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Dedication

I dedicate this work to all the people who assisted me

To my beloved parents, may God protect them

To my brothers: Ali, Salim, and Ismail

And to my sisters: Ouarda, Sabah, Malika, Nadjet, Saida, and Kaouther for their encouragement

Without forgetting my sisters-in-law Fatima and Meriem and their daughters Djomana, Wafaa, and Arwa

And to my brother-in-law: Abbass

To my teachers whom I met during all my educational life

The member Hacini's my family; Oumelkhir, Djamilia, Messaouda, Meriem, and Karima

To all my friends and colleagues, Abbia Sabrina, Bahri Hadjira, Djarfour Asma, Tigane Zineb, Ben Bida Hend, Oumelkhir Mehma, Halimi Selma, Mettouri Imane, Hazlaoui Ibtisam, Alger, Khdaouje, Souad, Houria, Basma, and Mebaraka.

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List of Abbreviations:

NAACP: National Association for the Advancement of Colored People.

Nd: no date.

Np: no page.

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“Man, what we need is a leader like Marcus Garvey. We need a nation, a flag, an army of our own. We colored folks ought to organize into groups and have generals, captains, lieutenants, and so forth. We ought to take Africa and have a national home.”

(Richard Wright. New York, March 7, 1940.)

Introduction

General Introduction

The world contains different races. Each has their own characteristics, abilities, and qualities. One may distinguish them according to the different continents (Europe, Asia, Australia, Africa, and America). The attention will be on the African population in America. Racism is distinguished as an inferior and superior groups in which the inferior group discriminated by the superior. Race caused the problem of division between Black and White because of the racial stereotype picture which held in both races' mind, made them act in a prejudice way that harm both of them.

The slave narrative was the first black literary prose genre in the United States. It helped blacks to establish an African-American identity in America, and it has continued to exert an important influence on black fictional techniques and themes throughout the 20th century. Black American authors of the twentieth century employed many themes as, the search for identity by Richard Wright, anger against discrimination by James Baldwin, and sense of living invisibly by Ralph Ellison, underground life unacknowledged by the white by Toni Morrison. Wright fights against injustice American society and oppression of the Blacks by the Whites. He wanted to spread the idea of democracy and found a solution to the racial problems. Wright explained that he was a victim of White domination and oppression like the other Blacks.

Wright attempts to improve the living conditions of the Blacks in the American society through his writings in which he attempts to illustrate Black misery, depression and also examine how the Black can change conditions of his life. Wright was one of the prominent African American novelists and his novel *Native Son* is represented for both Black and White audiences. Indeed, the problem of Blacks in *Native Son* is at first the conflict between different skins. His own experience in the society included violence, conflicts, racist oppressions and escape from the South to the North. Most of the characters inspired from his life to express that experience. Therefore, he used Bigger Thomas in *Native Son*. Most of his writings were taken from Black life and he also proudly linked Black life with his own life story.

The importance of this study is to clarify the fact that racism hurt many people in the ancient periods, especially during the twentieth century. Indeed, this is expressed in the work of Negro writers such as Richard Wright who reacted against racism from what he had experienced during his life. Furthermore, no man could express the impact of racism on the Bantu then those who are really Negroes. This is what made Wright employ racism in his *Native Son* and insist to notice the black people case in America.

The ultimate aim of this research is to spotlight on racism in U.S.A and its affection on the literary works of black American writers. It is also aimed in analyzing a selected work of one of the black writers in order to give the research its value. This refers to the recurrent description of racism employed by the writer.

The issue of racism in America influenced the work of Black American writer. This case is applied in Richard Wright's work *Native Son*. Therefore, the specific research questions which stand as hypotheses. These are as following:

- How does racism affect on the literary works in America during the twentieth century?
- How does Richard Wright interpret racism in the novel *Native Son*?

The literature review implies the previous literary works which deal with same subject. Several critics criticized the work of Richard Wright and especially the *Native Son*. As the dissertations of Julien Comlan Hounkpe René AhouAansou (1999, 2000): "Existentialism in Richard Wright's *Native Son* and *The Outsider*", "The cultural logic of racism in Richard Wright's *Native Son*" by Meryem Ayan (2011), and the work of Shegufta Yasmin (2012): "Comparative Study between *The Bluest Eye* & *Native Son*: Pitfall of Racism in 1930's America". In addition to these works Ellis Jessa Mary Gordon had studied Wright's work under the title of "Racism and Fear: An In-depth Study of *Native Son*". In his essay "Black Boys and *Native Son*", Irving Howe studied the most famous novels produced by Wright.

The present work used an analytical study of Richard Wright's *Native Son* in order to investigate the situation of Black people in America during the twentieth century. The different minorities in United State faced the problem of racism. Richard Wright is more than any other writer of his period who helps in inserting the conscious of Blacks and Whites in his

Native Son. Marxism investigated the working class. Wright also treats this subject, in which the Marxism theory analyzed the literary works according to its history.

Racism is a problem that tackled many fields as such, the social field, political field, and the economic field. It faced many problems but no one could stop this racism. Even if he could, he will change it only on its surface. This means that one cannot change the inside feeling of a person.

Chapter One

Background to the Black

American Literature

Introduction

As a first step, the first chapter gives a short definition of racism in order to facilitate the comprehension of the subject. Afterwards, it states the historical background of slaves in America. Then, it moves from historical background to a literary background in order to show how the beginning of the black America literature was. Also, it attempts to give the different literary movements of the twentieth century; Harlem renaissance, Civil Rights Movement, and Black Arts Movement; in addition to their characteristics and themes. At the end, it shades light on the theories which tackled racism in their research.

1.1. Racism

Soanes and Stevenson (2004) define racism in two ways, first “It is the belief that each race or ethnic group possesses specific characteristics, abilities, or qualities that distinguish it as inferior or superior to another such group.” (Soanes and Stevenson, 2004, np). Second: “It is the Discrimination against or antagonist towards other races or ethnic groups based on such a belief” (Ibid.). Racism in general is to distinguish between two groups according to their differences. These groups are the upper class (capitalist society or the oppressors) and the lower class (the proletariat or the oppressed).

1.2. Historical Background of Slavery in America

Racism is one of the issues discussed by many authors in previous studies and even nowadays’. The West Indies was one of the colonies of America, where sugar was grown; the fact that demands slaves. By 1645, for example, there were 40,000 white settlers and 6,000 Negro slaves in Barbados. But, by 1685, the balance had changed with 20,000 white settlers and 46,000 slaves (McDowall, 1989). This means that the number of slaves began to augment during the seventeenth century. In other words, racism began having its actual name in this period. However, their first coming was in Jamestown in 1619 by twenty blacks (Kolchin, 1993). Slaves were abused so much from their masters. They did not react till they revolted in April 1712 when twenty-five Africans and Native Americans burned several building in Manhattan and killed nine whites (Morgan, 2007). This was a beginning of many other rebellions which go on till the 1st May 1807 in which the British slave trade had officially ended. During the American Civil War, Abraham Lincoln announced the freedom of slaves in

U.S (Ibid), but their social position had kept in a low one. Nonetheless, there were many organizations which used violence against blacks as The Ku Klux Klan (High, 1986). The Civil Right Movement came later in order to change the laws which hurt blacks in the 1960s (Ibid).

We cannot say that the black situation and anger are over. However, even if it is over, there are other shapes of racism like social classes (high and low or rich and poor), men and women..., etc.

1.3. The Early Black American Literature

The first volume of poetry concerning the black American literature was published by the black poet Phillis Wheatley (1753-84) in 1773 (Horan, 2002). Whereas Lucy Terry (1730-1821) was known as the first black poet for her poem *Bars Fight*, but it was not published until 1855. Therefore, others have considered Jupiter Hammon's *Evening Thought: Salvation by Christ, With Penitential Cries* (1760), a series of twenty-two quatrains, as the first African American published work (Gray, 2004). Nonetheless, the literary books recorded Phillis Wheatley as the first African American writer and the second woman to publish a work (Skiip, 1992). All in all, one may say that the black American literature began during the second half of the eighteenth century.

1.4. Literary Movement of the Twentieth Century

The black American literature had noticed many literary movements during the twentieth century. The following are the main ones.

1.4.1. Harlem Renaissance (1917 – 1920)

The Harlem renaissance was considered by African-Americans as a creative period in literature, music, dance, painting, and sculpture. The Negro's literature prosperity began during the twenties of the twentieth century, precisely from the end of the First World War in 1917 through 1920.

VanSpanckeren (2006) said that it took its name from a region of Manhattan known as Harlem in New York City. Its beginning became as a musician jazz which shown in the work of the composer Duke Ellington, the singer Bessie Smith, and the actress Ethel Waters. Carl

Van Vechten's novel of *Harlem* (1926) gives an idea of the complex life of black America in the face of the economic and social inequality.

Abrams (1999) had counted in this movement many writers as; Claude McKay, the poets Countee Cullen, the novelists Jean Toomer who invented *Cane*, 1923, which included verse and drama as well as prose fiction), Jessie Fauset, Langston Hughes (who also wrote novels and plays), Sterling Brown, Wallace Thurman, and the novelist Zora Neale Hurston; and many essayists, memoirists, and writers in diverse modes such as James Weldon Johnson, Marcus Garvey, and Arna Bontemps.

