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**The Mind-set of the American Society and its Effect on Black  
Minority**

*An Extended Essay Submitted in Partial Fulfilment of the Requirement for a  
Master's Degree in Literature and Civilisation*

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## Dedication

I dedicate my dissertation work to my family. A special feeling of gratitude to my loving shining star: my mother, Safia whose words of encouragement and push for tenacity ring in my ears. My sister Fatima, has never left my side and my brother Mohammed, they are very special.

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## **Abstract**

The purpose of this research is to look at Richard Wright's contribution to the depiction of African-Americans in his novel *Native Son*. This extended essay demonstrates how Wright's work deals with Afro-American hardship and how they may overcome obstacles and attain achievement. Richard's ideology established him as a prominent Afro-American writer in his handling of blacks in his representation heroine based on his reality. There are three chapters in this dissertation. The first chapter provides an overview of the repercussions of American immigration, intending to demonstrate the living circumstances in American culture. The second chapter analyzes and interprets the novel and finally the last chapter represents the emergence of African literature.

**Keywords: Depopulation, Colonization, Slavery, Tbuisms, Black Literature, Native**

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# General introduction

## General introduction

African explorer Estevanico helped open up what is now the Southwestern for Spain in the early 1500s. In 1619, a group of Africans were brought to the Jamestown colony in Virginia as indentured servants. By 17th century, they had been caught up in the transatlantic slave trade—a web of international commerce and human suffering. The African experience in America would shape the African experience for centuries to come. So far, things look tragic but this era has led to the distribution of Africans across Europe and America. Over time, Africans tried to adapt. That is why they are getting themselves into all the areas at their disposal such as hunting, sewing and trade. To escape from slavery and violence that was practiced against them, some of them did not want to be like anyone, they wanted to achieve the roof by being particular. So, they got in literature side. As we all know, writing is a reflection of life.

Because of its lengthy history, African American literature is plagued with problems and violence. The first publications of African American literature were produced during the 18th century when only the USA was established and newly acknowledged citizens with well-defined rights and freedoms enjoyed by slaves. Conditions of slavery generated a type of literature, which we classified as stories of slavery. When the late 19th and early 20th centuries were under Jim CROWS reign, they caused much damage and carnage to the south. But some of the most excellent fictional works in our collective history have been written by novelists.

*Native Son*, a novel by Richard Wright published in 1940, was the first widely read book by an African-American author. In fact, even before it was released, Wright's novel sparked a lot



of public and critical curiosity. The first print run sold out just three hours after the book was released. Soon after, a group of black American writers known as the "Wright School" formed in the hopes of inspiring constructive political change via frank literature about black Americans. Wright quickly rose to prominence as America's most well-known black author. Today, comprehending twentieth-century American literature requires a comprehension of the novel.

In mid-twentieth-century America, *Native Son* presents a figure, the only guy backed by bigotry and misunderstanding in the corner. Bigger is frustrated by racism and the limitations of society offered by Black males. In a vain effort to break the constraints and bounds of his position, he strikes the ground. He accidentally kills Mary Dalton, the sole child of a rich immobilizer mogul. But the act of killing provides purpose to his existence and the resulting trial and execution is fortuitous. In American literacy Bigger Thomas remains a prominent figure.

One of the key purposes of this research is to investigate how the American perspective impacts blacks in the book.

The following are the primary issues that this study paper will address:

1. What was the role of racism in Bigger's criminality?
- 2- What are the reasons behind the violence that occurs in Richard Wright's novel *Native Son*?
- 3- How does the environment affect Bigger life?

In attempt to answer the former questions that constitute our research paper, the work is divided into three chapters. The first one is entitled consequences of African immigration shedding the light on slavery, violence, colonization and immigration.

The second chapter is analytical which analyzes data and interpret the novel dealing with the biography and publications of Richard Wright, the plot summary, themes analysis and the

analysis of characters.

The final chapter is about Emergence of African literature. Including Development of Afro-American Writing, Features of prosperity of African literature and slave and style of writing.

