> Alone man is nothing … I wish I had some way to give the meaning of my life to others … To make a bridge from man to man … We must find some way of being good to ourselves … Man is all we've got" (*The Outsider*, p. 585).

Qureshi (2013) states that literary expression is a positive element of resistance: "Literary expressions are [a] revolt against oppressions which [Black Americans] experience in their lives and which they watch in their people …" (p. 8).

Ashcroft (2001) too has an opinion on the matter:

> The importance of transformation should not be regarded as diminishing the struggle for political freedom and self-determination, or refuting the active 'resistance' to imperial power. Nor should it be regarded as contrary to the spirit of insurgence. Rather it demonstrates the fascinating capacity of ordinary people, living below the level of formal policy or active rebellion, to foment change in their cultural existence. It is this change which makes active resistance meaningful (Ashcroft, 2001, pp. 21-22).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Ashcroft highlights the role of "the modes of the dominant discourse" being turned "against itself" (2001, p. 13) as crucial for transformative resistance. Ashcroft (2001) continues that "the concept of resistance has always dwelt at the heart of the struggle between imperial power and post-colonial identity" (p. 14) and that it is not "simple oppositionality" (p. 14). Hence, transformative resistance is far from involving violence and force. Ashcroft quotes Coetzee (1974):

> The answer to a myth of force is not necessarily counterforce, for if the myth predicts counterforce, counterforce reinforces the myth. The science of mythography teaches us that a subtler counter is to subvert and revise the myth. The highest propaganda is the propagation of new mythology (pp. 24-25).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Rather than being "swallowed up by the hegemony of empire" (p. 14), imperial discourses can be used to counter the effects of post-colonial transformation via language and writing. Ashcroft (2001) deems 'horizontality' (p. 16) as an effective means of transformative resistance, by comprehending one's situation via different standpoints. The contemporary world calls this 'lateral thinking': thinking wisely rather than reactively.

Ashcroft (2001) highlights the uselessness of "looking back to the effects of power relationships which no longer seem relevant" (p. 16). Instead, we must focus on new and innovative ways of resisting in a post-colonial context. Ashcroft contends:

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

But post-colonial transformation has been the most powerful and active form of resistance in colonized societies because it has been so relentless, so every day and, above all, so integral a part of the imaginations of these societies" (2001, p. 20).

He adds that effective transformative resistance in the post-colonial context entails "the drive to re-empower the disenfranchised" (Ashcroft, 2001, p. 22). This may entail, amongst others, changes in thinking, the acceptance and nurturing of hybridization, self-education via literature and music to inspire each other and to absorb the hegemony and subsequently to redirect that energy away from retaliation.

4.3.1 Reconstructing the image of grey shadow of the new culture: Hybridity

The colonizers brought in a new culture with the hopes that their values will be glorified by the colonized people. This new culture is in fact not purely theirs; it is a mixture of both which is a hybridization that remains in post-colonial nations. This hybrid culture only incited the colonized people to resist. Being a hybrid is hence a form of transformative resistance due to the fact that the new culture is neither entirely 'white' nor Black.

Bhabha (2012) describes hybridization as being in-between multiple cultures or a state of 'unhomeliness' and instability, which in turn creates the feeling of inferiority complex. Wright, however, considers hybridity as a powerful tool of resistance considering that it recreates the past and combines it with the present.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The Outsider depicts Wright's internal transition from European colonies to modern states to broker new vision. It portrays how the blacks are subdued by the colonizer's ideological and moral forces, leading to their displacement and identity crisis. The main character Cross Damon deems himself as "nothing in particular" (*The Outsider*, p. 9) which reflects his hybridity: being neither white nor black.

Wright's use of recurring themes and the meanings of the name and aliases for Cross Damon suggest the African American vernacular tradition. Wright displays a strong link to the African American experience using folk traditions and celebrating the freedom and subversive nature of the African American expression. The notion of transformation is constant throughout *The Outsider* particularly in Cross's ever-changing identity. In the "big problem" (p. 451), Wright explores the nexus of the 1950s and 1960s African literature. These were the years when cultural and existential insecurities were most prominent as African countries were transitioning from European colonies to modern states. *The Outsider* views self-discovery in a new light with the continual negotiation and re-enunciation of the self.

Chris Damon is trapped by the ideological and moral forces of his social environment and as the story progresses, these forces are revealed to be related to the conflicts of displacement and loss of individuality.

When Wright states "to leave their tribal, ancestral anchorages of living by being sucked into the orbit of industrial enterprises" (*The Outsider*, p. 451), he is reflecting his

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

internal shift. Cross Damon is the symbol of the modern fragmented individual caused by Wright's disappointment with the values of the western societies.

Wright metaphorically portrays the relationship between the colonizers and his people as "a kind of war against mankind" (p. 10). *The Outsider* is hence a new dimension in the progress of Wright's literary works as he is now attempting to reconstruct a literary space in which he could transform and articulate his post-racial idealism.

Wright stresses that no one culture, religion, opinion, experience or education is more superior and that the Europeans' ideology of such enforcement is basically a disease or an "act of creative destruction" (p. 61). The natives have always been able to bounce back stronger despite their subjugations because their hybridity still contain the richness of their native culture. The blacks deem the contemporary definition of 'sight' or rationality as conflicting to the African ontology which is based on spiritual unity and existence of all beings.

Rajeswari (2018, p. 169) states that "self-expression is the only path to self-control for Bigger, and after discovering this ability it becomes his only comfort" following his isolation from both "the white system and by the racial self-consciousness that has distanced him from other black people". This is a reflection of the true occurrences in the world during Wright's writing when the Black Americans were generally experiencing a major identity crisis. Wright wrote in detail about his post-colonial alienation followed by

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

his resistance and its further in-depth examination. Ashcroft commented on his transformative resistance:

> The danger implicit in colonial discourse theory (at least in Spivak's formulation) is its insistence on the totality and absolute efficacy of the 'silencing' effects of colonialist representation, which, it argues, envelopes and pre-determines even the conscious acts of resistance which seek to oppose and dismantle it. But, in practice, the cultures apparently 'silenced' by this process nevertheless continue to exist, and to develop their own operations and revisions (Ashcroft, 2001, p, 178).

With his resistance, his people were no longer silenced. Emmanouilidou (2011) states: “Richard Wright constructs and deconstructs identity as a socio-political and cultural statement” (p. 1) and that he longs to “evade past and present Afro-American subject roles” (p. 1). Qureshi (2013) provides an example:

> In a train accident, he [Cross Damon in *The Outsider*) is reported dead and so he sets out to create his own identity. This search for the identity compels him to commit four murders and ends in his despair and violent death. He gets a chance to create himself anew. He must invent, he thinks, not only his future, but also a past to fit with his present. He was extremely unhappy with his own existence” (p. 7).

In the end, trapped in his self-made identity and following Eva's suicide, Cross Damon remarks upon his death: “Nothing … The search can’t be done alone … Never

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

alone … Alone a man is nothing … Man is a promise that he must never break" (*The Outsider*, p. 585). Ashcroft (2001) elaborates:

> The struggle between a view of identity which attempts to recover an immutable origin, a fixed and eternal representation of itself, and one which sees identity as inextricable from the transformative conditions of material life, is possibly the most deep-seated divide in post-colonial thinking (p. 4).

Hence, identity must constantly change if the victims of hegemony intend to resist and break away from identifying themselves as victims. Pesenti (2013) explicates:

> Considering … the profound impact which existentialism has on Wright's intellectual development. Racial identity plays an essential role, since it is the main cause of the dramatic existence which the outsider cannot tolerate (p. 3).

To create an identity, one must resist against the hegemony and isolate himself to become strong and confident. In *Black Boy,* Wright recreated his own character in boyhood which is full of covert resistance. For example, during his stint working at an eye clinic, he used a Jewish man's name to borrow books from the library without the librarian suspecting anything because she believed that the boy, being black, is uneducated and has no use for the books.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

As an outcome of resistance, African Americans are subjected to 'hybridity' which affects their culture and identity. Critics denounced forced hybridity as a negative consequence of resistance. But Wright painted hybridity in a positive light by showing that such amalgamation delineates and frames post-colonial identities and cultures.

Ashcroft (2001) discussed about the many forms of resistance in his work Post-Colonial Transformation. He highlighted that resistance against hegemony is an expected response by the Black Africans after all the sufferings that they had to endure under the domination of the whites. He pointed out that many would consider resistance as synonymous to physical retaliations and violence (Ashcroft, 2001). He countered this popular belief by saying that:

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> The answer to a myth of force is not necessarily counterforce, for if the myth predicts counterforce, counterforce reinforces the myth. The science of mythography teaches us that a subtler counter is to subvert and revise the myth. The highest propaganda is the propagation of new mythology (Coetzee, 1974, p. 24-25).

Ashcroft (2001) instead introduced 'ideological rebellion' as the most impactful form of resistance while stressing that violence only leads to further repression. He adds:

> But the most fascinating feature of post-colonial societies is a 'resistance' that manifests itself as a refusal to be absorbed, a resistance which engages that which is resisted in a different way, taking the array of influences exerted by the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> dominating power, and altering them into tools for expressing a deeply held sense of identity and cultural being. This has been the most widespread, most influential and most quotidian form of 'resistance' in post-colonial societies. It is this refusal to be absorbed which lies at the heart of transformative resistance to oppression of the kind Wright writes about. While the soldiers and politicians may have gained most attention, it is the ordinary people – and the artists and writers, through whom a transformative vision of the world has been conceived – who have often done most to 'resist' the cultural pressures upon them. In most cases this has not been a heroic enterprise but a pragmatic and mundane array of living strategies to which imperial culture has no answer (Ashcroft, 2001, p. 20).

As shown in Section 4.4, the Black Americans had managed to resist and transform against the forced assimilation imposed upon them by the white oppressors. Such transformative resistance which leads to the development of a positive outlook is arguably the most powerful and successful form of resistance. Ashcroft (2001) reinforced this by drawing on the example of resistance that occurred in the Caribbean:

> African slaves were unable to transport their culture with them to the plantations in any coherent way [and] … Members of different language groups were placed together on plantations either through the exigencies of the system or to prevent conspiracy (p. 23).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In the context of the Caribbean Afro-Americans, the slaves embraced and transformed the new culture they were in where "both the various slave and non-slave populations absorbed aspects of the various African heritages" (Aschroft, 2001, p. 23) and subsequently develop a new culture of their own that was able to "resist absorption into the dominant culture".

Ashcroft added: "Post-colonial transformation has been the most powerful and active form of resistance in colonized societies because it has been so relentless, so every day and, above all, so integral a part of the imaginations of these societies" (2001, p. 20-21). The survival of the African-American culture in the United States had critically rested upon the post-colonial transformative resistance, and of which had succeeded. Music and literature had played a major role in inspiring the people as portrayed in Wright's work:

> Slowly I began to forge in the depths of my mind a mechanism that oppressed all the dreams and desires that the Chicago streets, the newspapers, the movies were evoking in me. I was going through a second childhood; a new sense of the limit of the possible was being born in me (Black Boy, p. 267).

In the excerpt above, Wright expressed about his dreams and desires of fitting in. In his later years, he realized the development of a "new sense of the limit of the possible" (Black Boy, p. 267). Wright described that his young innocence was stripped away due to the hegemonic world he was thrown into, and that hegemony had reshaped his entire life. His journey from the south to the north was a maturing process during when various

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

limitations were imposed upon the blacks. Meanwhile, an opposing view to transformative resistance was articulated by Lazarus:

> The general rhetoric of anticolonialism was reductive. It implied that there was only one struggle to be waged, and it was a negative one: a struggle against colonialism, not a struggle for anything specific . . . (Lazarus, 1990, p. 5).

As mentioned before, active physical resistance had been undertaken and had failed miserably in the hands of the more powerful colonists. The notion of transformative resistance came along and had an immense effect on America. With the likes of Martin Luthor King and others, the protests and marches against white hegemony and violence upon Black Americans (as portrayed by Wright in Black Boy and his other works) had been a ground-breaking revolution.

The Black African resistance against hegemony especially via literary means had also impacted the white community. Many whites had soon joined the blacks in advocating for a fair and harmonious world. As a result, the notion of equality came about in other dimensions such as faith, gender and sexual orientations.

Today, many of the limitations once imposed upon the blacks have been stripped off. Although in some instances work is still in progress, with the legacy of Wright and other intellectuals, the way towards liberation has been paved.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

4.3.2 Reconstructing the Image of Sense of Loss: Displacement

For many years, the displacement of Black Africans has been legally carried out by the United States government including their mandatory relocation during the federal slavery policy era which caused the separation of families, communities and tribes from their birthplaces where these groups of people have a common heritage (Fett, 2016). These people continue to be displaced, separated and segregated from their native homelands, and relocated to run-down and secluded areas in the city. Such forced relocations continue into the 21st century. Displacement is a damaging impact of hegemony which leads to other social issues such as alcoholism and suicide.

All these lead to the uprising of the Black African Americans. Nevertheless, resistance in post-colonial lands is seemingly not an option for the marginalized black people; instead, full assimilation into the dominant American culture is viewed to be more viable. The American law enables this process to support the ‘Manifest Destiny’ which requires the total disappearance of the Black culture and of which is extended to other colonized continents.

Hence, the exiled Black Africans were obliged to embrace a new culture in a new place, which gradually weakens their link with their native land and heritage. Once the significance of their homeland diminishes, their way of life also changes. The degree of this change varies according to the individual and the extent of their resistance (Zahar, 1974).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright makes it his responsibility to reconnect the Black people to their cultural heritage and land. In a 1956 interview, he affirmed that his literary works mostly highlight the diversion, prejudice, discrimination and misunderstanding that resulted from the modern cosmopolitan society, and that he seeks to restore the native Black Africans' values and identity (Ashcroft, 2001, p. 108). He reiterates the significance of 'place' for the Black African people as his own displacement had caused him substantial loss, frustration and discontent towards the white culture. His own relocation had affected his lifestyle and career.

The powerful significance of 'place' for the unjustly displaced Black Africans is portrayed in the *Native Son* and *The Long Dream*. Wright believes that his people can build a new place in which they can reconstruct their lives and culture.

He demonstrates the various phases of a plan to construct an appropriate economic coexistence with the white people who, at the same time, would maintain their own phases of social and cultural reconciliation. Wright reiterates that the power of white dominance is not the result of direct violence, but rather the control of place via legal, economic and customary means. He also highlights the role of architecture and spatial design in expressing or representing racial attitudes. Such control often brings dire consequences for both the black and white communities as pointed out by Ashcroft:

> The Eurocentric control of space, through its ocular centrism, its cartography, its development of perspective, its modes of surveillance, and above all through its

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

language, has been the most difficult form of cultural control faced by post-colonial societies (Ashcroft, 2001, p. 15).