1.4.2. Civil Rights Movement and Literature

As it is defined by Soukhanov (1991), civil rights means the rights belong to an individual by virtue of citizenship. It relates to a political movement, especially during the 1950's and 1960's, devoted to securing equal opportunity and treatment for members of minority groups.

For McDonald (2007): "the Civil Rights Movement dated from 1954 to 1965. It begins from the Supreme Court ruling *Brown v. Topeka Board of Education*; "which declares that the doctrine of 'separate but equal' is unconstitutional and that integration of schools should be accomplished 'with all deliberate speed'" (Yannella, 2011, p. xiii); to the Voting Rights Act in 1965. The Civil Rights Movement advocated collective actions, such as:

In 1955, two African American men were murdered for trying to register African American voters. In the same year, two cases had had the national attention. The first is about a boy of fourteen years, Emmett Till, who was murdered by a white man, while the latter did not consider guilty. The second is about Rosa Parks, forty three years old, who refused to give her seat on a bus to a white man and she arrested. This caused bus segregation as the school segregation.

In 1960, the action of a student who was refused serves at a lunch counter and he repeated this day after day, in which many other students joined to him including white students and they supported by the Senator John F. Kennedy.

In the next five years, television spread and became available in most American homes. It was a powerful tool of reform and it helped in defining the black case.

Literature also had a great redundancy in evaluating and diffusing the black American case to get their rights. Such as “Du Bois William Edward Burghard (1868-1963) who is an American civil rights leader who co-founded the NAACP, edited journals, such as *Crisis* (1910-1932), and wrote books, including *Color* and *Democracy* (1945), that promoted the concerns of Black Americans and Africans.” (Soukhanov, 1991, np)

In 1960, Robert Lowell invited in order to participate in the Boston Arts Festival, by writing a poem. He participated by his poem *For the Union Dead*, its original title is *Colonel Shaw and the Massachusetts 54th*. It contains seventeen-stanza poem. It spoke about the juxtaposition of two historical moments, the Civil War and the Civil Rights movement. This contains movingly the divisions of America (McDonald, 2007).

1.4.3. Black Arts Movement (1960)

Abrams (1999) said that:

It is a movement which contains the Afro-American writers. Their writings shaped by the social and political turbulence of the 1960s the decade of massive protests against the Vietnam War, militant demands for the rights of blacks that led to repeated and sometimes violent confrontations, and the riots and burnings in Los Angeles, Detroit, New York, Newark, and other major cities.

(Abrams, 1999, p. 23)

This movement includes both literature and the Black Power movement in politics. It includes the spokesmen Stokely Carmichael and Malcolm X whom they look for black separation, black pride, and black solidarity. They rejected integration. Their aims were to write in the social and political forms.

As supposed in Larry Neal’s essay (1968):

“Black Art is the aesthetic and spiritual sister of the Black Power concept. As such it envisions an art that speaks directly to the needs and aspirations of Black America” and “to the Afro-American desire for self-determination and nationhood.”

(Abrams, 1999, p. 24)

This movement is rejected by white culture and some other Afro-American writers as a result of its aspects of domination. This black aesthetic used the black vernacular, by

including rhythms and moods in order to emulate jazz. It was addressed specifically to the black audience.

Imamu Amiri Baraka (Le Roi Jones) was the most notable poet in the movement. He was also a dramatist, a political essayist, and a critic in literature and jazz music. Others like, the poets Etheredge Knight, Haki Madhubuti, Nikki Giovanni, and Sonia Sanchez; the authors of prose fiction Eldridge Cleaver, James Alan McPherson, and John Alfred Williams; and the playwrights Ed Bullins and Paul Carter Harrison are also very noticeable.

In 1970, the Black Arts movement had receded. Though, it leaves its traces in literature.

1.5. Themes used by Black Writers

Each period had its own themes. It differed according to the circumstances of the period, writers' life, traditions, customs, and more. Talking about the African American literature showed the different thinking and believes of black people. Prof.Haki Madhubuti, who is a poet of the Black Arts Movement, had explained this in four points or it can be said in four different ideas.

First, African American literature is the writings of the African people who live in the United States of America. So, it is noticed that they focused more on the themes talk about blacks or Negroes in the USA and their request to be Americans.

Second, as the professor Albert J. Raboteau has said, all African-American studies, including African American literature, “speaks to the deeper meaning of the African-American presence in this nation. This presence has always been a test case of the nation's claims to freedom, democracy, equality, the inclusiveness of all.” That said, the African American Writers asked for freedom, and equality. They wanted to prove their existence. Therefore, they shaped this in many other themes such as African American culture, racism, religion, slavery, a sense of home, etc.

Third, the great diasporic heritage of the African people influenced also the African American writings in many countries. This led to have a different African American writings. As such post-colonial literature differs from the African American literature in which the post-colonial writers were lived in a nation of vast wealth and economic power.

Firth, poetry which considered as an Afro-American oral culture, contains spirituals, gospel music, and blues. In addition, the African American tradition of Christian sermons showed some oral poetry by using deliberate repetition, cadence and alliteration.

These are some themes. But, black American writers nowadays go deeper and deeper, larger and larger, and they gave other great and different themes.

1.6. The Marxism and the Weberian Theory

The issue of racism had studied by many people, in the political trend, literary trend and by theorists. Thus, Marxism and also Weberian theory had studied it. This is explained hereinafter:

1.6.1. Marxism

Soukhanov (1991) defined it as:

The political and economic ideas of Karl Marx and Friedrich Engels, specifically a system of thought in which the concept of class struggle plays a primary role in analyzing Western society in general and in understanding its allegedly inevitable development from bourgeois oppression under capitalism to a socialist society and thence to Communism.

(Soukhanov, 1991, np)

For Jide Balogun, Ph.D (2001) Marxism is the work of Karl Marx, which born in the middle of the 19th century and flourished throughout the twentieth century. Karl Marx saw a capitalist society (the oppressor) perpetrated the oppression against the proletariat (oppressed or working class). So, he joined to them in order to advocate for the abolition of class oppression.

Bayo Lawal (1989) expresses Marxism in the following words:

In the capitalist system, work or labour, is deceitful because, in Marx's view man likes to be proud of what he creates and in the capitalist society, the fruits of Man's creative ability are for capitalists. Man therefore, becomes estranged from what he produces. He is also alienated from the person who gets what he creates from him to sell at a price very higher than the cost of production ...to strengthen and ensure the exploitative connection.

(Bayo Lawal, 1989, p. 126)

Thus, Marxist literature's writers expose the oppressors' class and its mechanism of oppression, in which the antagonism is the capitalist society. In the other hand, their interest is to defend the oppressed.

Adam Przewoski (1985) explained the Marxism as the following:

Marxism is a theory that takes as the point of departure for understanding history" objective" social relations, that is, relations that are, in Marx's words. Indispensable and independent of anyone's will. Indispensability I take to mean that people located at a particular stage of development of their productive capacities can survive as a species only if they establish a particular form of cooperation. Independence from individual will I interpret to mean that social relations are invariant relations among places-to-be-occupied-by-individuals rather than among specific individuals: the substitution of one individual for another does not alter these relations. Even if Mr. Ford rotated places with Mr. Black, the worker with lowest seniority in his factories, after each cycle of production, capitalist relations would remain capitalist.

(Przewoski, 1985, p. 92)

1.6.2. Weberian

Max Weber is a sociologist. He is considered as the most fundamental social and political trends of the 20th century as it supposed by Stone (1995):

Weber's analysis of the cultural foundations and contradictions of capitalism, his skeptical vision of the future of socialism, his concern about the pervasive intrusion of bureaucracy in everyday life, and his seminal discussion of the complex interplay among economic, social, and political power are contributions that are generally recognized and are documented extensively.

(Stone,1995, p. 01)

Weber had gathered his view on the American race by his experience, in which he spend several days in the company of Cherokee Indians in Oklahoma and also visited Tuskegee, Alabama. There, he met W.E.B. Du Bois, who edited jointly with Weber a journal that called "Archiv fur Sozialwissenschaft und Politik" (Archives for sociology and politic). Du Bois exaggerated, that "the problem of the twentieth century would be that of the color line," a prediction that Weber state that the unresolved racial conflicts would hover over American society. Weber's traveling to America in order to focus on racial conflict and stratification was not the first. In the 1980s, he published a number of articles which includes

his lecture “The National State and Economic Policy”. This lecture involved comparisons between ethnic German and ethnic Poles. This was his first contribution about racism. Then, he found concrete historical and social causes to explain observable differences in the economic behavior and social status of the Polish and German populations, which made the idea of inherent group characteristics redundant. His racial theory based on what was the weight of evidence that the work habits of Germans and Poles were a product of historical circumstances and environmental conditions rather than permanent biological or cultural attributes which was crucial for him. (Ibid)

Conclusion

Black American literature is well-known all over the world. It had discussed by many writers in different literary books. These literary writings helped in showing the Negroes’ case. The black conflicts for improving their existence creates many figures as; Martin Luther King, W. E. B. Du Bois, Malcolm. X, Booker T. Washington, and others.