**Chapter One:**

**Literature Review**

**Emergence of African**

**Literature**

# Chapter One

## 1.1. Introduction

In the 19th century, English literature was a golden process, a time of contrasts. The book has seen a significant transformation and evolution in its form, its topics and styles during this time. The fundamental characteristics of Afro-American literature, including its development in the Afro-American period, aspects of affluence and the style of works, are discussed in this extended essay.

## 1.2. Emergence of African literature

African Yankee literature is that the body of literature made within us by writers of African descent. Before the division of slave narratives, African Yankee literature was dominated by autobiographical non-secular narratives. This genre referred to as slave narratives in the nineteenth century were accounted by folks that usually had liberty from slavery, concerning their journeys to freedom and ways in which they claimed their lives. The historical period of the Twenties was an excellent period of flowering in literature and also the arts, influenced each by writers who came north within the nice migration and people who were immigrants from Jamaica and alternative Caribbean islands. African yank writers are idealized by the best awards, as well as the accolade is given to Toni Morrison in 1993. Among the themes and problems explored during this literature is the role of African yanks at intervals in the larger yank society, African yank culture, racism, slavery, and social equality. African American writing has cared for incorporate oral forms, love spirituals, sermons, gospel music, blues, or rap.

The focus of African American literature has shifted over time as African Americans' place in American society has shifted. Before the American Civil War, the literature was

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primarily comprised of memoirs written by people who had escaped slavery; the genre of slave narratives included accounts of life under slavery and the path of justice and redemption to freedom. The literature of emancipated slaves and the literature of free blacks born in the North were initially distinguished. The persecution of independent blacks was expressed differently. The spiritual story was frequently used by independent blacks in the North to speak out against slavery and racial injustices. Even though the spiritual addressed many of the same concerns as slave narratives, it has been largely overlooked in current scholarly debate.

Non fiction works by authors like W. E. B. Du Bois and Booker T. Washington were famous at the turn of the twentieth century. In Washington, there was a discussion about how to deal with racism in the US. Authors like Richard Wright and Gwendolyn Brooks wrote on racial segregation and black nationalism throughout the Civil Rights Movement. With publications like Alex Haley's *Roots: The Saga of an American Family*, African American literature has become an intrinsic component of American literature.

African American literature can be described broadly as works written by people of African descent who live in the United States. It is diverse. The role of African Americans in more incredible American culture and what it means to be an American have dominated African American literature. This presence has always been a litmus test for the country's claims to liberty, democracy, equality, and all-inclusiveness. African American literature delves with concerns of freedom and equality that have long been denied to African- Americans in the United States, as well as other topics including African- American culture, racism, religion, slavery, a sense of belonging, segregation, migration, feminism, and more. African American literature depicts life from the perspective of African Americans. African American literature was a mechanism for free blacks to negotiate their identity in an individualized republic in the

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early Republic. They frequently attempted to exercise their political and social autonomy in the face of white public opposition.

## 1.3. Development of Afro-American Writing

Slavery and the Revolutionary War influenced the development of African American literature. Their poetry and letters portray the hardship of African- Americans. Many African slaves, like Frederick Douglass, Harriet Jacobs, and WilliamWell Brown, focused on the recital of their stories during this time.

African American literature is literature that is written by, about, or for African Americans. The genre began in the 18th and 19th centuries with poet Phillis Wheatley and orator Frederick Douglass, peaked in the early 20th century with the Harlem Renaissance, and continues today with authors such as Toni Morrison, Maya Angelou, and Walter Mosley being ranked among the best writers in the United States. The role of African Americans in larger American society, African American culture, racism, slavery, and equality are all themes and issues explored in African American literature.

The foci of African American writing have shifted through time as African Americans' status in American society has evolved. Slave tales, a popular subgenre of African American literature before the American Civil War, focused primarily on the problem of slavery. Books by authors like W.E.B. DuBois and Booker T. Washington argued whether to confront or soothe racist beliefs in the United States at the turn of the twentieth century. Authors like Richard Wright and Gwendolyn Brooks talked about racial secrecy and black nationalism during the American Civil Rights struggle. Africa-based American literature has become a vital element of American literature with publications such as Roots: Alex Haley, Toni Morrison's The Saga of

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the American Family, Alice Walker's *The Purple Color*, and Toni Morrison's *Beloved* position.