In *Uncle Tom's Children's Long Black Song*, Wright portrays the constant struggles of the Black Americans in finding ways to create their own identities due to the very little freedom that they have to do so: "Freedom implies space; it means having the power and enough room in which to act" (Tuan, 1997, p. 52). Hence, Silas and Bigger Thomas' decision to commit murder was not coincidental as it was the only way for them to exhibit their 'power and space to act'. In the case of Silas, he was always shackled by the influence of the white community largely due to the fact that the whites and blacks live close to each other in the Mississippi countryside.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright portrays the displacement of Black Africans in America through statements such as: "Works mah guts out to pay them white trash bastards whut Ah owe" (*Uncle Tom's Children*, p. 143). In the story, the character of Silas is depicted as someone who believes in the virtue of hard work and willpower. Wright wants to tell his audience that the Black Africans' devotion to their homeland cannot be weakened by their lack of freedom.

Wright reiterates the right of the Black Americans to have a home that is entirely theirs. Nonetheless, he realises that this is not totally possible in a segregated society. The Blacks could not simply have a 'home' when they have been at the receiving end of the impacts of post-colonialism. Ashcroft claims: "Inhabiting a space is not only a means of

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

identity but also a means of transforming the conditions of one's life" (Ashcroft, 2001, p. 15).

The Black Americans do not feel peaceful at the place they currently inhabit. Wright portrays this in *Long Black Song*, a story about a young black woman, Sarah, who cares for her baby on her own while her husband is away.

> Looked out over the green fields rolling up the hillsides. She sighed, fighting a feeling. She of loneliness.
>
> "Lawd, its sho hard to pass the days wid Silas gone."
>
> Yes; maybe Silas would remember and bring that five-yard piece of red calico she wanted.
>
> "Oh, Lawd! Ah hope he don fergit it!" (*Uncle Tom's Children*, p. 126-7)

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Sarah's life was destroyed when she was raped by a white man, and her husband upon returning accuses her of sleeping with the man instead of acknowledging the rape. Silas exclaims: "Fer ten years Ah slaves lika dog t git mah farm free, givin every penny Ah kin t em, n then Ah comes n fins they been in mah house" (*Uncle Tom's Children*, p. 143). The statement clearly shows that Silas was more concerned about his house than the well-being of his wife and child, as similarly portrayed in the following excerpt: "Ef yuh wans t eat at mah table yuhs gonna keep them white trash bastards out, yuh hear" (p. 143).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The importance of protecting his home was constantly reiterated even after Silas has forfeited all his properties to take revenge on the salesman who raped Sarah: by murdering him. Silas did not run off after committing the deed as Wright wants to depict the significance of the 'place' for Silas: his home and farm which to him carries his identity.

Meanwhile, in the *Native Son*, Wright highlights that the occurrences in the urban parts of the northern cities is only a part of a more extensive narrative of race that is linked to spatial dynamics:

> We must deal here with a dislocation of life involving millions of people, a dislocation so vast as to stagger the imagination; so fraught with tragic consequences as to make us rather not want to look at it or think about it; so old that we would rather try to view it as an order of nature and strive with conscience and false moral fervor to keep it so (*Native Son*, p. 416).

In the story, the lawyer Boris Max attempts to save Bigger from the death sentence by electrocution by portraying his crimes in a historical and spatial light, including emphasizing the numerous deceptions used to propagate racial segregation.

Wright shows that the shift from slavery to freedom only rendered minimal implications for the Black African Americans particularly in terms of their spatial situations. In the 1920s, with the population boom in Chicago and the looming Great Depression, the city became the final stop on the Illinois Central Line for 109,458 people

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

including Wright (Hirschfelder, Grindley & Reynolds, 2000, p. 17). Chicago became extremely over-populated as African Americans flooded the city to seize opportunities not offered anywhere else, with them being crammed in existing overloaded areas and public housing buildings. Wright states:

> The urban environment of Chicago, affording a more stimulating life made the Negro Bigger Thomas react more violently than even in the South … It was not that Chicago segregated Negroes more than the South, but that Chicago had more to offer, that Chicago's physical Aspect – noisy, crowded, filled with the sense of power and fulfilment did so much more to dazzle the mind with a taunting sense of possible achievement (*Native Son, How Bigger Was Born*, p. 19).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In *Native Son*, Wright's depiction of the story links himself to the character of Bigger and the city of Chicago. The city gives him a platform to extend his creativity by portraying it as a space abundant with cultural, economic, and social opportunities for the migrants. He writes: "[I] exposed myself to the possibility of saying the wrong word or doing the wrong thing and paying a penalty that I dared not think of" (*Black Boy*, p. 177). After moving to Chicago, Wright is able to narrate his observations and experiences, comparing life in the South to that of the city. He states:

> It was not until I went to live in Chicago that I first thought seriously of writing of Bigger Thomas … being free of the daily pressure of the Dixie environment (*Native Son, How Bigger Was Born*, p. 18)

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright portrays his first impression of Chicago:

> My first glimpse of the flat black stretches of Chicago depressed and dismayed me, mocked all my fantasies. Chicago seemed an unreal city whose mythical houses were built of slabs of black coal wreathed in palls of gray smoke, houses whose foundations were sinking slowly into the dank prairie … The din of the city entered my consciousness, entered to remain for years to come (*Black Boy*, p. 261).

Wright constantly puts high emphasis on the 'place' because events always occur in a certain place; hence, it must always be described as accurately as possible. He renders the aspect of 'place' as crucial in relaying his purpose and in showing the circumstances of the Black Americans under the oppression of white hegemony. He wants to show how this current place is vastly distinct from the native place.

In *Native Son*, Wright conveys his deepest sentiments while observing Chicago from the inside. He wants to relay the painful fact of the horrible plans that the colonizers had in store for the Black Americans. Through the character of Bigger, Wright conveys his sorrow concerning his people's forced relocation and hence "would have to face [his circumstances] without the consolation of tears" (p. 31). He uses instances of "Yet the author is eager to explain" and "Emotions are subjective and he can communicate them only when he clothes them in objective guise" to express his wish to communicate with his audience (Turner, 2009, p. 1). He obviously wants to convince his readers that what he is

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

writing is significant and that it is a legitimate exposé of the white hegemony. Another clear example of this is in the excerpt below:

> His folks were still sleeping. In order to pack his clothes, he had to get to the dresser on the other side of the room. But how could he get there, with the bed on which his mother and sister slept standing squarely in the way? Goddamn! He wanted to wave his hand and blot them out. They were always too close to him, so close that he could never have any way of his own (*Native Son*, p. 95).

Bigger's lack of space at home is also a frustrating depiction of his lack of freedom in general. The displacement of the Black Africans is portrayed by Wright as a great loss that leads to discontent and frustration. The change of place has affected not only their lifestyle, but also their way of thinking.

In the introduction to *Native Son, How Bigger Was Born*, Wright exposes his portrayal of an urban setting that bore the sentiments of hopelessness and frustration within the character of Bigger Thomas which later lead to his fateful decisions. The significance of place is even apparent in the sub-title, *How Bigger Was Born*. Wright uses this concept to illustrate how the displacement of the Blacks leads to their birth as new people, which is essentially not a good beginning for them.

In *Native Son*, Wright notably states that he "found that [he] had written a book which even bankers' daughters could read and weep over and feel good about" but that he

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

"swore to [himself] that if he ever wrote another book no one would 'weep over' it" (*Native Son, How Bigger Was Born*, p. 31). Indeed, Wright wants to make his audience uncomfortable with his own take of what constitutes 'good writing': one that stimulates the reader to realise what is wrong with the American society.

Hence, *Native Son* is a portrayal of the reality of individuals such as Bigger Thomas which later develops into an exposé about the issues of homelessness, alcoholism, suicide and crime. Wright exposes that some homeless people commit the crimes that they do due to the conventions set out for them by the dominating whites. Yet, he also states that being homeless is a deliberate choice as a show of resistance. He adds:

> Whether politicians accepted or rejected Bigger did not really matter; my task, as I felt it, was to free myself of this burden of impressions and feelings, recast them into the image of Bigger and make him true (*Native Son, How 'Bigger' Was Born*, p. 18).

Bigger's progression towards defeat all occurred in either teeming rooms or prohibited places, signifying the cultural claustrophobia that he suffers from living in a ghettoized city. This is the effect of displacement that Wright keeps reiterating in his works.

Wright portrays the urban struggles of the Black Americans in their displaced 'homes' as artistically as possible. This group of minorities is not only crammed into

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

overcrowded and scanty spaces, they are also prohibited from wandering into certain places that are only meant for the white community. Whenever these arrangements are challenged such as what Bigger Thomas did, quick and vicious punishments ensue. Hence, white supremacy is upheld via race-based spatial discrimination.

> The woman also rose and stood in her nightgown. 'Turn your heads so I can dress,' she said. The two boys averted their eyes and gazed into a far corner of the room. The woman rushed out of her nightgown and put on a pair of step-ins … (*Native Son*, p. 7).

Native Son opens with the first instance of the spatial issue as depicted in the excerpt above. The Thomas family lives in a cramped apartment where the dire lack of individual space often leads to violations of privacy. This vivid description by Wright suggests the effect of displacement i.e. the subjugation and deprivation endured by many African Americans in Chicago at the time. Having nowhere else to live, the family members had to get used to not having their own private spaces, which often times frustrates them. The firmly established spatial segregation by the white dominion has led to such dysfunctional family dynamics among the Black community, which on the individual level results in feelings of inferiority and self-loathing as demonstrated in the novel.

Native Son interlaces the themes of displacement, dislocation and identity experienced by the Black Africa Americans which are linked to the domination of the political economy by white supremacy. The 1910s and 1920s saw African Americans being

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

subjected to a mandatory relocation to several former white neighbourhoods that were being turned into black neighbourhoods. In relation to this, Bigger mentions in the *Native Son*: "He remembered that bombs had been thrown by whites into houses like these when Negroes had first moved into the South Side" (p. 208). This refers to the unfair practices of real estate companies who, in their bid to increase business and profits, would resort to scare-tactics by spreading rumours about African Americans moving into white neighbourhoods so that the white community – out of fear of living with blacks – would hastily sell their houses to these companies at cheap prices. In turn, these companies would re-sell or rent these cheaply bought houses at extremely high prices to the recently relocated African Americans (Hirschfelder, Grindley & Reynolds, 2000, p. 25).

Wright conveys his disappointment with the adulteration of native lands and landscapes by the colonizing powers, and his fears for the African Americans' contemporary life. The colonized people view their native lands as spaces of danger, defeat, displacement and domination – often times signifying hopelessness at the hands of territorial capitalism and colonialism. Through his literary works, Wright condemns the new places where the Blacks are forcibly relocated to because it is in these new spaces that they continue to suffer from the harmful abuses perpetrated by the whites. Almost all the black minorities in the South Side of Chicago had to endure living in unsafe and unhealthy environments; the same place where Wright had lived and worked in and became the setting for the *Native Son*.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright purposely contradicts himself when he says that he "longed to visit the South again particularly his home state, in spite of the fact that the time he spent there was almost entirely marked by hunger, poverty, and racial oppression" (Rowley, 2001, p. 86-87). Here, Wright highlights the role of the city in engraving an ever-lasting memory of genocide and sufferings for the Black African Americans under the rule of white colonists.

Wright acknowledges the effect of this place on his consciousness as an adult particularly through his literary works. In *Native Son,* when Bigger admits to Boris Max that "I wanted to be an aviator once" (*Native Son*, p. 363), Wright is actually conveying his own sense of hopelessness. The place becomes the link between spatial segregation and white domination over the Black African Americans.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The protagonist in *Native Son,* Bigger is greatly affected by his placeless-ness, often feeling suffocated living in the extremely segregated city of Chicago. He was only allowed to go as far as four or six square blocks in the neighbourhood; wandering too far would get him arrested or attacked. This imposed boundary on top of the cramped apartment that he shares with his family constantly inflicts great anger within him.

Another significant example of Bigger's dearth of individual space is when he and Jack visited a darkened theatre just to masturbate. Having no privacy at home, the boys had very little choice when it comes to their need that is 'masturbatory in nature' (*Native Son,* p. 327). Later in court following his arrest, this act was portrayed as a crime by the state

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

prosecutor and the white mob, supporting the stereotypical idea that black men are sexual predators.

4.3.3 Reconstructing the Image of the Black American Self-discovery: Disturbance

Hybridity and hegemony had disrupted the Black Africans' past and present. There is an overlap between them wanting to have their own identities, and the demands of the colonizers for them to assimilate into their culture. In his collection of short stories in *Uncle Tom's Children* (1938), Wright portrayed in *Big Boy Leaves Home* the necessity of a communal and cultural history. To live in harmony, one needs to have strong familial and communal relationships, roots in a place, and relationship with nature.

A line in *Big Boy Leaves Home*: "Big Boy's done gone n killed a white man. Yuh-alls gotta help me…" (p. 37) reflects Wright's emphasis for the natives to regain control of their cultural history, which is a powerful tool for resistance. Fanon (1961) highlights the significance of the peoples' original voice and identity. Hence, the reclaiming of one's past should begin with freeing oneself from colonialist ideology.

Big Boy Leaves Home portrays an external and interracial conflict: "Mah son, Will, the one whut drives fer the Magnolia Express Comny, is takin a truck o goods t Chicawgo in the mawnin. If we kin hide Big Boy somewhere till then, we kin put him on the truck…" (p. 39). The black community protects Big Boy from the white mob even if it jeopardizes

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

their own safety. The elder men in the black community play a pivotal role whilst the speaker conveys a spiritual awareness of the whole situation. The black intellectual refuses to be absorbed into the culture and mindset of the colonizers; hence, he tries to find his own identity by looking into his tribal culture and history. Fanon (1961) describes this type of literature as "just before-the-battle" (Mcleod, 2000, p. 86).

This homogenization of black culture, according to Fanon (1961), becomes contradictory towards the past and obliterates the real events of the present. What it holds in the end is a non-existent core that becomes stable and permanently coherent. He also asserts that the popular efforts of the people must be related to the construction of a national culture (Zhaogue, 2011). In other words, this homogenization alienates the Black African Americans from their own past, and obscures their present actual events. This brings about a fake essence which becomes internalized by the people and consequently, deprives them of having a real national culture.