So, in the next two chapters, I will practice the theme of racism in the novel of Richard Wright *Native Son* in order to see how he reaches this theme in his writings.

Chapter Two

Literary Analysis of *Native Son*

Introduction

Richard Wright is a black novelist who collects a wide white audience. This popularity was gathered by the production of his novel *Native Son* and also *Black Boy*. Thus, he is considered as the most important Negro writer before Ralph Ellison and James Baldwin.

Native Son was published in 1940. It was a shock for many as the members of the party, the non-Marxist middle class readers, black and white audience, because it attacks all of them unconsciously. Whereas, its hero Thomas Bigger was not understood either by the communist layer, blacks or whites. *Native Son* is Wright's first novel won him the Spingarn Award of National Association for the Advancement of Colored People. This novel expresses many themes rather than the theme of racism and it is criticized by many. (Gottesman & el, 1980, pp. 1544-46)

2.1. Richard Wright Biography

Richard Wright was born in Natchez, Mississippi, exactly in the South. In his childhood, he was very poor. He ended his education at the Junior high school. At the age of seventeenth, he decided to live the South to Chicago where was his aunt Maggie Wilson. His works were refused by the Southern libraries and also his family; the mother and the grandmother.

In Chicago, Wright tried many works. He got the inductor as the director of the Federal Negro Theatre. In 1932, he joined the leftist John Reed Club where he published poems in its journal *Left Front*. Afterwards, he joined the Communist party in 1936. In 1937, he became Harlem editor of the *Daily Worker* in New York City. Then in 1942, he moved away from the party because they constrained the artist freedom and subordinated black protests against racial injustice.

In 1947, he moved to France in which he became an anti-communist. There in France, he had many friendships with many intellectuals whom were supporting him. The 1960s is considered as the last year for Richard Wright in this life. (Gotteseman, 1980, pp. 1544-46)

The following are some of Wright's most famous works:

- *Uncle Tom's Children* (1936).
- *Native Son* (1945).

- *Black Boy* (1945).
- *The Outsider* (1953).
- *Savage Holiday* (1954).
- *Black Power: A Record of Reaction in the Land of Pathos* (1954).
- *Pagan Spain: A Report of a Journey into the Past* (1957).
- *White Man, Listen!* (1957).
- *The Long Dream* (1958).
- *Eight Men* (1945).
- *American Hunger* (1977).
- *Rite of Passage*.
- *A Father's Law* (It is his final, unfinished novel which was recently rediscovered and published posthumously).

2.2. Plot Summary

The novel contains three parties: Book One (Fear), Book Two (Flight), and Book Three (Fate). The followings are the summary of these three books.

2.2.1. Book One (Fear)

The entrance of the story was in Bigger Thomas' home in which his mother Mrs. Thomas awakened her children Vera and Buddy. There was a rat in the home. Bigger asked Buddy to give him a skillet in order to kill that rat. After a big fighting with the rat Bigger had killed it and he frightened Vera by putting it near to her face. Vera fell ill because of her brother act.

During the breakfast Mrs. Thomas asked Bigger to go to the Daltons home. They were shouting because Bigger rejected the idea. Then he went to meet his friend Gus. They leaned under the son and they exchanged the extremity of the speech, in which they imitated the way white people talk. Then, they went to the Regal where Bigger saw Miss Dalton for the first time. Here, he began to think to go to work for the Daltons' family.

After that, they moved to Doc's poolroom in which they met the other group of the gang they belong to, Jack, G.H, and Doc who was there because it was his poolroom. They talked of robbing Blum. Gus was rejecting the idea. In that moment, Bigger began to annoy Gus and he called him a yellow. They began a conflict which edged to holding a knife by

Bigger who frightened Gus with it but he did not hurt him. At last, Gus fled and Bigger entered another conflict with Doc and then he went out. That was his last attachment with the gang.

Bigger visited the Daltons' home where he met Peggy at first. She took him to Mr. Dalton and he got the work. His first work is to take Mary Dalton to university. In their way, she stopped him and they change their way to meet her friend Jan. she and Jan were a communists. They asked for equality between them and the other races. This is what they try to convey to Bigger who did not understand a thing. Then, they went to have a lunch in a restaurant in the South side. They drank so mush. When they went back, Mary was unable to go to her room alone. So, Bigger had helped her. She attracted and seduced him by her beautifulness. Unfortunately, Mrs. Dalton came to the room and she was blind but she can feel of others. She wanted to see whether Mary was there and asleep or not. He tried to keep Mary silent by putting a pillow on her face. Hardly, Mrs. Dalton went out. Then, he found Mary dead. He was dread too much. He suggested many solutions to hide the corpse. At last, when he took the dead body downstairs through the kitchen, he decided to burn her in the furnace, and he hurried to his home and asleep.

2.2.2. Book Two (Flight)

Bigger did not sleep so much. He was thinking about Mary and what he had done the last night. He was imagining her head fall down on the newspapers. Then, his mother awaked and she asked him why he had become late after four. Bigger rejected her saying and he affirmed that he entered after two. Buddy also told him that he waited him till three. However, this was not adequate for him. When his mother was preparing the breakfast, he was staring at his family one by one. He compared them with the Daltons' family. They were too small according that high and rich family.

Bigger took his breakfast. Then he handled his suitcase and moved to his job in order to see whether Mary was burned completely or not, and to put the pamphlet which given to him by Jan in his drawer in the Daltons' home. When he got there he met Peggy. He told her that Mary ordered him to put the car outside and that he let her with Jan. After that, he took the trunk to the station. Mrs. Dalton awakened and she came downstairs. Peggy felt that Mary was too late to go to Detroit, she went to her room but she did not find it there. Mrs. Dalton and Peggy began to investigate and they asked Bigger so many questions. Bigger told them

what he told Peggy at first. Mrs. Dalton gave a permit to Bigger because Mr. Dalton was not feeling well.

It was Bigger's chance to visit Bessie, his girl. At the first moment, she did not let him enter. Thence, he persuaded her and showed her money which he had taken from Mary's room. He told her that Mary eloped with Jan and that he decided to make her family think that she is kidnapped. Bigger persuaded her to join him. At the beginning, she did not accept but after that she did. Hence, they decided to send a letter to the Daltons for having a ransom because of their daughter kidnapping.

Bigger returns back to the Daltons' home. They asked him to give back the truck. As he came back he found Mr. Britten, the investigator, at home and he gave him many questions. Mr. Britten doubted that Bigger is involved in the crime but Mrs. Dalton convinced him because Bigger had known Mary just the last night.

Jan is considered as the one who kidnapped Mary because the letter of the ransom was signed by the word RED. The news spread in newspapers. This is what made the newspapermen go to the Daltons' home in the time Mr. Britten was there. Unfortunately, Peggy asked Bigger to clean the ashes in the furnace. In that moment, they discovered the bones of Mary there. Bigger embraced the chance to flee when they were looking at the bones.

He went to Bessie and made her flee with him after he told her all the truth. Bessie was all the time crying. This made Bigger decide to kill her by beating her with a brick. Then he threw her down the air-shaft and his money was in her pocket. Here Bigger felt that this is his first crime. He was alone now. While Jan had exonerated, Bigger was moving from building to another. Finally, he was arrested by police. The police were dragging him downstairs of the building and when they became outside he heard people say: "Kill that black ape".

2.2.3. Book Three (Fate)

Bigger was in the police station. He was too hungry and frightened. He did not try to say a thing. During the inquest Bigger fainted. This was a great scoop for journalists who titled it in: *NEGRO RAPIST FAINTS AT INQUEST*. After Bigger awakened, he saw Reverend Hammond, his mother's pastor. The Reverend came in order to make Bigger get salvation and

peace. Unluckily, Hammond went back with disappointments, but before he leaved he put a wooden cross around Bigger's nick.

Jan was outside waiting to enter but only after the preacher would leave. Bigger was too surprising that Jan was there. He talked with him kindly. He came with his friend, the communist lawyer Max Boris, to help Bigger. Next at the inquest, The Daltons' family was there with the State Attorney, Buckley, his family, and his friends. He did not feel guilty just toward his family. Bigger's mother was crying during the inquest. After their living, Buckley attempted to persuade Bigger to confess. Then, Bigger confessed and denied that he is insane. The following morning, the witnesses stood one by one. Thus, Buckley accused Jan that he is the accomplice of Bigger in the crime. The mob were screaming outside "burn that black ape".

Thereafter, Bigger was taken to Dalotons' home in order to show them how he killed Mary. In the next day, max tried to instill in Bigger hope and requests him to have faith in himself. Max asked Bigger about and the crime about himself. Max was the person that Bigger had confessed for him everything about his crime, his feeling, his dream to be aviation. He told him also about why he killed Mary. Afterwards, in the next sitting Max pleads guilty for Bigger. This made Buckley angry and he insisted that Bigger is insane. There was along speech of Max about racism and what make them act as Bigger do. Buckley was not satisfied and he attacked Max.