As African American history precedes America's emergence as an independent country, African American literature also has similarly strong roots. Phillis Wheatley (1753–84), a poet, was one of the earliest renowned African American authors, publishing her book *Poems on Various Subjects* in 1773, three years before American independence. Wheatley was born in Senegal, Africa, and was kidnapped and sold into slavery when he was seven years old. She was brought to America by a Boston businessman. Even though she did not speak English at first, she had learned it by sixteen. Many of the main characters of the American Revolution loved her writing, including George Washington, who personally complimented her for a poem she penned in his honor. Regardless, many white people found it difficult to understand that a Black lady could be so intellectual as to produce poetry. As a result, Wheatley was forced to defend herself in court by demonstrating that she created her poems. Some commentators consider Wheatley's successful defence to be the first acknowledgement of African American literature.

Jupiter Hammon (1711–1806) was another early African American writer. The poem "An Evening Thought: Christian salvation with penitential shouting" was published as the first publication in America by Hammon, who at the beginning of 1761 was regarded as the first Black writer. In 1778 Phillis Wheatley penned an ode to him, discussing their common humanity and their connecting links. In 1786 Hammon addressed the Black people of New York with his famous address. Hammon wrote the speech at the age of 76 after enslavement, with his famous quote: 'If we ever come to Heaven, we shall find no one to blame us either for being black or slaves.' The speech of Hammon was also a means to eliminate slavery for the notion of gradual liberation. Hammon was supposed to have declared this idea because he felt slavery was so firmly established in American culture that it would be challenging to gain quick freedom from

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all the slaves. Until his death, Hammon was probably a slave. Several organizations opposed to slavery reported his comments later on.

The first fiction work of African Americans was made by William Wells Brown (1814–1884) and Victor Séjour (1817–1874). At the age of 19, Séjour was born free in New Orleans. In 1837, his short tale "Le Mulâtre," which is the earliest recorded fiction written by an African American and published in a French publication, appears untouched by later American narrative. In his following works, Séjour never went back to African American subjects. Brown was a notable abolitionist, lecturer, author, writer and historian, on the other hand. Brown, born as a slave in the South, fled into the North, where he was a prolific writer and campaigned for abolitionist causes. Brown has written what is thought to be the first African American book, *Clotel; or, Daughter of the President* (1853). The tale is based on Thomas Jefferson's father, Sally Hemings, who was supposed to be a daughter. The book is not regarded as the first African American novel published in the USA because the work was published in England. Instead of this honor, Harriet Wilson describes the terrible life of Northern Free Blacks, whose novel *Our Nig* (1859).

## 1.4. Features of the Prosperity of African Literature

Characteristically, African American literature tends to focus on problems of particular importance to Black people, such as their place in the broader American society of African Americans, and problems such as African American culture, racism, religion, servitude, freedom and equal opportunities "Literature is a struggle over the nature of reality." (Wright 227).

As educational opportunities among Afro-Americans expanded after the war, a self-con



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dent black middle class with serious literary ambitions emerged at the end of the 19th century. His challenge was to reconcile the soft style and sentimental tone of much of popular American literature, which black middle-class writers often imitated, with a real socio-political agenda that, after the task of rebuilding the South, forced African American writers to defend racial justice before an increasingly indifferent white audience.

In the mid-1880s, Anna Julia Cooper, a graduate of Oberlin College, was an outstanding teacher and the author of "Southern Voice" (1892), she started speaking and writing. Career highlights the black community of educated black women in the post-college reconstruction era. After 1880, African American poetry developed along two paths. The traditionalists are led by AlberyAllson Whitman, who has published two epics, "Not One Man, But One Man" (1877) and "The Florida Rape" among black readers. Rising to fame (1884), the latter was written in Spencer stanzas.