Bekal (2009) quotes Senghor as referring to Wright as "a man torn between the past and the future of his race, between the values of magnitude and those of European civilization" (p. 1). Bekal (2009) states that *The Outsider* portrays identity "as a constant negotiation and re-enunciation of self" (p. 3) and that Cross Damon is a portrayal of a "fragmented individual" (p. 3).

Wright skilfully transformed the negative images of his reconstruction of the Black American sense-of-self into positive ones. For instance, he transformed the Black

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

African's image of alienation to one of a powerful identity resisting the enemy as portrayed in *The Outsider*:

> When Damon assumes the position of an outsider, he condemns himself to a lasting spiritual isolation. It has shown him problems are never sold except through non-violent action and that the individual is held responsible for creating his own values. That is the metaphysical liberation he accomplishes with so much difficulty (Karthikeyani, 2012, p. 139).

Wright reconstructed the Black American's self-discovery via his use of literature to transform negative images into positive ones: "All of Wright's works are double-edged, aimed to expose what he detested in society while also critically educating his allies" (Karthikeyani, 2012, p. 139).

In *The Outsider*, Cross Damon is neither Black nor White. Pesenti (2013) states that "*The Outsider* focuses on a dramatic and inevitable hopelessness" (p. 14). Coles observes (as cited in Pesenti, 2013, p.14) that "it is inconceivable to imagine a figure who is more alienated than Damon" (Coles, 2002, p. 59). However, Coles (2002) also states that "Damon is also outside of himself as well as the entire human community" (p. 59).

Cross Damon's feelings of loss and alienation are typical depictions of the implications of post-colonialism. The hegemony in Damon's life has led to his demise in such a way that his sense-of-self is gone. As Pesenti (2013) states, *The Outsider* is

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

influenced by and grounded in existentialism. The same themes are present in Wright's *Black Boy* and *Native Son*.

Bigger Thomas of *Native Son* is also a portrayal of hopelessness. He rejects his family "because he was powerless to help them" (Pesenti, 2013, p. 19). Pesenti (2013) states that Bigger placed himself "in a world where he does not allow himself to feel in order not to be swept out of himself. Bigger experiences estrangement from his own self, even though he tries not to acknowledge it" (p. 20).

Isolation or alienation is another effect of white hegemony portrayed by Wright. The excerpt below shows Wright's hopes and desires to use his imagination as an escapism, as well as the deprivation that he suffers from for black.

> One day my mother told me that we were going to Memphis on a boat, the Kate Adams, and my eagerness thereafter made the days seem endless. Each night I went to bed hoping that the next morning would be the day of departure. For days I had dreamed about a huge white boat floating on a vast body of water, but when my mother took me to the levee on the day of leaving, I saw a tiny, dirty boat that was not at all like the boat I had dreamed (p. 9).

This experience taught Wright that the social world he lives in will never live up to his expectations or imagination because he is a poor black boy from the south. This experience drove him into isolation, mired in disappointment that despite knowing there is

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

a whole big world out there, most of it is denied from him. This is the exact sense of powerlessness he felt upon discovering that the Kate Adams is only “a tiny, dirty boat” unlike the romantic visions of it he had wished for. Such disturbance is the effect of post-colonial hegemony on Wright and many other black Americans, and so is resistance (Zahar & Fanon, 1974).

4.4 Conclusion

This chapter demonstrated the agonizing journey of Richard Wright as he attempts to recount the devastating consequences of hegemony on the Black African American people. He recalled his painful history during the Black slavery era to reinforce the significance of transformative resistance in his literary works. Wright revives this past in his literary texts via the expert use of linguistic elements and allegories as will be revealed in the next chapter.

The Black Africans need to reassert their history and reclaim it in their effort to resist against white hegemony. Although a difficult task on account of their identity being long dominated by the colonizer’s history and culture, the African American intellects specifically Richard Wright in this context had fought on by employing the imperial language against the colonizers. Hence, it is intellects such as Wright who had planted the seeds of transformative resistance within the minds of the Black people with the hope of rejuvenating their cultural identity.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This chapter also has highlighted the detrimental effects of hegemony, most prominently displacement which had inflicted upon the African Americans a sense of loss and alienation. Through his literary texts, Wright portrays the changes experienced by his fellow African Americans after being evacuated from their birthplaces and relocated to strange lands while being subjugated to racial discrimination.

Finally, this chapter reveals that the supposedly negative aspects of disturbance and hybridity could actually be used in favour of the black people. Wright firstly attempts to raise awareness about hegemony and the loss of place and identity through his literary works. He then evokes the recollection of the blacks' glorious past as a crucial means to induce transformative resistance. The writer does so through the skilful employment of language elements, traditions and allegory that revitalize the native culture: the main agenda in the intellectual transformative resistance movement.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

CHAPTER 5

HEGEMONY RESISTANCE IN BLACK AFRICAN AMERICAN LINGUISTIC TECHNIQUE: TRANSFORMATIVE RESISTANCE

5.1 Introduction

As previously mentioned, the segregated Black African Americans are fully aware of their subjugation and that reclaiming their lives requires concrete actions (Fanon, 1961). Even with their anger, they refuse to fight violence with violence; hence, they resort to literary resistance by expressing their resentment and frustration of being ridiculed, dominated and subdued on paper. In fact, what they are feeling are more than anger – it is a universal fury caused by the unforgivable acts of ascendancy and oppression inflicted upon them by white supremacy (Sardar, 2008). Such fury hence spawn's resistance against the highly discriminatory invaders who took over their homes and heritage and left them side-lined and living in deplorable conditions (Barnes & Talamantez, 2006).

The resistance against white hegemony took on many forms, but the most remarkable was the evolution of the African American consciousness. In this study, the selected writer used several linguistic techniques in his works not only to revive the image

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

of the Black African Americans, but also to invigorate memories of their past. This transformative resistance represents the third and fourth phases discussed in this study where the intellectual Black African American participates directly in the fight against colonialism.

The selected writer, Richard Wright, highlights the lacklustre existence of the Black African American people due to their subjugation in the hands of the dominating whites. The English language, although a symbol of white hegemony, is used tactfully by Wright throughout his literary works as a mean of transformative resistance against the very concept of white domination. Wright believes that the decolonization of the Black people is centred upon how they respond to their subjugation as opposed to the authenticity of the matter as that authenticity is represented in his work and mode of delivery.

Wright is among the many Black African American writers who assumes and demonstrates the responsibility of representing their people by reflecting on their works the accurate depiction of the Black African Americans' lives and struggles under the forced domination of the whites (Lucy, 2007).

In *Uncle Tom's Children*, Wright discloses that the Black Africans need to have their own land to be able to construct a sense of individuality and cultural identity. He revealed that he himself had lost his way for quite some time, only to return to his cultural identity. Wright believes that it is his obligation to be the voice for his ancestors, to relay

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

the message of liberty to the future generation and everyone else. He does so through his literary works, reflecting how his people had suffered under colonial rule:

> The road curved, descending among the green fields that tumbled to a red sky. This was the land on which the Great God Almighty had first let him see the light of his Blessed day. This was the land on which he had first taken unto himself a wife" (*Fire and Cloud*, p. 159).

Wright believes that his literary capability should be used beyond writing about stories that excite him; that he should also write about the reality of his people. This is the healing power that makes him whole again.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

5.2 Imperial Language as Spring of Witness and Transformative Resistance

Wright's literary skills had exposed much about the white hegemony inflicted upon the black people of South America. He shares his experiences and thoughts through skilfully worded stories that are mostly focused on the life and struggles of the marginalized black community in mid-twentieth century America. Through his writing, Wright is able to garner the attention of his audience to sympathize with the strife of his protagonists.

Wright primarily uses the English language as a tool to relay convincing arguments about the devastating effects of hegemony on his people. His ability in doing so is highly

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

commendable as English is not his first language. He also has the ability to create historical contexts in his writing as well as his skilful use of allegory. His competent use of the concept of place and displacement is another one of his noteworthy abilities in describing the struggles of the Black African Americans.

The issue of using the English language was put forth by Ashcroft: "Can one use the language of imperialism without being inescapably contaminated by an imperial world view?" (2001, p. 56). An argument against this is that culture and language have a two-way relationship: culture is shaped by language, and culture in turn shapes its language. An example of this is the Creole language developed by the Mauritians. Mauritius was once a French colony; despite being subjected to hegemony, the people did not embrace the colonizer's language but instead developed their own language, 'creole' to maintain their identity and to detach themselves from French influence as much as possible. Creole is a spoken language and does not exist in written form. Similarly, another two French colonies, Martinique and New Caledonia adopted the same approach.

Wright employs various linguistic techniques as a means to relay his philosophies. He writes in a direct and clear manner, illustrating the gloomy and violent conditions of life in the rural South during the 1930s. His realism approach is supported by his use of real language and black folk ethics. In *Big Boy Leaves Home*, Wright uses his linguistic ability to combine both standard imperial English in the narration, and the Southern Black Dialect in the dialogues. Rambsy (2012) applauds this technique: "The constant transition between Standard English and black vernacular is a subtle acknowledgment of the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

complexity of black identity as well as the shifts black people make when navigating different aspects of society" (p. 14).

Another writer who admired Wright's skilful use of the imperial language is Karthikeyani (2012) who applauded his technique "to convey his opinions and ideas" (p. 129) that "can include migration, slavery, suppression, resistance, representation, difference, race, gender and place" (p. 127). His use of the imperial language which is rich with "direct … prose and symbolism" (p. 130) transports his audience to the world and thoughts of his characters. In *Black Boy*, for instance, Wright narrates: "I had had my first triumph over my father. I had made him believe that I had taken his words literally. He couldn't punish me now without risking his authority" (*Black Boy*, p. 12).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This excerpt exemplifies Wright's use of the imperial language as a transformative tool. He skilfully harnessed the power of language to influence his readers and to convey his message. His discovery of the persuasive nature of language had led him to use it to his advantage, most notably to fight hegemony, throughout most of his writing career.

This is revealed by Wright himself when he says:

> If I could fasten the mind of the reader upon words so firmly that he would forget words and be conscious only of his response, I felt that I would be insight of knowing how to write narrative. I strove to master words, to make them disappear, to make them important by making them new, to make them melt into arising spinal

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> of emotional stimuli each greater than the other, each feeding and reinforcing the other, and all ending in an emotional climax that would drench the reader with a sense of a new world (*Black Boy*, p. 280).

Wright's philosophical views are drenched in his writings. Hayes (2012) commends him as a "towering figure in twentieth-century Africana literary, philosophical, and political thought" (p. 47). Hayes (2012) further states that Wright puts it upon himself to "extirpate the root motives that underlie" both "Western civilization's violent anti-Black racism and Black peoples' struggle for meaning and liberation in an absurd world" (p. 47). Hayes (2012) contends that Wright:

> forced white America to confront the absolute evils of racist oppression, economic exploitation, and cultural domination. Wright put forward ideas that were controversial and thought-provoking as he fearlessly sought to expose white people's perpetual war against the human dignity of Black people—a war of which most white people had kept themselves blithely unaware" (p. 48).

Hence, it is disputably possible that Wright had "shaped the Black American literary tradition of the twentieth century" (Hayes, 2012, p. 48).

Wright considers his fight for justice as a global mission. Hence, he went out of his way to learn in-depth about racism, brutality and injustice from many sources including the works of Black and Third World scholars.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright's collection of short stories employs linguistic techniques that are linked to the uniqueness of the Black African Americans. For example, although the narration in *Uncle Tom's Children* employs Standard English, the dialogues between the characters employ the Southern Black Dialect. According to Tooze (1959, p. 24), narratives are one of the first methods of communication. In an interview, Wright states that literature acts as a weapon against oppression by conveying the perpetual terrorizations imposed upon the black African society. For the African Americans, the act of narrating is used as a means of correspondence and entertainment. Alternating between the use of Standard English and black African vernacular is a delicate nod to the black identity as well as the alterations that the black African writer undertakes when describing the various aspects of society.

On the surface, Black African narratives are a form of entertainment, but their underlying role is actually to teach. Any given story has its own specific time and place to be told by a specific person as oral histories and other unique stories commonly belong to specific lineages. These specific storytellers – commonly made up of elderlies or heads of families – recount their history by memory. Meanwhile, their audience needs to listen attentively to the stories from start to end, and ensure their consistency through time to be disseminated to the future generation (Hodge et. at., 2002).

In *Big Boy Leaves Home*, Wright gives an intense description of the events that unfold. For instance, he describes Big Boy's escape as he hurriedly heads to the getaway point but stumbling "over the ties, for his shoes were tight and hurt his feet. His throat burned from thirst; he had no water since noon" (*Big Boy Leaves Home*, p. 40). The tension

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

and uncertainty felt by Big Boy – of whether he was going to survive, or be captured and killed – was vividly described. As he arrives safely at the getaway point, he is attacked by a snake "viciously, with his eyes red and his teeth bared in a snarl" (*Big Boy Leaves Home*, p. 42), which heightens the already stressful and fatal situation. By putting Big Boy in a chain of unfortunate events, Wright is able to portray the authentic horrors that a young, southern black man had to face.

Wright also portrays the collective influence of the community on Big Boy: "Big Boy's done gone n killed a white man. Yuh-alls gotta help me…" (*Big Boy Leaves Home*, p. 37). The men in the community risked putting themselves in danger i.e. jail time or even lynching by helping Big Boy escape. Wright's use of intense language prompts the readers to recount the tragic past of the black people in relation to slavery and their struggle for freedom.

5.2.1 History as Means of Resistance

Ashcroft (2001) reiterates the importance of language:

> "How history might be're-written', how it might be interpolated, is a crucial question for the self-representation of colonized peoples. Ultimately, the transformation of history stands as one of the most strategic and powerfully effective modes of cultural resistance" (p. 15).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Language is in fact crucial particularly in influencing the majority whites to truly understand the devastating effects of colonialism. In doing so, Wright realizes that on top of being well-versed in his native dialect, he must also have a good grasp of the English language to be able to drive the message through.

Wright understands that history is bound to repeat itself and hence his works are dedicated to all the native people in the world. He not only reflects the future, but also retells history through the effective use of psychology, philosophy, language and folklore (Powell, 2002). He relays a realistic depiction of the sufferings endured by the black community and the forms of resistance that they took against the white oppression. He retells of the terrible series of events that led to the Black Americans' removal from their native lands and their subsequent exploitation as plantation workers:

> The slave ships, equipped for long voyages, were floating brothels for the slave traders of the seventeenth and eighteenth centuries. Bound by heavy chains, we gazed impassively upon the lecherous crew members as they vented the pent-up bestiality of their starved sex lives upon our sisters and wives. This was a peculiar practice which, as the years flowed past, grew into a clandestine but well-established institution which the owners of cotton and tobacco plantations upheld (p. 254).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright describes how the black slaves had to endure massacres and extreme hunger which at times drove them to jump into the ocean. The colonizers not only made sure that all doors for resistance are closed, but also for freedom:

> To quench all desire for mutiny in us, they would sometimes decapitate a few of us and impale our black heads upon the tips of the spears, just as years later they impaled our heads upon the tips of pine trees for miles along the dusty highways of Dixie to frighten us into obedience (p. 331).