The next was the ruling of the court which affirmed death for Bigger. The mob whites with Buckley were too happy in contrast of Max who feel ashamed. Bigger try to comfort him. He told him that he is thankful for all what he did with him and that he knew him. This led Max to point that both of himself and Bigger are similar because they have the same case, which is racism. It was the first time that Bigger felt that he had a relationship with another human being. Prima ficie, Bigger felt like a person but then he remembers that he will die. At last, he asked Max to help and comfort his mother.

2.3. Characters

The novel contains many characters: the Thomas' family, the Dalton's family, and the members of the court.

Thomas Bigger

The biggest boy of the family. The protagonist who is a twenty year old black boy lived in a low situation in a slum. He went to school till the eighth grade. He was sent to the reform school. His nervous state is shown in the first scene of the novel. He looked for a work in order to improve his family's life. He was also a member of a gang and after his conflict with them he began to work as a driver for the Dalton's family. He portrayed as a murder who kill a white girl and also a black one.

Mrs. Thomas

Bigger's mother. She was a replier woman and she wanted her son to get a good work in order to change their life.

Vera Thomas

Bigger's sister. She learned sewing. She had too sensible feeling. This is portrayed at the beginning of the novel when she saw the rat and faints. After Bigger is arrested, she left the sewing.

Buddy Thomas

The smallest brother. He admired his brother Bigger. He helped Bigger by staying silent when he found the purse. He is the only one who believed Bigger.

Doc, Jack, Gus and G.H.

Bigger's members gang friend. They decided to rob Blum's delicatessen. But their plan failed because Bigger and Gus fought in the billiard room of Doc.

Bessie Mears

Bigger's girlfriend. She is alcoholic. Casually, she is anticipated in Bigger's crime. In all the second part she was crying and frightened. After the appearance of Bigger's crime, Bigger raped her and then he killed her. So, she considered the second victim of Bigger.

Mary Dalton

The daughter of Mr. Dalton. She is a student at university. She follows the communist trend. After Bigger became a driver for their home, he take her to university but she changed her direction to visit her friend Jan. Both attempt to make Bigger join to the communist party. Accidentally Bigger had killed her with a pillow and in order to hide the evidence he burnt her in the furnace of her home.

Mr. Henry Dalton

The father of Mary Dalton. He is a millionaire, the landlord of the South Side Real Estate Company. He is a philanthropic person who knows a little about the suffering of the black people and racism.

Mrs. Dalton

The mother of Mary Dalton. She is blind. The wealth of the Dalton's family was hers. She asks Bigger to go to night school as her previous driver.

Peggy

Handmaid in Mr. Dalton's home. She asked Bigger to keep the fire going in the furnace. She considered herself one of the family's member.

Jan Erlone

He is a Communist. He is the boyfriend of Mary. He met Bigger when Mary asked Bigger to drive away in order to visit him. He is the person who accused by Mary's disappearance which delivered by the speech of Bigger. After the appearance of the truth Jan had exonerated. Surprisingly, he did not blame Bigger but he visits him and he bring with him Max, the lawyer, to defend him.

Britten

He is a private detective. Mr. Dalton hired him after Mary's disappearance. He thought that Bigger is Communist and he is only acting.

Reverend Hammond

He is a preacher. He visits Bigger who was behind the cell. He comes at the request of Mrs. Thomas. He attempts to make Bigger got salvation and peace by reciting some of his sermons. But Bigger was silent all the time. Before the Reverend leaves he gives a wooden cross to Bigger in order to protect him.

Boris A. Max

He is a communist lawyer. His name appears at the first part of the novel when Mary was talking to her father in the presence of Bigger. He is a Jewish. He was the defender of Bigger.

At the outset, he comes at the asking of Jan for a political reason because he was communist.

Then at the end, he understands Bidder's vision and explains to Bigger that he is a person and an individual, and that he has to believe in existence.

David Buckley

The State Attorney who prosecutes Bigger for the cruelty of the daughter of the Daltons' family, Mary, and Bigger's girlfriend, Bessie Mears. During the trial, he tries to throw his rhetoric in order to move the emotion of the violent whites.

2.4. Themes

The major themes of this novel may extract from the distinctive three books given by Wright. Especially, the first one, Fear, which hovered through all the parts of the novel, in addition to individuality, violence, oppression, lack of hope for the future, and fear in society.

2.4.1. Fear

As it is noticed, the theme of fear covered the whole novel from the first chapter till the third one. It is portrayed in the scene when the Thomas's family is trying to catch the rat, in addition to the shape of the rat which is explained hereinafter:

Bigger dodged and the rat landed against a table leg. With clenched teeth, Bigger held the skillet; he was afraid to hurl it, fearing that he might miss The rat's belly pulsed with fear. Bigger advanced a step and the rat emitted a long thin song of defiance, its black beady eyes glittering, its tiny forefeet pawing the air restlessly.

(Rampersad, 1993, p. 16)

It is shaped also in Vera's fearing from the rat after Bigger had killed him.

Bigger laughed and approached the bed with the dangling rat, swinging it to and fro like a pendulum, enjoying his sister's fear.

"Bigger!" Vera gasped convulsively; she screamed and swayed and closed her eyes and fell headlong across her mother and rolled limply from the bed to the floor.

(Rampersad, 1993, p. 17)

Black people were unable to do anything against white people. They were living in a nation of their self which was in the South side. Whereas, in their society as the other ones the strong who can live happily.

Robbing a black man cannot compose a problem especially for the police stations. But the problem is in robbing a white man and this is what feared Gus and Bigger who tried to hide his feeling when they decided to rob Blum's delicatessen.

Bigger was afraid of robbing a white man and he knew that Gus was afraid, too. Blum's store was small and Blum was alone, but Bigger could not think of robbing him without being flanked by his three pals. But even with his pals he was afraid. He had argued all of his pals but one into consenting to the robbery, and toward the lone man who held out he felt a hot hate and fear; he had transferred his fear of the whites to Gus.

(Rampersad, 1993, p. 28)

The most thing that feared Bigger was the murder of Mary which dragged him to custody.

It was not because he had thought any the less of Bessie that he had forgotten her, but Mary's death had caused him the most fear; not her death in itself, but what it meant to him as a Negro.

(Rampersad, 1993, p. 200)

Native Son contains also Bessie's fear and her crying when Bigger raped her, and so on.

2.4.2. Violence

Violence as a word means a behavior involving physical force intended to hurt, damage, or kill (Soanes and Stevenson, 2004, np). The violence of Thomas Bigger comes through the situation of his life which seemed bad. He lived in a miserable one. Thereon, Bigger portrayed so nervous in his acting even in his normal speech. During all the time of the novel he was nervous.

"I prophesy much as I please! And if you don't like it, you can get out. We can get along without you. We can live in one room just like we living now, even with you gone," she said.

"Aw, for Chrissakes!" he said, his voice filled with nervous irritation.

(Rampersad, 1993, p. 18)

"There you go again, Bigger," G.H. said. "Gus was just talking about how you act this morning. You get too nervous when something's coming off...."

"Don't tell me I'm nervous," Bigger said.

(Rampersad, 1993, p. 34)

Killing Mary considered also as a violence in which he put an end to her life. This was the great violence which leads Bigger to prison. The way in which he had killed Mary was really too violent, especially when he takes off her head.

Because he was tired and scared, and because her feet were nearer, he pushed her in, feet first. (In the furnace)... He gripped her shoulders and pushed hard, but the body would not go any farther. He tried again, but her head still remained out... He saw a pile of old newspapers stacked carefully in a corner. He got a thick wad of them and held them under the head... He touched the sharp blade to the throat, just touched it, as if expecting the knife to cut the white flesh of itself... but the head would not come off... He saw a hatchet. Yes! That would do it. He spread a neat layer of newspapers beneath the head, so that the blood would not drip on the floor. He got the hatchet, held the head at a slanting angle with his left hand and, after pausing in an attitude of prayer, sent the blade of the hatchet into the bone of the throat with all the strength of his body. The head rolled off.

(Rampersad, 1993, pp. 65-66)

(The underlined word is not found in the original text)

2.4.3. Hallucination

This theme recurs in the second and the third parts of *Native Son*. After Bigger had killed Mary he was all the time imagining the head of Mary especially when it drops on the newspaper. This hallucination did not lead him to madness but he did not stop to see her. This may affirm his qualm of conscience because Bigger did not want to kill her. He was thinking just to hide the evidence. According to stream of the novel he killed Mary accidentally but he burned her because he was afraid of white people. If there was no racism in that period he may not did that.

While he worked there hovered before his eyes an image of Mary's head lying on the wet newspapers, the curly black ringlets soaked with blood.

(Rampersad, 1993, p. 69)

He turned and went to the spot where the hatchet had been last night, the spot from which he had taken it to cut off Mary's head.

(Rampersad, 1993, p. 102)

He wanted to run to the man's side and see what it was he was looking at; he had in his mind an image of Mary's head lying there bloody and unburnt before the man's eyes.

(Rampersad, 1993, p. 138)

He also remembered Bessie when she gives him some milk when he visited her after he had killed Mary.

When the glass was empty he lay upon his back and stared at the white ceiling; the memory of Bessie and the milk she had warmed for him came back strongly.