At the World's Fair in Chicago on August 25, 1893, Whitman shared a background in African-American literature with Paul Laurence Dunbar, a 21 year-old Ohio youth who had just published his first poems. And ivy. Although he was not the first black American to write poetry in Black English, Dunbar was the most financially and critically successful. Dunbar wrote many parts in a dictionary and canonical formats, including lyrics such as "We Mask" and "Empathy". As a black poet in the age of white supremacy, "Haunted Oak" is a frank and emotional testimony of his disappointing desires. The first African-American professional writer, Dunbar is also the author of several novels, including four. Most importantly, *The Sport of the Gods* (1901) provided a gritty view of African-American views of the city of America, which foresaw Richard Wright's work. Whereas most of Dunbar's fiction was outlined essentially to engage his white perusers, within the hands of Harper, Sutton E. Griggs, and Charles W. Chesnutt, the novel got to

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be an instrument of social investigation and a coordinate showdown with the biases, generalizations, and racial mythologies that permitted whites to disregard compounding social conditions for Blacks within the final decades of the 19th century.

Harper's *Iola Leroy; or, Shadows Elevated* (1892), endeavored to counter presumptive ideas of subjugation popularized by white journalists who idealized ranch life, whereas advertising models of socially committed middle-class African Americans who represent the beliefs of elevate that propelled much of Harper's composing. Griggs, a Baptist serve who composed five books and established a distributing company, excoriated bigotry in his fiction, pushing the require for his taught middle-class heroes and champions to turn absent from whiteness as a standard of esteem and depend instep on self- determination and racial solidarity. Not at all like Harper and Griggs, whose fiction won few perusers Dark exterior communities, Chesnutt pulled in the backing of prestigious distributing houses in Boston and Modern York. Between 1899 and 1905, he distributed two books of brief stories and three books of the reason that tended to the causes and results of racial issues within the postwar South. Based on the Wilmington, North Carolina, racial slaughter of 1898, Chesnutt's *The Marrow of Convention* (1901) was looked into broadly all through the Joined together States as an opportune ponder of problematic modern Issues. However, its commercial victory was constrained, likely since of its unsparing evaluation of white amazingness.

## 1.4.1. Style of Writing

African American literature is a collection of literature written by African ancestry in the United States. The genre takes root in the early days, reaching early heights with slave stories and the Harlem Renaissance and continue today with authors such as Toni Morrison, Maya

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Angelou, and Walter Mosley, of the late 18th century writers like Phillis Wheatly and Olaudah Equiano. The position of African Americans in broader American society, African American culture, racism, slavery and equality are the topics and problems tackled in African American literature. In African American writing, too, spirituals, sermons, gospel, blues and rap tended to be incorporated into oral ways.

As African Americans have evolved through the years in American culture, African American literature has also been on African Americans. African American literary work centered, as shown in the subgenre of slave tales, mostly on slavery before America's civil war. Books by writers like W.E.B. DuBois and BOKER T. Washington around the turn of the twentieth century discussed whether racial sentiments in the US should be confronted or alleviated. Authors like Richard Wright and Gwendolyn Brooks spoke on black nationalism and race segregation throughout the American Civil Rights struggle. African American literature has become a vital component. It is nowadays recognized by such novels as *The Roots: The Saga of an American Family* by Alex Haley, *The Color Purple* by Toni Morrison.

## 1.4.2 Slave Narrative

In 1831, following the slow revolt of Nat Turner, Virginia, in Southampton County, and ever furious anti-slavery movement in the United States funded self-employment reports of South Slavery by refugees to lead Abolitionists to a white Northern public that was generally apathetic. In the literary landscape of antebellum Black America from 1830 through the end of slavery, the fleeing slave story dominated.