Wright's ability to have a broad perspective of the realities of the present is made possible by his understanding of his past. In *Native Son*, Bigger is depicted to have a very low awareness about his heritage as shown in the instance when Peggy tells him about the Daltons who had always been good to his 'people'. Peggy reminds Bigger that the general identity of the minority blacks has been demarcated via the narrative of white hegemony. Here, Wright conveys that history can be manipulated to suit the majority's objectives.

Bigger is the product of such reconstruction of history and also of Wright's individual artistry. Wright uses Bigger to make a statement about similar real-life characters and also to question the oppressive society that reshaped his perceptions and identity. His society as fashioned by history gives Bigger his multiple voices in the narrative.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Bigger's choice to resort to violence emphasizes the need for political freedom as a prerequisite to attain absolute liberty. This is the kind of violence advocated by Fanon (1961). Wright too condones the use of revolutionary violence as a means to attain superior self-consciousness. Max describes Bigger's reactions:

> The men who own these buildings are afraid. They want to keep what they own, even if it makes others suffer. In order to keep it, they push men down in the mud and tell them that they are beasts. But men, men like you, get angry and fight to re-enter those buildings, to live again. Bigger, you killed That was wrong. That was not the way to do it. It's too late now for you to...work with…others who are t-trying to…believe and make the world live again... But it's not too late to believe what you felt, to understand what you felt (p. 427).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright portrays violence as the natural reaction to white hegemony. Wright's use of violence is measured by the implications of Bigger's actions as an individual and as the representative of an entire race's history. Bigger's act of violence frees him from his longstanding fear of the white man and gives him a purpose in life hence leading to his liberation in its true sense. This can be related to many others like him.

The framing of the Black African's culture is contributed by his perception of himself and the world. Hence, the post-colonial writer holds the responsibility of developing such perception. Fanon (1961) describes culture as "the sum total of all these appraisals; it is the result of internal and external tensions exerted over society as a whole

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

and also at every level of that society" (p. 244). The postcolonial writer therefore must have a preconceived vision when tackling the exploitation of African history.

Wright re-creates the history of his people by adding new cultural values and concepts. In *Native Son*, Wright demonstrates how Bigger's past is not a re-telling of his life. His history gives him a purpose that relates to the lives of others. Wright cites:

> All Bigger Thomasses, white and black, felt tense, afraid, nervous, hysterical, and restless. From far away Nazi Germany and old Russia had come to me items of knowledge that told me that certain modem experiences were creating types of personalities whose existence ignored racial and national lines of demarcation" (*Native Son*, p. 446).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright implicitly denotes that his ambition is to delve into the many layers of human existence that are in line with his past. He vigilantly distinguishes between history that had occurred and history that is used for comprehending events (Lorino, 2018, p. 732).

5.2.2 Allegories as a Means of Wisdom and Resistance

As opposed to symbolism that uses certain objects to signify another, allegory uses narratives to denote something else like abstract ideas, events, desires, sentiments and opinions. Allegory is often employed by Wright such as in the excerpt below from *Black*

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Boy describing his recovery following a house fire that severely burnt him: "There was the yearning for identification loosed in me by the sight of a solitary ant carrying a burden upon a mysterious journey … There was the aching glory in masses of clouds burning gold and purple from an invisible sun" (p. 14).

The excerpt has hints of hope, but more so of longing for 'identification'. He is actually writing about escaping his subconscious longing for another life – a 'mysterious journey' towards 'glory' in a land with 'clouds burning gold and purple'.

In *Black Boy*, Wright is governed by the place and time where he is in. The era where he was born in was unfavourable for black people, but he braved through it by pursuing education and honing his literary talents. He does so in order to resist against his pre-conditions and to achieve something meaningful (Hovad, 2010, p. 8).

While deliberating on *Native Son* in How 'Bigger' was Born (1941), Wright conveys his aspirations to connect with his readers as cited by Turner (2009): "Yet the author is eager to explain" and "Emotions are subjective and he can communicate them only when he clothes them in objective guise" (p. 1). Wright obviously uses his writing to make his readers lean towards his perspective by using the means of a 'guise'.

Allegory has two meanings: the first is the literal meaning of the feature or object, and the second is the deeper meaning which requires a more in-depth understanding. Allegory can denote the social, religious, political or philosophical aspects of life conveyed

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

via symbolism. Allegory helps the writer to express his most profound emotions, and the reader to understand the magnitude of those emotions and their convictions. Cattenburch (2017) cites that Wright's use of allegory enables his readers to pursue values that are worth acting upon. His readers become grounded in his world and aligned with his values, all throughout Wright's works. Hence, through the use of allegory, the readers are urged to unearth the implications and values which are useful in confirming authenticity.

In the beginning of *Black Boy,* Wright uses vibrant allegory to describe his feelings about the fire that broke. However, the allegory denotes so much more than just his feelings; it conveys his deepest personal thoughts about an indescribable situation: "…the 'white cloth' of the fire, the 'red circles' eating into this white cloth, and the 'sheet of yellow' that 'soon … lit the room'" as well as the "blaze, and finally become white wisps of ghosts that vanished" (p. 4). He uses colours to express how frightful certain 'normal' things are such as 'white' to describe his grandmother; 'red circles' to denote the fire that harmed him, and the 'yellow sheet' referring to the spark that lit the room.

The "slow flow of the seasons" denotes Wright's frustrations caused by the lack of any noticeable change in the Black Americans' situation in the white man's world. A clearer depiction of this can be observed in this excerpt: "What irked me was the ceaseless talk and no action … only endless talk that led nowhere …" (p. 28).

Rahimi & Sabouri (2017) explain: "Richard, the protagonist in Black Boy portrays the suffering and manipulations of the Africans by the whites as a result of the colour

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

difference" (p. 28) in which allegory was heavily used to attain the intended effect. In *Native Son*, Bigger's fight with the rats is an allegory of the brutality that he had to face and his tendency to fight against racism. The killing of the rats symbolizes Bigger's attack on hegemonic oppression (Douglas, 2004).

In *Bright and Morning Star*, Wright uses various symbols such as the rain which denotes adversity, a flashing airplane beacon that signifies hope, and clay that indicates the black people and their sufferings (Oleson, 1972). Wright clearly prefers imagery rather than the use of simple words. Wright's literary skills is largely evident in *The Outsider*:

Diving into the subway, he paid his fare and, two minutes later, when a train roared up, walked into the first coach and sank into a seat, closing his eyes. The train pulled into motion … The movement of the coach rocked some of the tension out of him, but not enough to let him relax. Restlessness made him rise and go to the front window and stand looking at the two ribbons of steel rails sliding under the train. A moment later, when the train was streaking through the underground, darkness suddenly gouged his eyes and a clap of thunder smote his ears. He was spinning through space, his body smashing against steel; then he was aware of being lifted and brutally catapulted through black space and, while he was tossed, screams of men and women rent the black air (pp 92-3).

Allegory in the excerpt above are the train's movement, the steel rails, the 'underground', being tossed into black space, and the train itself. The train carries and releases Damon into the world; the underground denoting the pathway that Damon takes

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

in leaving Chicago (Emmanouilidou, 2011, p. 561), and the crash indicating his death and probable resurrection. Wright further denotes in *The Outsider*:

> Is not life exactly what it ought to be, in a certain sense? […] If you've a notion of what man's heart is, wouldn't you say that maybe the whole effort of man on earth to build a civilization is simply man's frantic and frightened attempt to hide himself from himself? That there is a part of man that man wants to reject? Man may be just anything at all. And maybe man deep down suspects this, really knows this, kind of dreams that it is true; but at the same time, he does not want really to know it? (p. 171-2).

Allegory in this excerpt refers to his and his people's land which is invaded by the white colonists. His use of 'man' refers to the possible victims of post-colonial rule: "…man is elusive because he hides from himself" (*The Outsider*, p. 171). In actuality, this is the Black Americans' response to the White Americans' rule. Other than irony, Wright also resorts to the use of a poetic and biblical style to indicate his detachment from the religious and superstitious world of his grandmother (Pesenti, 2013, p. 38-39):

> It was highly likely that the serpent of sin that nosed about the chambers of my heart was lashed to hunger by hymns as well as dreams [...] The church's spiritual life must have been polluted by my base yearnings, by the leaping hunger of my blood for the flesh (p. 113).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright's choice of symbolisms and allegory is common in imperial English. He also frequently refers to 'place'. His use of hunger as an allegory depicts both the literal meaning of being hungry for food, and the imbedded meaning of being hungry for knowledge. As a child, Wright was so poor (following his father's abandonment of the family) and hence deprived of food and education. He portrays his 'hunger' before discovering his father's abandonment of them: "Hunger had always been more or less at my elbow when I played,' he says, 'but now I began to wake up at night to find hunger standing at my bedside, staring at me gauntly" (p.156).

At times, Wright became extremely weak due to starvation that his neighbours began to donate him food. But his pride did not allow him to accept the food. Instead, he chose to work for it which, in fact, is the American way. Meanwhile, Wright's mother too became extremely sick and her health deteriorated as time passed by. He uses allegory to describe his sorrow concerning his mother's condition:

> My mother's suffering grew into a symbol in my mind, gathering to itself all the poverty, the ignorance, the helplessness; the painful, baffling, hunger-ridden days and hours; the restless moving, the futile seeking, the uncertainty, the fear, the dread; the meaningless pain and the endless suffering (p. 324).

As for his mother, on top of her own extreme sickness, she was also worried about Wright's suffering as a Black African American. As time passes by, Wright began to develop an insatiable hunger for something else. This 'hunger' only disappeared on two

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

occasions during his teen years. The first was when he was in the orphanage and talking to the cruel Mrs. Simon: “When I sat facing her at the table, my hunger vanished” (p. 290). The second occasion was when Uncle Clark and Aunt Jody were interrogating him and he became “so self-conscious that hunger left” (p. 158).

In the instance with Mrs. Simon, he also indicated that “the woman killed something” in him (p. 290) as what happened in the instance with Uncle Clark. His ‘hunger’ had in fact been the motivation that pushes him to continue trying. This allegorical hunger was the push that got him to leave the South and search for the meaning in his life.

Every place has a value that makes one happy. With Jim Crow, the place in question was the North, a mystical place abundant with opportunities and prospects. However, it is difficult to differentiate the truth from fiction. There were doubts about the possibility of the black people living freely; the black youths from the South even found the idea to be extraordinary. The North hence became Wright’s place of dreams especially after his brother and aunt were able to escape to Chicago. The white people around Wright did not want him to move to the North, even warning him that the place is not suitable for black people (p. 145).

His family’s constant movements from one place to another due to their inability to pay rent indicated the instability of his life. Wright was shaken by the constant and increasing race-related violence in the South. He pursued his dreams of moving to the North with hopes that he would finally find a safe place to live in. Instead, he discovered

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

that the black and white communities there also lived in disharmony: “My first glimpse of the flat black stretches of Chicago miserable and distressed me, mocked all my fantasies.”

Many of the black migrants were deprived of education and means of survival in the strange new place. Unfortunately for Wright, he arrived in Chicago during the Great Depression. All these removed the black people’s fantasy of the North as their dreamland.

With regards to the post-colonial analysis of *Native Son*, it shows that the narrative was not about Bigger or his citizenship, but rather about the society’s perception of Bigger. This fact is important as is indicates the distinction between the wrong perception and the truth. The distinction became even more misleading with the use of the gothic allegory of black and white, whereby blackness actually refers to a wider meaning than just race. For as long as Bigger Thomas failed to perceive that his personal impasse was linked to the issues in the community, Wright continues to describe it as the absolute reality. Hence, Wright discards the idea of post-colonial exceptionalism and its way of defining events.

The use of animal allegory in *Native Son* has a dynamic role which heightens the readers’ perception. The presence of rats in Bigger’s one-bedroom home that he shares with his family reveals his aptitude for violence when he kills the rat by throwing a shoe at it. Some debated that the rat symbolizes Bigger himself – invaded and killed. It also hypothetically describes Bigger’s battle against the high prevalence of racism in the American society where the rat is an imagery of the black people’s woes. But instead of killing racism in the society, he kills the racism in himself.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Jefferess (2008) strengthens Bill's ideas about transformative resistance and resistance literature by examining the ways postcolonial theorists conceptualize resistance. To him, resistance is not merely the acts of subversion of or opposition against colonialism. His aim is to alternatively conceptualize resistance under the umbrella 'transformation': the restructuring of social relationships.

The allegory of a cat (belonging to Mrs Dalton) and two rats (one in the streets and the other in Bigger's house) were also used in the narrative. The white cat represented the white community, which was often portrayed as a singular personality. There are parallels between these animals and the characters they denoted as shown at crucial points throughout the novel. The animal metaphors illuminated some of Bigger's actions and ill-feelings towards the whites.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Bigger's encountered with the first rat foreshadows the future events that will befall him and explicated the way he responded to threats. The rat is commonly described as a natural enemy and attacker and Bigger's family was scared of it and wanted to kill it. The incident where Bigger saw a pigeon prancing around on the cable tracks and then flying away freely made Bigger realized that he longed to as free as the pigeon.

At the start of *Native Son*, Bigger had to handle a rat that was infesting his family's one-room flat:

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> "There he is!" the mother screamed again. A big disgusting black rat shrieking and jumped at Bigger's trouser leg and bit it with his teeth, hanging on. "Goddamn!" Bigger whispered aggressively, turning and kicking out his foot with all the power of his body. The power of his movement moved the rat loose and it thrown through the air and bump into a wall. Instantly, it moved over and jumped again. Bigger moved and the rat landed alongside a table leg. With gritted teeth, Bigger held the skillet; he was scared to throw it, afraid of missing him. The rat turned and escaped in a narrow to find a place to hide. It jumped again past Bigger and hurried on dry rough feet to one side of the box and then to the other, searching for the hole. Then it turned and reared upon its hind legs (*Native Son*, p. 39-47).