(Rampersad, 1993, p. 170)

2.4.4. Lack of Hope for the Future

This was the feeling expressed by Thomas Bigger who has no hopes, no dreams, no imaginations for his future which caused by the absence of his right both with other blacks to do all those things. Bigger portrays one of the black people who had big dreams without goals. He saw that he had no chance to do anything.

"Them white boys sure can fly," Gus said.

"Yeah," Bigger said, wistfully. "They get a chance to do everything."

(Rampersad, 1993, p. 22)

This example shows that Bigger must not dream so much for future and he had not the chance to do that because future was only for white folks. Bigger had professed this in the third part in a scene when he was talking to Max. Bigger hates whites who prevented him from having a good life. He was not allowed to attend the aviation school.

"Well, they own everything. They choke you off the face of the earth. They like God...." He swallowed, closed his eyes and sighed. "They don't even let you feel what you want to feel. They after you so hot and hard you can only feel what they doing to you. They kill you before you die."... "I wanted to be an aviator once. But they wouldn't let me go to the school where I was suppose' to learn it. They built a big school and then drew a line around it and said that nobody could go to it but those who lived within the line. That kept all the colored boys out."

(Rampersad, 1993, p. 213)

The above example shows the despair Bigger had lived and also it shows the discrimination of oppressors.

Lacking of hope to future is shown mostly in Bigger's decision of death.

"I didn't rape her," Bigger said through stiff lips.

"Aw, come on. What you got to lose now? Show us what you did."

"I don't want to."

"You have to!"

"I don't have to."

"Well, we'll make you!"

"You can't make me do nothing but die!"

(Rampersad, 1993, p. 203)

2.5. Point of View

Native Son is considered as a third person limited narrative situation. One may say that it is the voice of the central character, Thomas Bigger. The others are the flat characters because they do not change in the novel, just Bigger who is considered as a dynamic character. Whereas white folks may consider as foil characters because they are the enemy of Bigger.

The manner or technique of writing in this novel leads readers to be close to the novel, especially to the protagonist.

2.6. Criticism

The great quantity of criticism that the *Native Son* gathered and the popularity over more than fifty years employed that Wright had a big famous and success. *Native Son* criticized in different periods which reflected different critical points. It is criticized by many which contain, African American critics, and historians. Hereinafter are the criticism of both James Baldwin in his *Many Thousands Gone* and Richard Gray in his book *A History of American Literature*.

In his *Many Thousands Gone*, James Baldwin affirms that Richard Wright's *Native Son* is the most powerful statement which means Negro in America. He had portrayed the feeling of the readers in the time of its publication by the following words: bitter, uncompromising, shocking, gave proof. These feelings come from its existence in real life, and its indisputable success. This novel talks about pride which shown in Bigger's behavior. It is tackles the force of circumstance. However, this force was not from poverty but race and color. It is a very logical novel. Baldwin said that Wright is the most eloquent spokesman and that his works really deals with the social struggle. He said also that *Native Son* is a fantastic and fearful image.

For him, *Native Son* has chilling metaphor from its beginning to the end. He saw that Bigger has no discernible relationship to himself, his life, his people or to any other person. His nervous comes in order to show his incarnation of myth. Baldwin said that Wright was doubted that no one may accept the premise of the novel where he portrayed the rat. Finally as he had said that the novel has no dimension between the novel and real life of Negroes.

Gray (2004) confirms that that reader shares Bigger his fear which leads him to know the reason of Bigger's error. *Native Son* mixes both naturalism and gothic. He sees that the dark tenements where Bigger was hiding takes the qualities of the gritty urban landscapes described by Dreiser and James T. Farrell, both with the unreal cities of Hawthorne Melville and Poe. For him Bigger is a modern example of racial, social, and economic practices and also a historical paradigm. *Native Son* is rich in meaning in terms of its narrative medium. It is

a fiction that shows the racial and social injustice. Bigger is unable of understanding his condition and the dilemma he had felt in.

Although *Native Son* has criticized in a good or a bad way, it still gives its efficacy and pastoral.

Conclusion

It is *Native Son* that gives really a sensible meaning to the Negro's condition. The choice of its characters name for instance, Bigger, one may see ‘big’, which may mean that the black people are big, great, able to build their personality, and they need just to have their rights as American people. The latter explains really that the black people are native as Bigger who is a native boy.

Chapter Three

Racism in *Native Son*

Introduction

Marxist criticism analyses literature in terms of the historical conditions which produce it; and it needs, similarly, to be aware of its own historical conditions (Eagleton, 2002: p. xi). In other terms, Marxism treats the literary works according to its historical condition in which it returned to the time that the work had been produced in. So the time that Wright had written his novel *Native Son* was the time that contains a conflict between the black and the white people, a time which contains different racial shapes in the world.

Eagleton (2002) avouched that Marxism concerned with how novels get published and whether they mentioned the working class. The rugged condition that *Native Son* had published in was urged Wright to situate the problem of working class in his novel.

Native Son is the most famous fictional work of the African American literature. Indeed it is worthy to consider as the twenty famous novel according to its rank during the twentieth century. Many had criticized it. Racism does not center only on black people but also on other races and in other shapes.

As the Marxist theory deals with the working class, Wright also treats this subject. Therefore Wright had portrayed Bigger as the worker and Mary Dalton as the capitalist. However racism in the novel effected on each of the black people, and it effects also the white people.

2.1. Elements of Racism in *Native Son*

Richard Wright had given many elements which show the racial discrimination and persecution of blacks in his novel. These elements are not visible. They are sending as a hiding message in a shape of symbols. The alarm clock, the rat, the apartment setting, and the mass media are some elements of the plenty used by Wright in his novel.

2.1.1. Alarm Clock

The entrance of the novel was by an alarm clock which awakened Thomas' family.

Brrrrrrriiiiiiiiiiiiiiiiiinnng!

An alarm clock clanged in the dark and silent room.

(Rampersad, 1993, p. 15)

It was the major symbol that Wright uses in order to attack the American racism. It is an asking from Wright to wake up; not only for Bigger's family but for both black and white readers. The message which sends for black readers is to wake up and to rebel whereas he foreshadows white from transpiercing in a big rebellion with black. Therefore, Wright had used two words "dark and silent" which show that the time is over and that blacks have to break their silent.

The repetition of the letters "R" and "I" and also the "N" in the word "Brrrrrrriiiiiiiiiiiiiinnng" show a strong and a harsh call as drums raps of war.

2.1.2. The Rat

Wright was confounded in using the rat scene. He was not sure that this is appropriate as a beginning for the novel. This assured in his essay *How "Bigger" Was Born*.

I recalled that I'd seen many rats on the streets, that I'd heard and read of Negro children being bitten by rats in their beds. At first I rejected the idea of Bigger battling a rat in his room; I was afraid that the rat would "hog" the scene. But the rat would not leave me; he presented himself in many attractive guises. So, cautioning myself to allow the rat scene to disclose only Bigger, his family, their little room, and their relationships, I let the rat walk in, and he did his stuff.

(Rampersad, 1993, p. 270)

Therefore, rat is considered as an element of racism because it is found only in black houses. Wright includes that many Negro children being bitten by rats in contrast white children live in a high situation. Thus, they do not see rats, and may be they do not know how they look. Rats invade only those poor black people who have many holes and garbage in their houses.

*"How in hell do they get so big?"
"Eating garbage and anything else they can get."*

(Rampersad, 1993, p. 17)

2.1.3. The Apartment Setting

Wright portrayed a great difference between the apartment in which Bigger and his family live and the houses of white people. Bigger was surprised when he was walking through the huge houses he had seen.

The houses he passed were huge; lights glowed softly in windows. The streets were empty, save for an occasional car that zoomed past on swift rubber tires. This was a cold and distant world; a world of white secrets carefully guarded. He could feel a pride, a certainty, and a confidence in these streets and houses. He came to Drexel Boulevard and began to look for 4605. When he came to it, he stopped and stood before a high, black, iron picket fence, feeling constricted inside.

(Rampersad, 1993, p. 38)

This world seemed very different of him. He lives in a room with his mother and both his brother and sister. A dirty room where they sleep, eat, and do everything. This portrayed in the first scene in which the mother asked her boys to turn their head (Bigger and Buddy) in order to dress.

*“Turn your heads so I can dress,” she said.
The two boys averted their eyes and gazed into a far corner of the room.*

(Rampersad, 1993, p. 15)

In contrast of blacks, in whites' houses each individual lived in his own room.

There was no rug on the floor and the plastering on the walls and ceiling hung loose in many places. There were two worn iron beds, four chairs, an old dresser, and a drop-leaf table on which they ate. This was much different from Dalton's home. Here all slept in one room; there he would have a room for himself alone. He smelt food cooking and remembered that one could not smell food cooking in Dalton's home; pots could not be heard rattling all over the house. Each person lived in one room and had a little world of his own.

(Rampersad, 1993, p. 72)

This shows the misery of black people, and the injustice of life. Those who have white skin live wealthily in a situation where they need nothing. However, the other colored people need many things, have many dreams, and wonder a beautiful future which they cannot have.