Bigger finally threw a shoe at the rat and killed it. This rat indicated several crucial aspects in the novel. For one, it shows the derelict conditions that Bigger and his family had to live in. Some critics suggest that the rat foreshadows Bigger's future: the rat invaded Thomas family's home and got killed whilst Bigger trespassed into the Dalton family's home and also got killed. The allegory is also a depiction of the different kinds of authority in human community: Bigger killed the rat because if he didn't, then the rat would kill him. Hypothetically, the killing of the rat also suggested Bigger's enmity against the racist attitude of the white invaders. However, instead of killing the racism inherited in the society, Bigger killed the racism within himself.

After murdering Mary, Bigger was haunted by the image of her bloodied, decapitated head. These hauntings indicated his feelings of guilt, shame and fear about the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

crime that he had committed. He dreamt about escaping but instead was engulfed with even more guilt; he knew that sooner or later he would face the wrath of the white community. In his nightmare, he handed over his own head to the white people which symbolized his death whether due to foolishness or his subliminal desire to go against his oppressor.

Even more puzzling is Bigger's sexuality. The combination of his hatred towards Mary and Mary's lack of sexual control ought to have prompted a certain sexual response but of which didn't occur after all. It was later revealed that Bigger had actually intended to harm her. This revelation also explains Bigger's actions on his girlfriend Bessie later on. He did unto Bessie what he did unto Mary: taking her to an abandoned building, killing her by breaking her skull with a brick, and disposing her dead body down the airshaft. Bigger had raped Bessie before murdering her, and he would have done the same with Mary.

Another puzzling part in the novel is when the State Attorney threatens Bigger that he had proof of Bigger's other offences and crimes including "that dirty trick you and your friend Jack pulled off in the Regal Theatre". In actual fact, all that Bigger and his friend Jack did at the Regal Theatre was masturbating as reported by the female sponsor to her manager. Racist ideas tend to relegate the Black African Americans as 'lesser than' and 'hateful'.

Wright illustrated struggles living in a racist environment in the first two parts and last part of *Native Son*. Wright presented the rather incompetent Mr. Max who was the

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

volunteering lawyer representing Bigger at his trial. Max presented an argument before the court where he described Bigger's behaviour as generally a mistake. The issue with Max's argument is that it is lacklustre as Wright himself did not believe it.

5.2.3 Place as a Means of Existence and Resistance

One's identity is inherently linked to a 'place'. Cultures, races and tribes worldwide have issues with their identities when displaced or in a forced 'diaspora'. In the case of the Black Americans, they have been mandatorily removed from their 'place' and subsequently forced into slavery. Even now in the twenty-first century they are still struggling with their identity in their new 'place'. Not having their own 'place' has led them to lose much of their original culture. They had to assimilate under the rule of the white invaders. Wright describes in his autobiographical novel, *Black Boy*:

> The white South said that it knew 'niggers' and I was what the white South called a 'nigger'. Well, the white South had never known me – never known what I thought, what I felt. The white South said that I had a place in life. Well, I had never felt my 'place; or, rather, my deepest instincts had always made me reject the 'place' to which the white South had assigned me (*Black Boy*, p. 227).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Due to his and his family's displacement, Wright did not have a sense of 'place'. He never felt comfortable in any of the 'places' that he was ever in. This is the impact of displacement. Ashcroft (2011) further ponders:

> Where is one's 'place'? What happens to the concept of 'home' when home is colonized, when the very ways of conceiving home, of talking about it, writing about it, remembering it, begin to occur through the medium of the colonizer's way of seeing the world? (p. 15).

Wright often portrays his protagonists as wanderers. The 'places' in his literary works are usually portrayed as unsafe being the product of colonialism:

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> The Eurocentric control of space, through its ocular centrism, its cartography, its development of perspective, its modes of surveillance, and above all through its language, has been the most difficult form of cultural control faced by post-colonial societies (Ashcroft, 2001, p. 15).

Ashcroft basically questions the ability of victims of post-colonialism displacement to ever feel at 'home' anywhere. Ashcroft further states: "Inhabiting a space is not only a means of identity but also a means of transforming the conditions of one's life" (Ashcroft, 2001, p. 15).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

For many years, Black Africans had been legally displaced by the United States government including during the era of the federal slavery policy where families, communities and tribes were removed from their birthplaces that linked them through tribal stories, songs, language, and culture. Not only were they removed from their homelands, they were also relocated to remote and derelict urban areas (Fett, 2016).This act of forced relocation still persists into the 21st century. Being displaced is the adverse effect of hegemony which in turn leads to other social ills such as alcoholism and suicide among the black community.

All these lead to the uprising of the Black African Americans. Nevertheless, resistance in post-colonial lands is seemingly not an option for the marginalized black people; instead, full assimilation into the dominant American culture is viewed to be more viable (Berkin, 2011). The American law enables this process to support the 'Manifest Destiny' which requires the total disappearance of the Black culture and of which is extended to other colonized continents.

Hence, the exiled Black Africans were obliged to embrace a new culture in a new place, which gradually weakens their link with their native land and heritage. Once the significance of their homeland diminishes, their way of life also changes. The degree of this change varies according to the individual and the extent of their resistance.

Wright makes it his responsibility to reconnect the Black people to their cultural heritage and land. In a 1956 interview, he affirmed that his literary works mostly highlight

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

the diversion, prejudice, discrimination and misunderstanding that resulted from the modern cosmopolitan society, and that he seeks to restore the native Black Africans' values and identity (Ashcroft, 2001, p. 108). He reiterates the significance of 'place' for the Black African people as his own displacement had caused him substantial loss, frustration and discontent towards the white culture. His own relocation had affected his lifestyle and career.

The powerful significance of 'place' for the unjustly displaced Black Africans is portrayed in the *Native Son* and *The Long Dream*. Wright believes that his people can build a new place in which they can reconstruct their lives and culture.

He demonstrates the various phases of a plan to construct an appropriate economic coexistence with the white people who, at the same time, would maintain their own phases of social and cultural reconciliation. Wright reiterates that the power of white dominance is not the result of direct violence, but rather the control of place via legal, economic and customary means. He also highlights the role of architecture and spatial design in expressing or representing racial attitudes. Such control often brings dire consequences for both the black and white communities as pointed out by Ashcroft:

> The Eurocentric control of space, through its ocular centrism, its cartography, its development of perspective, its modes of surveillance, and above all through its language, has been the most difficult form of cultural control faced by post-colonial societies (2001, p. 15).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In *Uncle Tom's Children's Long Black Song*, Wright portrays the constant struggles of the Black Americans in finding ways to create their own identities due to the very little freedom that they have to do so: "Freedom implies space; it means having the power and enough room in which to act" (Tuan, 1977, p. 52). Hence, Silas and Bigger Thomas' decision to commit murder was not coincidental as it was the only way for them to exhibit their 'power and space to act'. In the case of Silas, he was always shackled by the influence of the white community largely due to the fact that the whites and blacks lived close to each other in the Mississippi countryside.

Wright portrays the displacement of Black Africans in America through statements such as: "Works mah guts out to pay them white trash bastards whut Ah owe" (*Uncle Tom's Children*, p. 143). In the story, the character of Silas is depicted as someone who believes in the virtue of hard work and will-power. Wright wants to tell his audience that the Black Africans' devotion to their homeland cannot be weakened by their lack of freedom.

Wright reiterates the right of the Black Americans to have a home that is entirely theirs. Nonetheless, he realizes that this is not totally possible in a segregated society. The Blacks could not simply have a 'home' when they have been at the receiving end of the impacts of post-colonialism. Ashcroft claims: "Inhabiting a space is not only a means of identity but also a means of transforming the conditions of one's life" (2001, p. 15).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

The Black Americans do not feel peaceful at the place they currently inhabit. Wright portrays this in Long Black Song, a story about a young black woman, Sarah, who cares for her baby on her own while her husband is away:

> Looked out over the green fields rolling up the hillsides.
>
> She sighed, fighting a feeling. She of loneliness.
>
> "Lawd, its sho hard to pass the days wid Silas gone."
>
> Yes; maybe Silas would remember and bring that five-yard piece of red calico she wanted.
>
> "Oh, Lawd! Ah hope he don fergit it!" (*Uncle Tom's Children*, p. 126-7)

Sarah's life was destroyed when she was raped by a white man, and her husband upon returning accuses her of sleeping with the man instead of acknowledging the rape. Silas exclaims: "Fer ten years Ah slaves lika dog t git mah farm free, givin every penny Ah kin t em, n then Ah comes n fins they been in mah house" (*Uncle Tom's Children*, p. 143). The statement clearly shows that Silas is more concerned about his house than the well-being of his wife and child, as similarly portrayed in the following excerpt: "Ef yuh wans t eat at mah table yuhs gonna keep them white trash bastards out, yuh hear" (p. 143).

The importance of protecting his home is constantly reiterated even after Silas has forfeited all his properties to take revenge on the salesman who raped Sarah by murdering him. Silas did not run off after committing the deed as Wright wants to depict the significance of the 'place' for Silas: his home and farm which to him carries his identity.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Meanwhile, in the *Native Son*, Wright highlights that the occurrences in the urban parts of the northern cities is only a part of a more extensive narrative of race that is linked to spatial dynamics:

> We must deal here with a dislocation of life involving millions of people, a dislocation so vast as to stagger the imagination; so fraught with tragic consequences as to make us rather not want to look at it or think about it; so old that we would rather try to view it as an order of nature and strive with conscience and false moral fervor to keep it so (*Native Son*, p. 416).

In the story, the lawyer Boris Max attempts to save Bigger from the death sentence by electrocution by portraying his crimes in a historical and spatial light, including emphasizing the numerous deceptions used to propagate racial segregation.

Wright shows that the shift from slavery to freedom only rendered minimal implications for the Black African Americans particularly in terms of their spatial situations. In the 1920s, with the population boom in Chicago and the looming Great Depression, the city became the final stop on the Illinois Central Line for 109,458 people including Wright (Hirschfelder, Grindley & Reynolds, 2000, p. 17). Chicago became extremely over-populated as African Americans flooded the city to seize opportunities not offered anywhere else, with them being crammed in existing overloaded areas and public housing buildings. Wright states:

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> The urban environment of Chicago, affording a more stimulating life made the Negro Bigger Thomas react more violently than even in the South … It was not that Chicago segregated Negroes more than the South, but that Chicago had more to offer, that Chicago's physical Aspect – noisy, crowded, filled with the sense of power and fulfilment did so much more to dazzle the mind with a taunting sense of possible achievement (*Native Son, How Bigger Was Born*, p. 19).

In *Native Son*, Wright's depiction of the story links himself to the character of Bigger and the city of Chicago. The city gave him a platform to extend his creativity by portraying it as a space abundant with cultural, economic, and social opportunities for the migrants. He writes: "[I] exposed myself to the possibility of saying the wrong word or doing the wrong thing and paying a penalty that I dared not think of" (*Black Boy*, p. 177). After moving to Chicago, Wright is able to narrate his observations and experiences, comparing life in the South to that of the city. He states:

> It was not until I went to live in Chicago that I first thought seriously of writing of Bigger Thomas … being free of the daily pressure of the Dixie environment, I was able to feelings (*Native Son, How Bigger Was Born*, p. 18).

Wright portrays his first impression of Chicago as skillfully as he could:

> My first glimpse of the flat black stretches of Chicago depressed and dismayed me, mocked all my fantasies. Chicago seemed an unreal city whose mythical houses

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> were built of slabs of black coal wreathed in palls of gray smoke, houses whose foundations were sinking slowly into the dank prairie … The din of the city entered my consciousness, entered to remain for years to come' (*Black Boy*, p. 261).

Wright constantly puts high emphasis on the 'place' because events always occur in a certain place; hence, it must always be described as accurately as possible. He renders the aspect of 'place' as crucial in relaying his purpose and in showing the circumstances of the Black Americans under the oppression of white hegemony. He wants to show how this current place is vastly distinct from the native place.

In *Native Son*, Wright conveys his deepest sentiments while observing Chicago from the inside. He wants to relay the painful fact of the horrible plans that the colonizers had in store for the Black Americans. Through the character of Bigger, Wright conveys his sorrow concerning his people's forced relocation and hence "would have to face [his circumstances] without the consolation of tears" (p. 31). He uses instances of "Yet the author is eager to explain" and "Emotions are subjective and he can communicate them only when he clothes them in objective guise" to express his wish to communicate with his audience (Turner, 2009, p. 1). He obviously wants to convince his readers that what he is writing is significant and that it is a legitimate exposé of the white hegemony. Another clear example of this is in the excerpt below:

> His folks were still sleeping. In order to pack his clothes, he had to get to the dresser on the other side of the room. But how could he get there, with the bed on which

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> his mother and sister slept standing squarely in the way? Goddamn! He wanted to wave his hand and blot them out. They were always too close to him, so close that he could never have any way of his own (*Native Son*, p. 95).

Bigger's lack of space at home is also a frustrating depiction of his lack of freedom in general. The displacement of the Black Africans is portrayed by Wright as a great loss that leads to discontent and frustration. The change of place has affected not only their lifestyle, but also their way of thinking.

In the introduction to *Native Son How Bigger Was Born*, Wright exposes his portrayal of an urban setting that bore the sentiments of hopelessness and frustration within the character of Bigger Thomas which later lead to his fateful decisions. The significance of place is even apparent in the sub-title *How Bigger Was Born*. Wright uses this concept to illustrate how the displacement of the Blacks leads to their birth as new people, which is essentially not a good beginning for them.

In *Native Son*, Wright notably states that he "found that [he] had written a book which even bankers' daughters could read and weep over and feel good about" but that he "swore to [himself] that if he ever wrote another book no one would 'weep over' it" (*Native Son, How Bigger Was Born*, p. 31). Indeed, Wright wants to make his audience uncomfortable with his own take of what constitutes 'good writing': one that stimulates the reader to realize what is wrong with the American society.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Hence, *Native Son* is a portrayal of the reality of individuals such as Bigger Thomas which later develops into an exposé about the issues of homelessness, alcoholism, suicide and crime. Wright exposes that some homeless people commit the crimes that they do due to the conventions set out for them by the dominating whites. Yet, he also states that being homeless is a deliberate choice as a show of resistance. He adds:

> Whether politicians accepted or rejected Bigger did not really matter; my task, as I felt it, was to free myself of this burden of impressions and feelings, recast them into the image of Bigger and make him true (*Native Son, How 'Bigger' Was Born*, p. 18).

Bigger's progression towards defeat all occurred in either teeming rooms or prohibited places, signifying the cultural claustrophobia that he suffers from living in a ghettoized city. This is the effect of displacement that Wright keeps reiterating in his works.