2.1.4. The Mass Media

Shegufta (2012) admits that films, newspapers, magazines in *Native Son* are the major force in American racism. They portrayed the wealth white culture. Films may be considered as a sign of the wealth of white people which shows their power. It spotlights on the rich daughters.

The voice of the commentator ran with the movement of the film: Here are the daughters of the rich taking sunbaths in the sands of Florida! This little collection of debutantes represents over four billion dollars of America's wealth and over fifty of America's leading families....

(Rampersad, 1993, p. 31)

This photo of rich daughters affirms that only rich people who could appear on films. Black people have not the right to do that.

In the other hand, magazines also as films considered as appoint of the wealth and the power of white people.

In order to buy a magazine and go to the movies he would have to have at least twenty cents more. "Goddammit, I'm always broke!" he mumbled.

(Rampersad, 1993, p. 21)

In the example appove Bigger needs more money to buy a magazine. The expensive cost of the magazine reveals the ability of whites to buy in contrast of the blacks. This means that it is produced only by whites and for whites. Moreover, those who have the black skin are the only people who may called by a savages labels.

Though the Negro killer's body does not seem compactly built, he gives the impression of possessing abnormal physical strength. He is about five feet, nine inches tall and his skin is exceedingly black. His lower jaw protrudes obnoxiously, reminding one of a jungle beast.

(Rampersad, 1993, p. 171)

The scene in which Bigger attends a film portrayed whites as a horrible attractive, cultured, and civilized in contrast to black people who portrayed as savages of jungle of Africa.

He looked at Trader Horn unfold and saw pictures of naked black men and women whirling in wild dances and heard drums beating and then gradually the African scene changed and was replaced by images in his own mind of white men and women dressed in black and white clothes, laughing, talking, drinking and dancing.

(Rampersad, 1993, p. 32)

A newspaperman wrote about Bigger's horrible crime when they discovered that he is the one who murdered Mary Dalton. They called him with many different savage words, especially the word 'ape'. They see him as a beast.

"Kill 'im!"

"Lynch 'im!"

"That black sonofabitch!"

They let go of his feet; he was in the snow, lying flat on his back. Round him surged a sea of noise. He opened his eyes a little and saw an array of faces, white and looming.

"Kill that black ape!"

(Rampersad, 1993, p. 166)

Even Max was a communist and he advocated for equality but unconsciously he explained the contrast.

"Bigger," Max said, "in the work I'm doing, I look at the world in a way that shows no whites and no blacks, no civilized and no savages...."

(Rampersad, 1993, p. 250)

Max formed a paradox in '*no whites and no black, no civilized and no savages*'. It is noticed that the word *whites* and *civilized* are related to each other. In the other hand, the word *blacks* and *savages* are also related to each other. This shows that white people considered as the wealth and civilized people in contrast to blacks who have no civilization, and who are savages.

2.2. Thematic Study

In his novel *Native Son* Richard Wright tackled the theme of racism. He attempted to show how many Biggers there are in the world, because Bigger portrayed only one of millions who suffered of this word 'race'. They are not only black but from different world races. This is what Wright had talked about in his *How 'Bigger' Was Born*.

‘‘The results of these observations made me feel more than ever estranged from the civilization ...of the millions of Bigger Thomases in every land and race.... But more than anything else, as a writer, I was fascinated by the similarity of the emotional tensions of Bigger in America and Bigger in Nazi Germany and Bigger in old Russia.’’

(Rampersad, 1993, p. 262)

Marx had raised the question: what is the relation between the present and the past art? Eagleton (2002) had answered by saying that our own history links us to those ancient societies; we find in them an undeveloped phase of the forces which condition us. Moreover, we find in those ancient societies a primitive image of ‘measure’ between man and Nature which capitalist society necessarily destroys, and which socialist society can reproduce at an incomparably higher level. We ought, in other words, to think of ‘history’ in wider terms than our own contemporary history (Eagleton, 2002, p. 12). *Native Son* presents a concrete and virtual image of the social condition of blacks of its period in which readers could know about that time and the state of blacks, and they amplified their imagination.

Marxism implied also that the haves would be expropriated by the have-nots and the social order thus would be turned upside-down (Hoppe, 2010, p. 133). In this case, the haves are the capitalist and the have nots are the proletariat. The capitalists were the leader. They make the proletariat suffer. They work whereas the capitalists got. Hoppe said that the world will turned upside-down and that the day in which the proletariat will take their rights have to come. Black is the word *Native Son* has circumvented however it embodies the exact meaning of racism. Bigger considers as the black man who portrays the racist suffering of the other black people. From his situation, his violence, and his views about his world and the other world of white people, it is noticed that the other oppressed people lived the same state of Bigger. Most of the black people wonder if they were not born and they hated their life, even their families because of their miserable situation which they could not change. This is expressed in Wright’s work:

‘‘He hated his family because he knew that they were suffering and that he was powerless to help them. He knew that the moment he allowed himself to feel to its fulness how they lived, the shame and misery of their lives, he would be swept out of himself with fear and despair. So he held toward them an attitude of iron reserve; he lived with them, but behind a wall, a curtain. And toward himself he was even more exacting. He knew that the moment

he allowed what his life meant to enter fully into his consciousness, he would either kill himself or someone else.’’

(Rampersad, 1993, p. 19)

To understand an ideology we must analyze the precise relations between the different classes in a society; and to do that means grasping where those classes stand in relation to the mode of production (Eagleton, 2002: p. 06). *Native Son* consists two different social classes; the capitalist who portrayed by the Daltons’ family, the mobs and the jury, and the proletariat who presented by the Thomas’ family, and Bessie.

Writing a good literary work does not mean having only a style; it also means having at one’s disposal an ideological perspective which can penetrate to the realities of men’s experience in a certain situation (Ibid, p. 07). Furthermore the Rumanian critic Lucien Goldman is concerned to examine the structure of a literary text for the degree to which it embodies the structure of thought of the social class or group to which the writer belongs. Having writing *Native Son* does not come from nothingness. It comes as a reflection of the society the author was lived in, a black society in which Richard Wright experienced and which affected him to create this great knowledgeable novel.

For Marxists it is not the consciousness of men that determines their being, but on the contrary, their social being that determines their consciousness (Ibid, p. 04). Bigger of Wright is determined by his harsh society, his acts of violence impacted by his society, the environment in which he lives.

“Stop prophesying about me,” he said.

“I prophesy much as I please! And if you don’t like it, you can get out. We can get along without you. We can live in one room just like we living now, even with you gone,” she said.

“Aw, for Chrissakes!” he said, his voice filled with nervous irritation’’.

(Rampersad, 1993, p. 18)

It is not only Bigger who act nervously. Most of the characters in the novel are violent, as Gus’s reaction when he was fighting with Bigger in order to go or not to rob Blum, the white man:

“Aw, I’m going with you-all,” Gus said in a nervous tone that sought to hide itself; a tone that hurried on to other things. “I’m going, but Bigger don’t have to act like that. He don’t have to cuss me.”

(Rampersad, 1993, p. 29)

Eagleton (2002) avouched that Ideology is not in a set of doctrines; it signifies the way men live out their roles in class-society, the values, ideas and images which tie them to their social functions and so prevent them from a true knowledge of society as a whole (Eagleton, 2002, p. 15). Therefore it can be said that all Bigger’s anger and nervous action he had used in his home and with his friend had changed when he met Mr. Dalton. He acted as his society act when they talk with whites. He was not able to control himself. He had to respect the white man he will work for, because he will be his master at first and second because Mr. Dalton is a white man. This looks as a doctrine for black people which they want to change but they could not.

He stood with his knees slightly bent, his lips partly open, his shoulders stooped; and his eyes held a look that went only to the surface of things. There was an organic conviction in him that this was the way white folks wanted him to be when in their presence; none had ever told him that in so many words, but their manner had made him feel that they did.

(Rampersad, 1993, p. 41)

Hegel maintained that the history of art can be written in terms of the varying relations between form and content. This means that both form and content could not stand alone, they complete each other. Marx also believed that literature should disclose a unity of form and content in a sense that form is the product of content (Ibid). Although writers have not limited and minimized their thoughts, in which Gray (2004) clarified that Marxist conception of reality and society offered ‘the maximum degree of freedom in thought and feeling . . . for the Negro writer’. Thus, Wright had expressed this in his *How ‘Bigger’ Was Born*:

Confounding the author who is trying to lay his cards on the table is the dogging knowledge that his imagination is a kind of community medium of exchange: what he has read, felt, thought, seen, and remembered is translated into extensions as impersonal as a worn dollar bill.

(Rampersad, 1993, p. 256)

Forms are historically determined by the kind of ‘content’ they have to embody; they are changed, transformed, broken down and revolutionized as that content itself changes (Ibid, p. 21). In order to apply the historical period of Wright, he has to form his novel by using the vulgar language of the black people as in;

The rat leaped. Bigger sprang to one side. The rat stopped under a chair and let out a furious scream. Bigger moved slowly backward toward the door.

“Gimme that skillet, Buddy,” he asked quietly, not taking his eyes from the rat.