Wright portrays the urban struggles of the Black Americans in their displaced 'homes' as artistically as possible. This group of minorities is not only crammed into overcrowded and scanty spaces, they are also prohibited from wandering into certain places that are only meant for the white community. Whenever these arrangements are challenged such as what Bigger Thomas did, quick and vicious punishments ensue. Hence, white supremacy is upheld via race-based spatial discrimination.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

> The woman also rose and stood in her nightgown. 'Turn your heads so I can dress,' she said. The two boys averted their eyes and gazed into a far corner of the room. The woman rushed out of her nightgown and put on a pair of step-ins … (*Native Son*, p. 7).

Native Son opens with the first instance of the spatial issue as depicted in the excerpt above. The Thomas family lives in a cramped apartment where the dire lack of individual space often leads to violations of privacy. This vivid description by Wright suggests the effect of displacement of the subjugation and deprivation endured by many African Americans in Chicago at the time. Having nowhere else to live, the family members had to get used to not having their own private spaces, which often times frustrates them. The firmly established spatial segregation by the white dominion had led to such dysfunctional family dynamics among the Black community, which on the individual level resulted in feelings of inferiority and self-loathing as demonstrated in the novel.

Native Son interlaces the themes of displacement, dislocation and identity experienced by the Black Africa Americans which are linked to the domination of the political economy by white supremacy. The 1910s and 1920s saw African Americans being subjected to a mandatory relocation to several former white neighbourhoods that were being turned into black neighbourhoods. In relation to this, Bigger mentions in the *Native Son*: "He remembered that bombs had been thrown by whites into houses like these when Negroes had first moved into the South Side" (*Native Son*, p. 208). This refers to the unfair practices of real estate companies who, in their bid to increase business and profits, would

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

resort to scare-tactics by spreading rumours about African Americans moving into white neighbourhoods so that the white community – out of fear of living with blacks – would hastily sell their houses to these companies at cheap prices. In turn, these companies would re-sell or rent these cheaply bought houses at extremely high prices to the recently relocated African Americans (Hirschfelder, Grindley & Reynolds, 2000, p. 25).

Wright conveys his disappointment with the adulteration of native lands and landscapes by the colonizing powers, and his fears for the African Americans' contemporary life. The colonized people view their native lands as spaces of danger, defeat, displacement and domination – often times signifying hopelessness at the hands of territorial capitalism and colonialism. Through his literary works, Wright condemns the new places where the Blacks were forcibly relocated to because it was in these new spaces that they continue to suffer from the harmful abuses perpetrated by the whites. Almost all the black minorities in the South Side of Chicago had to endure living in unsafe and unhealthy environments; the same place where Wright had lived and worked in and became the setting for the *Native Son*.

Wright purposely contradicts himself when he says that he "longed to visit the South again particularly his home state, in spite of the fact that the time he spent there was almost entirely marked by hunger, poverty, and racial oppression" (Rowley, 2001, p. 86-7). Here, Wright highlights the role of the city in engraving an ever-lasting memory of genocide and sufferings for the Black African Americans under the rule of the white colonists.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright acknowledges the effect of this place on his consciousness as an adult particularly through his literary works. In *Native Son*, when Bigger admits to Boris Max that "I wanted to be an aviator once" (*Native Son*, p. 363), Wright is actually conveying his own sense of hopelessness. The place became the link between spatial segregation and white domination over the Black African Americans.

The protagonist in *Native Son*, Bigger is greatly affected by his placeless-ness, often feeling suffocated living in the extremely segregated city of Chicago. He is only allowed to go as far as four or six square blocks in the neighbourhood; wandering too far would get him arrested or attacked. This imposed boundary on top of the cramped apartment that he shares with his family constantly inflicts great anger within him.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Another significant example of Bigger's dearth of individual space is when he and Jack visited a darkened theatre just to masturbate. Having no privacy at home, the boys have very little choice when it comes to their need that is 'masturbatory in nature' (*Native Son*, p. 327). Later in court following his arrest, this act was portrayed as a crime by the state prosecutor and the white mob, supporting the stereotypical idea that black men are sexual predators.

The loss of freedom is the most significant cause of resistance because it involves losing what one once had and gaining what one never wanted. The lack of freedom in post-colonial America involves not only the enforcement of limitations (i.e. in terms of the place of living), but also the perpetration of violence. The fundamental lack of freedom to

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

the constant violence inflicted upon the black people in post-colonial America. Resistance against post-colonial hegemony is expected because assimilation is no longer desirable: "The Idea of conflict itself invokes resistance" (Ashcroft, 2001, p. 26). As relayed by Cross in *The Outsider*: "That all men were free was the fondest and deepest conviction of his life" (Wright, p. 111). This reflects the basis of Wright's resistance in his literary works.

White hegemony had greatly affected Wright and his fellow Black Americans. His 1940 publication, *Native Son*, is his account of the practice of racism that occurred in Chicago which shook both the white and black communities with the portrayal of the protagonist Bigger Thomas that changed the relationship between both races indefinitely (Rajeswari, 2018). His persistence in portraying the causes, means and snowballing effects of resistance is a reflexive sign of transformational resistance that impacted his a large portion of his audience, blacks and whites alike. Howe commended: "The day Native Son appeared, American culture was changed forever," (Elkholy, 2007, p. 48).

Resistance was driven by the lack of freedom, being victims of physical and psychological violence, loss of culture, involuntary hybridity, and displacement inflicted upon the powerless. The response to such post-colonial hegemony did involve some form of violence, but it was the act of transformative resistance that made the most permanent breakthroughs.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

5.5 Conclusion

Richard Wright had attempted to fight against white hegemony in the United States through his literary works. He targeted to educate both the whites and his fellow blacks by presenting his works in both the English language and the native black dialect. His works are rich with linguistic techniques that serve to re-connect his people with their glorious past, as he is well-aware that the past is a crucial element in building a better future. He feels that it is his obligation to educate his fellow African Americans about the richness and values of their heritage.

The past holds the key to our identity, and without it, the future would be senseless. This identity and sense-of-self act as a guide during times of great distress when the preservation of one's existence is crucial. Fundamentally, history and culture are the glue that holds a nation together in times of threats and danger. This is the fundamental mission of the selected writer in this study who used his literary expertise to bind the current generation with their past in order to resist white hegemony.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

CHAPTER 6

CONCLUSION

6.1 Summary of Findings

This study mainly aims to examine the transformative resistance demonstrated by Black African Americans against cultural dominance, cultural erasure and cultural hegemony as depicted in the literary works of the Black African American writer, Richard Nathaniel Wright. This study observes the role of the selected texts in helping the Black African Americans resist hegemony. Generally, Black African American literature is not merely a record of the Black natives' experience, but also a portrayal of their despair and hopes for a better future.

In investigating the selected texts, this study takes on the perspective of post-colonial native transformative resistance as suggested by Ashcroft (2001) on top of other post-colonial literary theories presented by Fanon (1961), David Jefferess (2008) and Bhabha (2012). The main criterion for the selected texts hence is the portrayal of the themes of hegemony, Black transformative resistance and its ensuing impacts.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

This study contributes to a new reading with regards to the significance of Black African American culture and the concepts of transformative resistance from the Post-colonial Theory in the struggle against white hegemony (Scott, 2004). The selected texts reflect the writer's own resistance against hegemony. Prior studies on historical events that had shaped the Black African American resistance movement are also used to support the current study.

This study answers the research question of how literary texts are used to resist hegemony after identifying its impact(s) on the colonized Black African American natives. The reshaping of the Black natives due to the impacts of hegemony is also highlighted such as the segregation and domination of South America due to the prevalence of lynching, diseases, mandatory relocations, enforced hegemony, obligatory education, religious conversion, cultural eradication or manipulation, and native culture replacement with that of the more dominant American culture.

This study analyses the transformative ideology presented in Black African American literature as an attempt to resist cultural hegemony and the findings indicate that due to the impacts of colonialism, the Black Africans have lost the true sense of their unique native culture and is now living the mixed embodiment of their native culture and that of the colonizers' hybridity (Stigter, 2005).

The selected Black African American writer, Richard Nathaniel Wright, is found to demonstrate a strong sense of obligation to fight against this 'cultural domination' and to

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

restore his people's damaged culture (Gomez, 2015). He distinctly portrays the means of individual, social, cultural, economic and spiritual survival in the effort to preserve the Black African American culture. His unique truth-telling mirrors his genuine historical and present-day experiences as a Black African American, without separating both worlds. He highlights his empathy towards the sufferings endured by Black African Americans in modern-day America and at the same time rejoices with pride for the glorious cultural and historical past of his native culture.

Based on the analysis, it was found that despite being dominated, the Black African Americans still show signs of resistance such as their refusal to abandon their native culture (Hayes, 2012). The writer portrays this through the artistic use of language, history and allegory. To convey his sentiments, the writer uses the colonizer's language, English, together with the native vernacular to connect the younger Black African American generation with their cultural heritage. The writer acknowledges the fact that without reconnecting to the past, the construction of the future will be difficult or even impossible. Hence, the writer believes that it is his obligation to teach the younger generation about their glorious history.

The analysis of the chosen texts strongly suggests that a nation would not have a future without a past because cultural history is the compass that guides the building of a nation (Mehervand, 2009). Threats to a nation's cultural identity would inevitably lead to an uprising to safeguard that very heritage. The writer conveyed his revolt against this threat through his writing which serves as a tool to challenge and expose the acts of

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

hegemony by the oppressors and to educate the younger generation about their heritage so that they would continue to protect it, even despite the fact that some of them have already accepted the colonial dominion.

Aside from that, the writer also stresses on the themes of continuance, resistance and struggle in defending the Black African American identity, culture, values and practices (Rosenberg, 2012). This is an effort to remain accountable as the native Black Africans are among the last human groups on Earth who still maintains a strong bond with the environment: a relationship that has been a part of their identity and culture for centuries. As highlighted by Wright: "Black people have found themselves as models, or examples, of how human cultures can acknowledge that inextricable relationship between human culture and the environment."

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Language and literature have long had an undeniable link throughout the ages, and the literary works in each era have demonstrated their own language-use techniques to convey their respective purpose.

Colonial hegemony had forced Black African Americans to live under the conditions of oppression, racism, hunger, dislocation, massacres and slavery for centuries (Milevoj, 2015). The Black African American Renaissance came on the heels of this white dominance spearheaded by a group of intellectuals including W.E.B. Du Bois, Longston Hughes, Zora Neale Hurston and the selected writer in this study, Richard Nathaniel Wright. The analysis shows that transformative resistance is an effectual tool to convey to

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

the world the sufferings endured by the Black African Americans caused by white hegemony. The writer uses his linguistic techniques not only to reveal the oppression, but also to convey resistance against that oppression.

The first objective of this study is to examine the issues of hegemony that lead to resistance. In *Black Boy*, Wright uses the statue of liberty at Washington Park as a universal symbol of freedom and opportunity for people who are pursuing the American dream: "It became a habit of mine to visit Washington Park of an afternoon after collecting a part of my premium" (p. 294) and continues "and I would wander through crowds of unemployed Negroes, pausing here and there to sample dialectic or indignation of communist speakers." Here, Wright mocks the pursuit of the American dream by the whites when there are black people who are suffering from hunger and unemployment. He believes that there is a crucial need to resist this hegemony through discussions that focus on the prevalent imbalance of power, authority, and freedom (Vinthagen & Johansson, 2013). In *The Outsider*, Wright wrote: "That all men were free was the fondest and deepest conviction of his life." In this novel, the character of Cross Damon demonstrates his resistance against white hegemony and the fight for the freedom of his people, which ultimately leads to his death.

The second objective of this study is to reconstruct the images of hybridity and disturbance as the precursors of transformative resistance. The chosen texts explicitly depict how the Black African American characters lost their native identity and develop a hybrid cultural identity which then serves as an instrument for going against white

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

hegemony (Tyson, 2006, p. 419). In *The Outsider*, Wright conveys his hopes to "make a bridge from man to man" (The Outsider, p. 585) empowering the new Black African American generation to continue the fight against hegemony. Wright not only portrays the instances of identity loss as experienced by the characters in his novels, but also the prospects of developing transformative resistance. He believes that the Black African community is stronger when united, a message that he hopes to get across in the effort to resist hegemony.

Wright concludes in *Black Boy* that resistance against the colonizers as well as cultural transformation can be achieved through education and economic independence. People who are educated and who, despite being poor, can clearly discern what to take from the colonizers are less likely to be dominated (Ashcroft, Griffiths &Tiffin, 2000).

In the *Native Son*, Wright highlights the injustice of the American policy whereby the minority blacks are only allowed to take on poor paying jobs whilst the whites are permitted to enjoy all economic opportunities including owning properties and lands. Minorities who intend to practice their own traditions will need to establish their own set of separate rights within the United States leading to 'state reproduction', which the American policy assumes will lead to a conflict of interest amongst the minorities (Kim, 2015). This in turn is assumed to lead to fate determination conflict that is manifested by separations, divisions, or even partitions.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In his literary works, Wright mainly uses past recollection as a writing technique, by comparing the native's past and present as evident in *Big Boy Leaves Home*, *Down by the Riverside*, *Long Black Song*, *Fire and Cloud*, *Bright and Morning Star* and *The Ethics of Living Jim Crow*. He uses various vernacular stereotypes to signify his resistance against the colonizer and to ensure that his native culture lives on through the continuous use of the native language. For example, in *Big Boy Leaves Home*, Wright uses colloquial language in his narrative: "Big Boy's done gone n killed a white man. Yuh-alls gotta help me…" He emphasizes the significance of the native vernacular as a powerful resistance tool: to remind the natives of their original state before being dominated by the colonizers. European settlers had taught both black and white children that history, culture and progress are the starting point of their existence; thus, liberating oneself from the dominant belief system should also be the start of reclaiming one's history. In his effort to reintroduce the native heritage into the lives of the Black African people, the writer combines it with the new culture of the colonizers. This combination produces a hybrid culture that has solid roots in the Black African culture.

In *Uncle Tom's Children*, Wright uses folklore symbols and black dialect as a way of reaching out to his people. Similarly, in *Fire and Cloud* he employs folk songs and black dialect as depicted in the dialogue between the Church fathers. Wright splits the past and the present whereby the present is a hybrid of both. The character of Reverend Taylor is portrayed as being undecided between approving a protest at City Hall and appeasing the white authorities' demands for him to put a stop to it. Following a vicious attack on him, Reverend Taylor finally recognizes his status as revered leader in the community.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Such disturbance is the effect of hegemony and post-colonialism on the native blacks, and so is resistance.

The third objective of the study investigate the demonstrations of resistance via the use of language, history, place and allegory as well as the causes and effects of resistance and how it becomes the instrument for fighting against hegemony and for reviving the Black African American culture. Wright obviously has the expertise and capability to combine his people's past and present, which he opined is the best measure in reviving their cultural roots and at the same time not feeling estranged in the new culture. Past recollections of their cultural heritage and the passing down of these recollections to the younger generations would create long-lasting awareness of their spiritual and cultural roots (Ashcroft, 2001, p.15).

Various linguistic techniques were employed by Wright as a means to convey his beliefs. He directly and clearly portrays the grimness of life in the rural South in the thirties. Wright uses language as a transformational tool as portrayed in *Black Boy* when he writes: "I had had my first triumph over my father. I had made him believe that I had taken his words literally. He couldn't punish me now without risking his authority" (*Black Boy*, p.12). In this quote, he uses the power of language to influence others and convey his message. He uses this persuasive power of language throughout his writing career as a tool to resist the hegemony imposed upon himself and his people.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Thus, language is highly crucial in making the white people see the destructive effects of colonialism. On top of his grasp of the native language, Wright is also proficient in English and he combines both to convey the historical backgrounds and contexts of the black people in his writings (Rambsy, 2012). He gives a realistic portrayal of the blacks' oppression in the hands of the whites, the harrowing passage of events that led to the removal of the Black Americans from their native land and their mistreatment as slaves in plantations as well as the numerous forms of resistance they undertook.

Through his novels, Wright recreates his people's history while adding new cultural values and concepts. In *The Native Son*, Wright portrays the character of Bigger as re-living his history which he has no control over, but of which also gives him an aim and a purpose in life (Ashcroft, 2001, p.211).

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

In referring to his and the others' 'place' within the hegemonic domain of the whites, Wright uses allegory such as his use of 'man' to symbolize the potential of the victims of post-colonialism. Through the character of Damon in *The Outsider*, Wright indicates that 'man' is indefinable as he is hiding from himself, which is the response of the Black Americans concerning the dominance of the White Americans.

In *Uncle Tom's Children's Long Black Song*, Wright portrays the constant struggles of the Black Americans in finding ways to create their own identities due to the very little freedom that they have to do so: "Freedom implies space; it means having the power and enough room in which to act". Hence, Silas and Bigger Thomas' decision to commit

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

murder is not coincidental as it is the only way for them to exhibit their 'power and space to act'. In the case of Silas, he was always shackled by the influence of the white community largely due to the fact that the whites and blacks live close to each other in the Mississippi countryside.

Liberty can only be achieved through resistance and it is through literary resistance that a non-violent struggle can be ensured. Black African literature in the form of novels, autobiographies and stories could help in the survival and revitalization of the black community in the post-colonial setting.

6.2 Recommendations for Further Studies

The study of Black African American transformative perspective can be further expanded in studying literature. It can be analysed through Psychoanalytical approach, since it highlights the Black's suffering; their oppression and depression. Transformative perspective can be studied under the umbrella of Ecocriticism theory, in a way that shows the effect of natural world in depicting the real development of Black African American's life, their changing of the place affect their feeling towards life. In addition such analysis may be carried out under the umbrella of Feminism. Furthermore, the transformative perspective of Black African Americans represents a rich source of different ways that high bonded relationship. It is the combination of both psychological and social analysis would yield rewarding results. Therefore, the said texts for the current study could be analysed

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

using a psycho-social method of description. Such heavyweight method work is a new Frontier. The selected writer for the current study, Richard Wright, can be further studied from different psychological perspectives. Richard's sense of fatherhood can be touched, and sense of motherhood can be felt.

6.3 Conclusion

In the context of this study, transformative resistance has been shown to be an effective tool for conveying the sufferings, protestations and resistance of the African Americans. African American writers had attempted to trump over white hegemony using various means. Richard Wright for instance, used both the English language and African American vernacular in his literary works to convey his sentiments. His selected works in this study show the various experiences of the African Americans who had suffered centuries of slavery, racism, apartheid, subjugation, hunger, displacement and genocides. Wright highlighted these atrocities for the world to understand through the use of the imperial language. It can be said that Wright and his fellow black intellectuals had initiated the movement for transformative resistance among the blacks with the aim to revive their cultural identity.

This study addresses the research question of how cultural hegemony is being resisted through the use of literary texts. The first research objective was to explore hegemony issues and their impacts on the African Americans which ultimately led to their

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

resistance. The Black natives were reshaped by hegemony specifically due to their segregation and domination in the South, where their native culture is erased through practices of lynching, relocations, religious conversions, cultural eradication and so on and replaced by the white majority's American culture (Berkin et at., 2011, p. 290).

The second research objective was to reconstruct the images of hybridity and disturbance which sparked transformative resistance. The selected texts portray how the black characters lost their native identity and developed a hybrid cultural identity which became the precursor of their resistance against white hegemony. Wright showed how disturbance and hybridity worked in the favour of the African Americans. Through his writings, Wright began by raising awareness about hegemony, displacement and identity loss. He then revived memories of the native blacks' glorious past to prompt the sentiments of transformative resistance through the use of linguistic elements, traditions and allegory (Rivkin, 2017).

The third research objective was to examine the depictions of resistance through the use of language, history, place and allegory, and to explore the causes and effects of resistance and how it is used as a tool to fight hegemony and to revive the native blacks' culture. Wright expertly combines the past and present of his people, a measure he describes to be effective in revitalizing their cultural roots but leaving them still intact in the new culture. The recollections of their past and the transmittance of these recollections to the next generations create ongoing awareness about their native roots.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Wright depicts the gloominess of life in the rural South in the 1930s and the destructive effects of colonialism in his texts using numerous linguistic techniques that also act as a transformational tool (Albarrak, 2016). Wright employed his proficiency in both the English language and native vernacular to narrate his people's historical backgrounds and contexts. He depicts a convincing illustration of his people's suffering under white hegemony including the traumatic series of events that led to the blacks' relocation from their native land and their abuse as slaves in plantations to the many struggles they had to endure in resisting white supremacy.

Wright uses his works to reconstruct the native blacks' past and to add new cultural values and concepts. In *The Native Son,* although the character of Bigger had to re-live his grim history, it is his past that gives him a purpose in life. Wright employs allegory such as the use of 'man' to denote the budding prospects of the victims of post-colonial hegemony. In *The Outsider*, Wright uses 'man' to portray that the character is indescribable: the blacks' reaction to white supremacy.

The selected texts show that without a past, a nation would have no future for it has lost the guiding compass to its development. When a nation's cultural identity is threatened, its people will rise to protect their heritage. Wright uses his literary works as a tool to defy and reveal the practices of white hegemony and to inform the younger generation about their heritage with hopes that they will continue to safeguard it despite them already accepting the colonial rule.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

One's identity is constructed by one's past which renders the future to be meaningless without. When one's existence is under threat, this sense of identity acts as a guide towards its preservation. Indeed, history and culture are the factors that preserve a nation that is under imminent danger. This is exactly what Wright intended to achieve through his works: to connect the present generation with their heritage so as to trump over white hegemony.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

REFERENCES

Abd al hakim (2017). *African American Literature from the Seventieth Century till the Ninetieth Century*. Chetouane, Algeria: The University of Tlemcen.

Abel, A. (2009). Native American Identity Crisis in the 20th-century United States. *Proceedings of the First American Studies MA student Conference*, Hungary.

Albarrak, H. B. (2016). Racial Discrimination and Violence: A Psycho-Social Analysis of Richard Wright's Native Son and the Long Dream. *International Journal of Humanities and Social Science*, 6(2), 114-125.

Allen, Q. (2015). Race, culture and agency. Examining the ideologies and practices of U.S teachers of Black male students. *Teaching and Teachers Education*, 47, 71-81.

Angelou, M. (1999). *Maya Angelou's I Know Why The Caged Bird Sings: A Casebook*. Oxford: Oxford University Press.

Ashcroft, B. (2001). *Post-colonial transformation*. New York: Routledge.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun PustakaTBainun ptbupsi

Ashcroft, B., Griffith, G. & Tiffin, H. (2000). *Post-colonial Studies: The Key Concepts*. New York: Routledge.

Ashcroft, B., Griffiths, G., & Tiffin, H. (1998). *Key concepts in post-colonial studies*. New York: Psychology Press.

Ayan, M. (2011). The cultural logic of racism in Richard Wrights Native Son. *African Journal of History and Culture*, 3(9), 135-139.

Baer, B. (2019). *Indigenous vanguard: Education, national liberation, and the limits of modernism*. New York: Colombia University Press.

Baily, D. L. & Locke, D. C. (2013). Increasing Multi-Cultural Understanding: Multicultural Aspects of Counselling and Psychotherapy (3rd Ed.). Thousand Oaks: SAGE Publication.

Barbara, C. (2002). *Ideologies of race and racism* (Vol. 20). Emerald Group Publishing Limited. Retrieved 2002.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Barnes, L. L., & Talamantez, I. M. (Eds.). (2006). *Teaching religion and healing*. Oxford: Oxford University Press.

Baumann, M. (1997). Shangri-La in exile: Portraying Tibetan diaspora studies and reconsidering diaspora (s). Diaspora. *A Journal of Transnational Studies*, 6(3), 377-404.

Bekal, M. M. (2009). Cultural Hybridity and Existential Crisis in Richard Wright's the Outsider and Cheikh Hamidou Kane's L'aventure ambiguë. Transatlantica. Revue d'études américaines. *American Studies Journal*, 1(1), 1-9. Retrieved from https://journals.openedition.org/transatlantica/4255.

Berkin, C., & Anderson, B. S. (2011). *The History Handbook*. Boston: Cengage Learning.

Berkin, C., Miller, C., Cherny, R. & Gormly, J. (2011). Making America: A History of the United States (6th Ed). Drive Belmont: Wadsworth Publishing.

Bertens, H. (2007). *Literary theory: The basics*. London: Routledge.

Bhabha, H. K. (2012). *The location of culture*. London: Routledge.

Bidmeshki, T. A. (2012). *In the process of shattering their chains: The Emergence of the 'New Man' in Six Post-WWII African American and Iranian Anticolonial Novels* (Unpublished doctoral dissertation): University of California, Los Angeles.

Bone, R. (1958). *The Negro novel in America*. Connecticut: Yale University Press.

Bressler, C. E. (1999). *An introduction to theory and practice*. New York: Prentice-Hall, Inc.

Cammarota, J. A. R. (2014). *Raza studies: The public option for educational revolution*. Tucson, Arizona: University of Arizona Press.

Cattenburch, I. H. (2017). The Globe Sustained: Shakespeare's allegory for sustainable development. *Futures*, 87, 24-36.

Cayton, H. R. (2015). *Black Metropolis: A study of Negro Life in a Northern City*. Chicago: University of Chicago Press.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Chavers, L. D. M. (2013). *Violent Disruptions: Richard Wright and William Faulkner's Racial Imaginations* (Doctoral dissertation). Retrieved from http://nrs.harvard.edu/urn-3:HUL.InstRepos:11169797.

Coetzee, J. M. (1974). *Dusk Lands*. Harmondsworth: Penguin.

Cudjoe, S. R. (1980). *Resistance and Caribbean Literature*. Ohio: Ohio University Press. Retrieved from https://www.worldcat.org/title/resistence-and-carribean-literature/oclc3870631.

Cusick, C. (2007). *Fanon's Black Skin, White Masks on Race Consciousness*. Tennessee: Vanderbilt University.

Deibel, Z. (2018). *Racial Segregation: Plessy V. Ferguson*. New York: Cavendish Square Publishing LLC.

Delbanco, A. (1996). *The death of Satan: How Americans have lost the sense of evil*. New York: Noonday Press.

Dietler, M. (2015). *Archaeologies of colonialism: consumption, entanglement, and violence in ancient Mediterranean France*. California: University of California Press.

DiNardo, P. J. (2005). Whose America? Contesting the Meaning of America in the 1930s. *OAH Magazine of History*, 19(4), 27-32.

Dorothy, M. R. (2014). *Search for Reintegration of the Excluded Black American in Select Works of Richard Wright* (Unpublished doctoral dissertation): University of Bharathidasan, India.

Douglas, P. A. (2004). *Richard Wright's self-inscription in "Native Son": How Richard was born* (Unpublished doctoral dissertation): Purdue University, Indiana.

Elkholy, S. N. (2007). Friendship Across Differences: Heidegger and Richard Wright's Native Son. *Janus Head*, 10(1), 199-216.

Emmanouilidou, S. (2011). Construction and Deconstruction: Self-Identity in Abeyance in Richard Wright's the Outsider (1953). *Rrupkatha Journal on Interdisciplinary Studies in Humanities*, 3(4), 555-566.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Falk, E. (2007). *Subject and History in Selected Works by Abdulrazak Gurnah, Yvonne Vera, and David Dabydeen* (Doctoral dissertation): Karlstad University Studies, Sweden. Retrieved from http://www.diva-portal.org/smash/get/diva2:6399/fulltext01.

Fanon, F. (1952). *Black Skin White Masks*. Translated by Charles Lam Markmann. New York: Grove Press.

Fanon, F., Sartre, J. P. & Farrington, C. (1963). *The Wretched of the Earth* (vol. 36). New York: Grove Press.

Fett, S.M. (2016). Recaptured Africans: Surviving Slave Ships, Detention, and Dislocation in the Final Years of the Slave Trade. North Carolina: The University of North Carolina Press.

Frost, S. (2016). *Toni Morrison and The Pursuit of An African-American Identity*. Ohio Books, Ohio: Guardian.

Galván, F. (2008). Metaphors of diaspora: English literature at the turn of the century. *ELOPE: English Language Overseas Perspectives and Enquiries*, 5(1-2), 113-123.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Gómez J. D. (2015). *Socialism and Identity in the Life and Works of Richard Wright*. Colombia: Universidad de Antioquia.

Gramsci, A. (1971). *Selections from the Prison Notebooks*. London: Lawrence & Wishart.

Gramsci, A. (1996). *Prison Notebooks* (Vol. II). New York: Columbia University.

Guthrie RV (1970). *Being Black: Psychological-Sociological Dilemmas*. San Francisco: Canfield Press.

Hakutani, Y. (1985). Creation of the self in Richard Wright's Black Boy. In *Black American Literature Forum*, 19(2), 70-75.

Hand, F. (2010). Untangling Stories and Healing Rifts: Abdulrazak Gurnah's By the Sea. *Research in African Literatures*, 41(2), 74-92.

Harlow, B. (1987). The theoretical-historical context. Resistance Literature. New York: Methuen.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Hayes III, F. W. (2012). Womanizing Richard Wright: Constructing the Black Feminine in the Outsider. *Spectrum: The Journal of Black Men*, 1(1), 47-69.