(Rampersad, 1993, p. 16)

Here, he used the word ‘Gimme’ instead of ‘Give me’. Also black people had interacted to each other by using harsh homonyms in all their speech. Such as the scene in which Mrs. Thomas was talking to her son Bigger in which they began to fight. Both Bigger and his mother used harsh and immodest words. This shows their ill-mannered and uneducated level.

“You shut your mouth, Buddy, or get up from this table,” the mother said. “I’m not going to take any stinking sass from you. One fool in the family’s enough.”

“Lay off, Ma,” Buddy said.

“Bigger’s setting here like he ain’t glad to get a job,” she said.

“What you want me to do? Shout?” Bigger asked.

“Oh, Bigger!” his sister said.

“I wish you’d keep your big mouth out of this!” he told his sister.

(Rampersad, 1993, p. 20)

In contrast the Dalton’s family or in other words white people are educated people. This is what makes racism between the two social classes. Thus Mary talked to her father in a sand voice.

“Oh, Father!” a girl’s voice sang out.

“Yes, Mary,” said Mr. Dalton.

Bigger turned and saw a white girl walk into the room. She was very slender.

“Oh, I didn’t know you were busy.”

“That’s all right, Mary. What is it?”

(Rampersad, 1993, p. 43)

Therefore, blacks hated their life because it is not like the life of whites. They search for equivalence. They wonder if they could delete racism. They want to live in one place with whites to omit that racism.

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. Half the time I feel like I'm on the outside of the world peeping in through a knothole in the fence...."

(Rampersad, 1993, p. 24)

The case of Bigger is that he was not considered himself a human being as all the other human beings. He did not understand why Jan helped him but after Max made him feel his humanity time was over and this shown in the last scene of the novel.

"Good-bye, Bigger."

"Good-bye, Mr. Max."

Max walked down the corridor.

"Mr. Max!"

Max paused, but did not look.

"Tell.... Tell Mister.... Tell Jan hello...."

"All right, Bigger."

"Good-bye!"

"Good-bye!"

(Rampersad, 1993, p. 253)

The doctrine taught that it was the writer's duty to provide a truthful, historico-concrete portrayal of reality in its revolutionary development, taking into account the problem of ideological transformation and the education of the workers in the spirit of socialism (Eagleton, 2002, 36). Engels comments that Realism implies the truthful reproduction of typical characters under typical circumstances, besides truth of detail (Ibid, 2002). Wright's major character, Thomas Bigger, inspired form reality. That had explained in his 'Bigger' Was Born.

No one rather Bigger and Mary had suffered a lot of racism in this novel. Bigger is the murder who influenced by his miserable life, while Mary, the rich girl, is the victim of racism in which she lose her life. All white people are blind in the novel in which they cannot see their inhumanity. They cannot see that blacks are human being. They did not accept that a black man not a white man killed a rich white girl. Moreover they named Bigger with many worse words.

"...turn 'im loose...."

"...give 'im what he gave that girl...."

"...let us take care of 'im...."

"...burn that black ape...."

(Rampersad, 1993, pp. 201- 2)

Racism did not confined only of black but it affected also white people. In case they are affected by the reaction of the black misery. All the things that influenced black people life will react passively on white folks. The crime admitted by Bigger is really the hardest case that affected not only the Dalton's family but also the other white people. The problem that white people think that black cannot do a crime against them. This is what made Bigger safe for some time.

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 burn a rich white girl and would sit and wait for his breakfast like this? Elation filled him.

(Rampersad, 1993, p.73)

Both Mary Dalton and Jan were against the racial system used by their folks. They suffer too much of this, in which Jan entered jail after the accusation of Bigger. Because Bigger knew how much did white people hate black and Communists, he had haymaking that hate.

For a split second a roaring noise in his ears blotted out sound. He struggled to control himself; then he heard Britten talking.

"...got to get hold of that Jan."

(Rampersad, 1993, p. 106)

Mrs. Dalton was the owner of the Daltons wealth; she with Mr. Dalton had a great relation to black people, whereas she was sending benefits for them. Although what happened to Mary Dalton she did not change her mind to help the black people.

"I want you to know that my heart is not bitter," Mr. Dalton said. "What this boy has done will not influence my relations with the Negro people. Why, only today I sent a dozen ping-pong tables to the South Side Boys' Club...."

(Rampersad, 1993, p. 179)

Also the apartment in which bigger was lived is owned by the Daltons family.

Mr. Dalton came forward.

“Mrs. Thomas, there’s nothing we can do,” he said. “This thing is out of our hands. Up to a certain point we can help you, but beyond that.... People must protect themselves. But you won’t have to move.

I’ll tell them not to make you move.”

(Rampersad, 1993, p. 183)

It can be said that both sides of black and white had suffer from racism.

Racism is the ghost who did not leave people lives in peace. The theorist Karl Marx dealt with industrial working class. Przeworski (1985) asserted that the Marxist theory expressed the interests of the industrial working class. Both the ideological domination and the repression are not sufficient to account for the manner in which workers organize and act under capitalism. Workers did organize in unions and in most countries as political parties.

These unions have their own political projects. These workers battled to get their rights. Furthermore, Wrights joined many parties. One of them is the Communist Party. This is what makes him use communists in his *Native Son*; Jan Erlone and Boris A. Max. Wright looked for equality between his folk and white folks.

Conclusion

This study shades light on racism of the twentieth century Richard Wright’s *Native Son*. Nervous, fear, and hate, expressed by Wright’s protagonist, Thomas Bigger, comes from his society. The novel structured the American society in which both black and white suffer.

The Marxism theory tackled racism in which it looks for the interest of working class. This leads to see how it analyzes a literary work, according to history, ideology, and its form and content. Through the content of the novel, one may see that racism is concerned of both black and white, and it influenced both of them. Thus the racism expressed against the oppressed will react on the oppressor.

Chapter Four

Pedagogical Implications

Introduction

Teachers differ in teaching literature, each has his own method. Teaching relies on both the teacher and his student. Whereas the teacher considered the sender and the student is the receiver. The teacher has to command his student to get a full idea about the subject they discuss and the student must try to understand in order to collect knowledge.

This chapter will tackle many questions. The first is how to teach a novel while the second is about how to teach a theme in a novel. Then, it spotlights on how the student prepare for the session. After, it shades light on what is an analytical study and the strategy that may be used by a teacher in analyzing *Native Son*. At last, it is noticed how to select a theme in *Native Son*.

4.1. How to Teach a Novel?

Schoch (nd) proposes ten steps to teach literature. One may change the order of these steps or to omit some of them according to his personal style.

Step One: Choose and read a Novel.

One has to choose a novel carefully. When choosing a novel, as teachers ask yourself: “Why this book? What’s worth reading in it? What’s worth teaching from it?” (Schoch, nd., p. 01)

Step two: Align the novel with a universal theme.

The novel must address a universal concept to which students can relate. In order to make literature meaningful, teachers must find a way to help students connect it to their own lives. Both universal themes and guiding questions are one way of doing this. Regardless of the novel the teacher had chosen, he/ she must ask himself: “What makes this story accessible to everyone? What does this story say to the student about experiences which we all share in common?” That helps the student to get the theme, or the universality of the novel. (Schoch, nd.)

Step three: Develop guiding questions.

Guiding questions (also called essential questions) capture the core concepts, issues, and understandings that are most significant in the teacher theme. Good guiding questions have some basic criteria in common:

- They are open-ended and resist a simple or single right answer.
- They require students to draw upon content knowledge and personal experience.
- They lead to other essential questions posed by students. (Schoch, nd., p. 09)

Step four: “Deconstruct” the novel.

Once the teacher selects at least one theme, he/ she has to reread the novel with that theme in mind. As he read, he has to give each page a title, form anticipatory questions for each chapter, underline vocabulary which is critical to understanding the story, and mark any literary devices (Schoch, nd.).

Then he/ she has to ask himself/ herself: “What’s worth knowing here? How can students take what is worth knowing and make it their own? How can they organize their own thinking about this novel’s contents in order to understand it better? In what ways does this relate to them? In what ways does this relate to the theme and the essential questions?” (Schoch, nd., p.11).

Step five: Select supplementary resources.

In addition to the teacher novel of choice, he may also use picture books, poetry, drama, quotes, video clips, web sites, and related articles (Schoch, nd.)

Step six: Identify literacy targets.

Literacy targets include concepts, skills, strategies, and dispositions. The novel and its themed unit provide a context for instruction in various literacy skills and strategies, and modeling in various dispositions. The original reading of the novel, or the second reading, should provide the reader with many potential targets for instruction (Schoch, nd.).

Step seven: Collect and develop instructional resources.

After the teacher chooses his literary targets he can begin to collect or develop the instruments which will help him to hit those targets. The teacher has to adapt or develop the curriculum around the theme, guiding questions, literacy targets, and state standards. The teacher uses his own way of teaching by developing his own curriculum (Schoch, nd.).

Step eight: Identify assessments.

It is concerned with the way the teacher accounts for the students' learning. The teacher could use the diagnostic evaluations which include pretests to collect data on student knowledge of concepts and skills, or to determine preconceptions or misconceptions about a topic. Also the teacher may use the formative and summative evaluations (Schoch, nd.).

Step nine: Map your unit.