Haymon, T. D. (1976). *Alienation in the life and works of Richard Wright*. Illinois: Loyola University Chicago.

Hirschfelder, A. B., Grindley, S., & Reynolds, A. (2000). *Native Americans*. London: Dorling Kindersley Press.

Hodge, F. S., Pasqua, A., Marquez, C. A., & Geishirt-Cantrell, B. (2002). Utilizing traditional storytelling to promote wellness in American communities. *Journal of Transcultural Nursing*, 13(1), 6-11.

Hoogvelt, A. (1997). *Globalization and the Postcolonial World: The New Political Economy of Development*. Baltimore: The John Hopkins University Press.

Hovad, R. (2010). *Concept of Racism in the Novel Black Boy by Richard Wright* (Unpublished doctoral dissertation): University of Pardubice, Czechia.

Howe, I. (1961). Richard Wright: A word of farewell. *New Republic*, 144(13), 17-18.

Huxley, L. S. (1903). *Lay Sermons Addresses, and Reviews*. New York: The Macmillan Company Press.

JanMohamed, Abdul R. (1983). *Manichean Aesthetics: The Politics of Literature in Colonial Africa*. Amherst: University of Massachusetts Press.

JanMohamed, A. R. (1993). Negating the Negation: The Construction of Richard Wright. Critical Perspectives Past and Present (Doctoral dissertation). Retrieved from http://www.jstor.org/stable/1354157?seq=1#metadata_info_tab_contents.

Jefferess, D. (2008). *Postcolonial resistance: Culture, liberation and transformation*. Toronto: University of Toronto press.

Kambysellis, Z. (1997). *Post-colonialism: The Unconscious Changing of a Culture*. Rhode Island: Brown University.

Karolides, N. J., Bald, M., & Sova, D. B. (2011). *120 Banned Books: Censorship Histories of World Literature*. New York: Checkmark Books.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Karthikeyani, G. (2012). Gender solidarity a study of select novels of Richard wright and Alice walker (Doctoral dissertation). Bharathiar University, India. Retrieved from https://shodhganga.inflibnet.ac.in/bitstream/10603/37255/front%20page. pdf.

Keller, F. R. (1968). The Harlem literary renaissance. *The North American Review*, 253(3), 29-34.

Kent, G. E. (1972). *Blackness and the adventure of western culture*. Chicago: Third World Press.

Keskinen, S. (2017). The Crises of White Hegemony, Neo-Nationalist Femininities and Antiracist Feminism. *Women's Studies International Forum*, 68, 157-163.

Khan, Y. (2013). Racial Conflict between Black and White Communities in Richard Wright's Native Son. *The Criterion an International Journal in English*, 4(1), 1-6.

Kim, S. S. (2015). *China, the United Nations and world order*. Princeton: Princeton University Press.

Lawson, A. M. (2006). *Resistance and Resilience in the Work of Four Native American Authors*. Arizona: The University of Arizona.

Lazarus, N. (1990). *Resistance in postcolonial African fiction*. Yale: Yale University Press.

Lewis, J. (1999). *Development in Disaster-Prone Places: Studies of Vulnerability*. London: Intermediate Technology Publications.

Lieb, B. R. (2008). *The Natchez Indian Diaspora: Ethnohistoric Archaeology of the Eighteenth-Century Natchez Refuge among the Chickasaws*. (Unpublished doctoral dissertation): University of Alabama, Alabama.

Lorino Jr, J. (2018). *The Ethos of Dissent: Epideictic Rhetoric and the Democratic Function of American Protest and Countercultural Literature* (Unpublished doctoral dissertation): University of Marquette, Winscousin.

Lucy, R. (2007). "Flying Home": Ralph Ellison, Richard Wright, and the Black Folk During World War II. *Journal of American Folklore*, 120(477), 257-283.

Lye, J. (1998). *Some issues in postcolonial theory*. Ontario: Brock University.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Mail, P. D. (1989). American Indians, stress, and alcohol. *American Indian and Alaska Native Mental Health Research*, 3(2), 7-26.

Malaibari, A. M. (2008). *The Gothic Colonial: A Comparison of Wuthering* (Doctoral dissertation): Eastern Michigan University: Michigan. Retrieved from https://commons.emich.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1167&context=honors

McKeown, K., Ferguson, H., & Rooney, D. (1998). *Changing fathers? Fatherhood and family life in modern Ireland*. Cork, Ireland: The Collin Press.

McLeod, J. (2000). *Beginning post colonialism*. Manchester: Manchester University Press.

McVeigh, R. (2009). *The rise of the Ku Klux Klan: Right-wing movements and national politics* (Vol. 32). Minnesota: University of Minnesota Press.

Mehervand, A. (2009). Jim Crowism: The Catalyst for Bigger Thomas's Violence in Richard Wright's Native Son. *IUP Journal of English Studies*, 4(3/4), 78-89.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Milevoj, N. (2015). *African American Literature: Slave Narrative* (Unpublished doctoral dissertation): University of Rijeka, Croatia.

Moore, J. B. (1951). Native Son. In Smith, J. H. & Parks, E. W (Eds.), *The Great Critics, An Anthology of Literary Criticism* (pp. 665-669). New York: Norton Company.

Moss, S. (2015). On the semantics and pragmatics of epistemic vocabulary. *Semantics and Pragmatics*, 8 (5), 1-81. Retrieved from: https://semprag.org/index.php/sp/article/view/sp.8.5/pdf_8_5

Mullaney, J., (2010). *Postcolonial literature in context Continuum*. London: Bloomsbury Press.

Nakamura, Y. (2014). Wright in a Post-Racial Imaginary. *International Journal of Linguistics, Literature and Translation*, 2(5), 20-25.

Oland, M. H. (2009). *Long-Term Indigenous History on a Colonial Frontier: Archaeology at a 15th-17th Century Maya Village, Progresso Lagoon, Belize*. (Unpublished doctoral dissertation): Northwestern University, Illinois.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Oleson, C. W. (1972, December). The Symbolic Richness of Richard Wright's 'Bright and Morning Star'. *Negro American Literature Forum*, 6(4), 110-112.

Pakri, S. P. (2015). Sharing the White Woman's Burden: Un-Colonial Colonialism in Agnes Keith's Land below the Wind. *Procedia - Social and Behavioral Sciences*, 208, 104-110.

Panich, L. M., & Schneider, T. D. (2015). Expanding mission archaeology: A landscape approach to indigenous autonomy in colonial California. *Journal of Anthropological Archaeology*, 40, 48-58.

Paradies, Y. (2016). Whither anti-racism? *Ethnic and Racial Studies*, 39(1), 1-15.

Parry, B. (1987). Problems in current theories of colonial discourse. *Oxford literary review*, 9(1), 27-58.

Pesenti, C. (2013). *The Figure of the Outsider in Richard Wright's Major Works* (Unpublished bachelor's thesis): Università Ca'Foscari, Venice.

Pile, S. & Keith, M. (1993). *Place and the Politics of Identity*. London: Routledge.

Powell, M. (2002). Rhetorics of survivance: How American Indians use writing. *College Composition and Communication*, 53(3), 396-434.

Provine, W. B. (1986). Geneticists and race. *American Zoologist*, 26(3), 857-888.

Qureshi, V. (2013). The Search for Self and Space by Indian Dalit Joseph Macwan and African American Richard Wright. *Galaxy: International Multidisciplinary Research Journal*, Vol. II, Issue V, 4-8.

Rahimi F., & Sabouri, H. (2017). Hybrid Identity in Transition and Crisis: A Homi Bhabhaian Post-Colonial Reading of Richard Wright's Black Boy. *International Journal on Studies in English Language and Literature*, 5 (7), 24-29.

Rajeswari, S. (2018), *The Racial Issues in Richard Wright's Native Son, Black Writings: A Subaltern Perspective* (Doctoral dissertation): Annamalai University, India. Retrieved from http//www.languageinindia.com/march2018/auseminar2/rajeshwariracialprejudicenativeson1.pdf.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Rambsy, K. (2012). *The Freedom to Choose: The Aesthetics of Choice in Short Stories by Zora Neale Hurston, Richard Wright, Amiri Baraka, and Toni Cade Bambara* (Unpublished doctoral dissertation): University of Kansas, Kansas.

Rampersad, A. (1993). Introduction. Native Son. By Richard Wright. U.S.A: Library of American Press.

Rampersad, A. (2002). The book that launched the Harlem Renaissance. *The Journal of Blacks in Higher Education*, 38, 87-91.

Ranjitham, M. (2006). *Color and beyond quest for individual voice and racial transcendence in the select novels of Richard Wright*. India: University of Bharathiar.

Redding, J. S. (1966). The Negro writer and American literature. Anger and Beyond: The Negro Writer in the United States. New York: Harper & Row Press.

Richter, L., Chikovore, J., & Makusha, T. (2010). The status of fatherhood and fathering in South Africa. *Childhood Education*, 86(6), 360-365.

Rivkin, J., & Ryan, M. (Eds.). (2017). Literary theory: An Anthology (3rd Ed.). New Jersey: Wiley-Blackwell.

Rosenberg, A. L. (2012). Living for the city: urban displacement and incarceration in Wright's Native Son and Rajabu's 'Masudi'. *Journal of African Cultural Studies*, 24(1), 35-53.

Rowley, H. (2001). *Richard Wright: His Life and Times*. New York: Henry Holt and Company.

Sandler, K. A. (2010). *Storytelling as Survival: The Native American Struggle for Selfhood and Identity*. Michigan: Proquest, Umi Dissertation Publishing.

Sardar, Z. (2008). *Forward to Black Skin, White Masks*. London: Pluto.

Satherley, N., & Sibley, C. G. (2018). A dual process model of post-colonial ideology. *International Journal of Intercultural Relations*, 64, 1-11.

Scott, D. (2004). *Conscripts of Modernity: The Tragedy of Colonial Enlightenment*. Durham: Duke University Press.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Seiler, N. (2002). *Elements of folklore in "House of Houses" by Pat Mora* (Unpublished doctoral dissertation): Woman's Texas University, Texas.

Selden, R., Widdowson, P., & Brooker, P. (2013). *A reader's guide to contemporary literary theory*. London: Routledge.

Shahjahan, R. (2011). Engaging the Faces of' Resistance and Social Change from Decolonizing Perspectives: Toward Transforming Neoliberal Higher Education. *Journal of Curriculum Theorizing*, 27(3), 274-275.

Sibley, C. G. (2010). The dark duo of post-colonial ideology: A model of symbolic exclusion and historical negation. *International Journal of Conflict and Violence (IJCV)*, 4(1), 106-123.

Sibley, C. G., & Osborne, D. (2016). Ideology and post-colonial society. *Political Psychology*, 37, 115-161.

Smith, L. (2014). Historiography of South African social work: Challenging dominant discourses. *Social work (Stellenbosch Online)*, 50(2), 305-331.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Solorzano, D. G., & Bernal, D. D. (2001). Examining transformational resistance through a critical race and LatCrit theory framework: Chicana and Chicano students in an urban context. *Urban education*, 36(3), 308-342.

Stigter, S. (2005). Double-Voice and Double-Consciousness in Native American Literature (Doctoral dissertation): University of Lethbridge, Lethbridge.

Stoddart, M. C. (2007). Ideology, Hegemony, Discourse: A Critical Review of Theories of Knowledge and Power. *Social Thought and Research*, 28, 191-226.

Sultan, K. A. G. (2016). *Fragmentation and identity a study of selected novels of Richard Wright* (Doctoral dissertation): Dr. Babasaheb Ambedkar Marathwada University, India. Retrieved from http://hdl.handle.net/1060325919.

Tate, C. C. (1976). *Black Boy: Richard Wright's 'Tragic Sense of Life'*. Black American Literature Forum, Indiana, USA.

Tate, R. (2002). Black Single Fathers: Choosing to Parent Full-time. *Journal of Contemporary Ethnography*, 31, 411-439.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Thomson, N. (2012). *The search for black identity and racial consciousness in the novels of James Baldwin and Richard Wright* (Doctoral dissertation): Mahatma Gandhi University, India. Retrieved from http://hdl.handle.net/10603/25919.

Tooze, R. (1959). *Storytelling*. New Jersey: Prentice-Hall.

Tuan, Y. F. (1977). *Space and place: The perspective of experience*. Minnesota: University of Minnesota Press.

Turner, S. J. (2009). An Insatiable Hunger: A Literary Analysis of Wright's Autobiography, 'Black Boy'. *Social Science, Arts and Humanities*, 1(12), 1.

Tusler, M. (2016). *American snapshot: Urban realism from New Deal to Great Society* (Doctoral dissertation): University of Chicago: Chicago. Retrieved from http://knowledge.uchicago.edu/record/538/files/Tusler_uchicago_0330D_13196.pdf.

Tyson, L. (2006). *Critical theory: A user-friendly guide*. London: Routledge.

Umulkhulsum, A. (2011). *Racism and Oppression in Black American Literature. An example of Richard Wright's Black Boy*. Ilorin: University of Ilorin.

Vasta, E. (1993). Multiculturalism and ethnic identity: The relationship between racism and resistance. *The Australian and New Zealand Journal of Sociology*, 29(2), 209-225.

Vinthagen, S., & Johansson, A. (2013). Everyday resistance: Exploration of a concept and its theories. *Resistance Studies Magazine*, 1(1), 1-46.

Waligora-Davis, N. (2011). *Weaving jagged words: the black Left, 1930s–1940s. na*. Oxford: Oxford University Press.

Walker, P. A. (1995). Racial Protest, Identity, Words, and Form in Maya Angelou's I Know Why the Caged Bird Sings. *College Literature*, 22(3), 91-108.

Wilson, W. J. (1999). *The bridge over the racial divide: Rising inequality and coalition politics* (Vol. 2). California: University of California Press.

Young, R. C. G., & Postcolonialism, A. (2003). *Very Short Introduction*. Oxford: Oxford University Press.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

Zahar, R., & Fanon, F. (1974). *Colonialism and alienation: Concerning Frantz Fanon's political theory*. Ethiopia: Ethiopia Publishing Corporation.

Zahar, R. (1974). *Frantz Fanon: Colonialism and Alienation* (Vol. 19). New York: New York University Press.

Zhaogue, D. I. N. G. (2011). On resistance in anti-colonial Marxist writings. *Canadian Social Science*, 7, 38-48.

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi

05-4506832 pustaka.upsi.edu.my Perpustakaan Tuanku Bainun Kampus Sultan Abdul Jalil Shah PustakaTBainun ptbupsi