The teacher has to form his map since step one but only in mind. In this step the map must be put on a paper. Each teacher may form his/ her own plan and he/ she may change it as he/ she wants. Creating a thorough plan is critical if the teacher truly wish to maximize instructional time (Schoch, nd.).

Step ten: Create a culminating activity.

The teacher has to plan a culminating activity in a simplest form which might be; a film version of the story, a theatrical version of the story, a reader's theater production of scenes from the story (Schoch, nd.).

4.2. How to Teach a Theme?

Contributor (nd.) said that identifying themes are too abstract and student often miss the ideas of a story. So, he/ she developed five instructions in order to help the students to see the thematic messages in literature.

First, the teacher must give the students a few definitions. The first one is the definition of the word subject which is a broad topic or category for a piece of literature. Usually it is expressed in a single word or a short phrase (Contributor, nd.).

Second, the teacher must define the word theme for his students which mean a central idea, concern, or purpose in a literary work. He/ she has to explain how a theme is a "big" statement that a piece of literature makes about particular subjects. Lastly, the teacher explains how a theme must be expressed in a full sentence in order to help the students distinguish between subject and them (Contributor, nd.)

Third, the students now know the definitions written down. So, the teacher must give them examples in order to facilitate their understanding. Thus, he/ she has to begin by asking his students about the subject of the story (Contributor, nd.).

Firth, the teacher may use more than one story in which he/ she divides them for example into groups and place to each group a story. Each group must read the story, discuss, and write down what they consider to be the subject and theme of the story. After, they finish they must take another one from the other groups (Contributor, nd.).

Finally, once each group has finished, the teacher has to discuss the subjects and themes. So, after practices they will be able to extract a theme (Contributor, nd.).

4.3. Preparation of the Lesson

The first point that teachers have to do is to select an appropriate text. Students have to know many things before they tackle the novel such as the historical background, the literary background of the twentieth century, the author's biography..., etc. Teacher may give this to his student either as a workshop in which he/ she tells them about the subject in the previous session or as a homework in order to let students gather information.

The previous steps make the student familiar with the subject and facilitate their understanding of the novel.

4.4. What is an Analytical Study?

In teaching literature, teachers could choose any strategy which has to be appropriate for them. The analytical studies deal both with the thematic study and also stylistic analysis. So, the elements which the student must analyze are; setting, plot summery, characters, themes, and point of view. This analysis makes the student imagine and create.

Collie and Slater (1987) clarify that literature shows to the learners various themes and unexpected uses of English. When literary materials are carefully chosen, students may feel that what they do in the classroom is relevant to their levels of the linguistic development (Collie and Slater, 1987, from Benzoukh, 2006, p. 97).

Teaching a theme of a novel may be helpful to know the main idea of the text. This is what will be discussed next.

4.5. Strategy of Teaching

As it is noticed in the previous paragraph student must be familiar with the course which they will deal with before coming to the session. At the beginning the teacher has to make his student knowledgeable about the meaning of the word theme. Then, he/ she has to give them selected passages reflects the novel's theme of racism which.

The teacher must create an appropriate air for his students in order to read these passages in which there is no television, radio, or speech. The class has to be quite in which they could take notes the ambiguous and the unfamiliar words. Then they formulate some sentences in order to reserve them in their mind and to improve their vocabulary (Horan, 2003).

The next step is to give the student a test by giving them exercises in order to see whether they really understand the subject or not.

4.6. How to Choose a Theme in *Native Son*

Concerning *Native Son* students must tackle the twentieth century. They have to know the real life, their culture, the social problems of the period, etc. They have to have also an idea about the biography of the author, his life, and whether the situation of his life affects his writing or not. This makes the student familiar with the novel.

The novel's legibility indwells the long parties of the dialogues. Before the teacher begins his session, he/ she has to divide the students into groups according to the characters of the novel in which each student read the part of the character he/ she shapes. This makes the student familiar with characters.

They (Bigger and Gus) hung up imaginary receivers and leaned against the wall and laughed. A street car rattled by. Bigger sighed and swore.

“Goddammit!”

“What’s the matter?”

“They don’t let us do nothing.”

“Who?”

“The white folks.”

“You talk like you just now finding that out,” Gus said.

“Naw. But I just can’t get used to it,” Bigger said. “I swear to God I can’t. I know I oughtn’t think about it, but I can’t help it. Every time I think about it I feel like somebody’s poking a red-hot iron down my throat. Goddammit, look! 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. Half the time I feel like I’m on the outside of the world peeping in through a knothole in the fence....”

“Aw, ain’t no use feeling that way about it. It don’t help none,” Gus said.

(Wright, 1993, p. 24)

(The underlined word is not written in the original text)

After their reading, the teacher has to ask his students about the genre of the work. Is it a poem, a story, a drama or a novel? Each one of the students will give his own answer and the teacher has to illustrate their answers, and gives them the correct one.

During their reading they reach many points as vocabulary which helps the student to improve his knowledge and his language. Because the more the student reads the more he/ she obtains new words in his mind such as, Goddammit which is an informal word, folks, red-hot, and so on.

Before asking the student to try to find the theme, the teacher must ask them to find the lexical realm of the text, in other word to take off the related words in the text which shows really the different themes related to the main idea, for instance, the violence of Bigger through the entire novel, the fearful position of the character as Bigger and Bessie who make the students feel what they feel, the hallucination which explain the thoughts of Bigger and his qualm of conscience.

The above underlined words show the different ideas tackled in the text by the writer. These words form the different themes in the text. The teacher has to ask the student to clarify their choice by giving examples from the novel.

After the students become able to pick out the themes, the teacher may test them by using the same order in the session. First, he/ she has to select a passage from the text and then he/ she asks them about the lexical realm of the text. The next step is to ask them about the themes used in the text. In order to see the intelligence of the student, the teacher may give them a direct question in which he/ she asks them only about the themes used in the text.

Conclusion

Using a pedagogical implication in a dissertation may help both students and teachers. It is noticed that there are many pedagogies and strategies of teaching.

The teacher has to begin with adopting the strategy he/ she will follow. Then, he/ she gives the lesson after he/ she puts the plan that he/ she drew in order to help his student and gives them a wealth and full information.

Conclusion

General Conclusion

Racism is to believe that one of the races is higher than the other. The nations that contain white people delivered racism against the minorities. These minorities are such, Negroes, the Pueblos of America, the Australian and the Asian people. These people incurred discrimination and domination from those who are white, the oppressor.

This study dealt with the discrimination and violence used against the black people who came from Africa to America. They suffered a lot from the fifteenth century in which their first coming was in Jamestown in 1619 by twenty blacks, till the twentieth century when they have some rights after the appearance of the Civil Rights Movement.

Literature helped in vouchering the voice of the Negro condition, whereas writers and intellectuals from the different period had faced this racial condition to the other people. Negroes committed to defend their case in the United State. Richard Wright's *Native Son*, shows deeply this meaning. It tackled ghetto's life in America. Wrights tried to show culture, economy, and religion for both black and white people. Wright in his novel rejected racism which creates the circumstances that a man committed a crime, and he threatened that this environment would creates other people as his protagonist, Bigger. Marxism investigated the literary works, especially those which talked about the working class and racism. Both Marxism and Wright fight Racism.

Indeed racism of the black people had passed but racism in the world does not end. Many people look for peace, and security. Racism nowadays becomes between man and woman, the educated and the uneducated, and between rich and poor people. These are only some examples but there are many countries who suffered not because of racism but because of political conditions.

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Abstract

Black American literature of the twentieth century employed many themes which tackled by many Negroes writers such as, racism by Richard Wright in his novel *Native Son*. Racism created many problems as the discrimination and the persecution against Negroes. Therefore, Wright and the other writers fight against this injustice American society and oppression of Blacks in their works. They wanted to spread the idea of democracy and found solutions to the racial problems which impact passively against the Afro-American people. In addition, Marxism as a theory studies the literary works as the other theories. It tackled the subject of racism as Wright's did. Both want to stop the discrimination and to abolish it completely.

Key words: Racism, Afro-American, Richard Wright, *Native Son*, Marxism.

المخلص

يوظف أدب الزنوج الأمريكي للقرن العشرين عدّة مواضيع و التي تناولها عدد من الكتاب الزنوج، كالعنصرية التي تناولها رينشارد رايت في روايته *ابن البلد*. خلقت العنصرية عدّة مشاكل منها التمييز و الاضطهاد ضدّ الزنوج. لذلك كافح رايت و الكتاب الآخرين ضدّ هذا اللّاعدل في المجتمع الأمريكي والظلم ضدّ السود في كتاباتهم، فقد أرادوا نشر فكرة الديمقراطية و البحث عن حلول لمشاكل العنصرية و التي تنعكس سلبيا ضدّ الشعب الأفرو أمريكي. بالإضافة لذلك، تدرس الماركسية كأبي نظرية أخرى الكتابات الأدبية، حيث تتناول موضوع العنصرية كما يتناولها رايت أيضا. كلاهما يهدف وقف العنصرية والقضاء عليها تماما.

كلمات مفتاحية: العنصرية، الأفرو أمريكيين، رينشارد رايت، *ابن البلد*، الماركسية.