Written by himself (1845), Frederick Douglass was the foremost African American man to be written by him, a story about life that received the most significant attention. In his battle

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for freedom, Douglas spoke of himself as a self-made man who powerfully attracted the white American middle class, by his single quest for reading, education, and independence. Douglass described himself as a product of a slave society at Maryland's Eastern Shore in his second revised autobiography, *My Bondage and my liberty* (1855), and highlighted how his battles for independence and freedom did not cease when he reached so-called 'free countries' in the north. In his first autobiography by the once enslaved American female, Harriet Jacobs' *Incidents in the life of a slave girl* (1861) explains clearly her experiences with sexual exploitation that made slavery particularly cruel for Black women. Chronicling what she termed her life's 'battle', which eventually gained her freedom both in itself and in that of her two children, Jacobs showed the insufficiency of the Victim's image of the slave women. Her writing, as well as the enslavement and feminist oratory of the New York former slave, who changed her name to Sojourner Truth, has added unparalleled feminine eloquence and courage to early African American writing.

## 1.5. Conclusion

In short, African-American literature was written to remark on social and cultural standards at that time. The White World mentality in America was also questioned. We pointed out in this chapter that Afro-American literature addresses its characteristics and its styles and focuses on its success in the novel.

# **Chapter Two:**

# **Consequences of African immigration**

# Chapter Two

## *2.1. Introduction*

We will discuss the colonization of Africa, the beginning of immigration, its definition, and the factors that led to it in this chapter. Thus we are going to talk about slavery, it is beginning, also talking about the suffering of Africans in America since they were the ones who built the old America somehow. United States of America, known as the USA or simply America it consists of 50 states, with almost 10 million km<sup>2</sup>, where the national capital is Washington D.C. It started after the discovery of Christopher Columbus in 1492 started when the Native Americans came in 15000B.C lot of cultures showed and disappeared.

## *2.2. Defining Slavery*

Slaves were treated as property or movable property in law, and were deprived of most of the rights that a free man usually had. There is no consensus on what slaves are or how slavery should be defined. Nevertheless, historians, anthropologists, economists, sociologists, and others who study slavery generally believe that to call someone a slave, most of the following characteristics should be possessed. Slaves are a type of property; in some societies, slaves are considered movable property, while in other societies, slaves are considered real property, such as real estate. Therefore, like a cow or an axe, the slave is usually not responsible for what he does. A slave usually has almost no rights and is always less than his master, but in many societies, he has no rights at all.

“If only ten or twenty Negroes had been put into slavery, we would call it injustice, but there were hundreds of thousands of them throughout the country. If this state of affairs had lasted for two or three years, we could say that it was unjust; but it lasted for more than two hundred years. Injustice which lasts for three long centuries and which exists among millions of people over thousands of square miles of territory, is injustice no longer; it is an accomplished fact of life.” (Wright 265).

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Since most societies have restrictions on the degree of cruelty to animals, most societies also have restrictions on the degree to which slaves can be abused. The slave was removed from the birth lineage. No relative can stand up for his rights or avenge him. As an "outlier", "marginal individual" or, "social deceased" in the society where he was enslaved, he has fewer rights to participate in political decision-making and other social activities than his master enjoys. The products of slave labour can be claimed by others, and they often have the right to control the reproduction of his body. Slavery is dependent labour performed by non-family members. The slave was deprived of his freedom and the right to move geographically according to his own will. If not all of these descriptions in the strictest form apply to slaves, then the slavery system in that place is likely to be described as "moderate".

## *2.2.1 History and The Emergence of Slavery in The United States*

The Roman Catholic Church split the world in half in the 15th century, giving Portugal a monopoly on West African trade and Spain to colonize the New World in search of land and riches. The Romanus Pontifex of 1455, issued by Pope Nicholas V, bolstered Portuguese efforts and affirmed Portugal's exclusive rights to the regions it claimed along the West African coast, as well as the trade from those areas. Eventually, other Europe-states joined in the trade, exchanging with the West African Coast leaders who ran self-sufficient societies, known for their wealth of mineral and gold and other trade products. They were also searching for similar economic and geopolitical powers in the Netherlands, France, Denmark and England. It was endorsed and racially-based by the European nation-states and resulted in the world's greatest forced migration: approximately 12.5 million men, women and children of African descent were forced into the trans-Atlantic trade in slaves.

The Atlantic world, including the North American colonies, was the sale of its organisms

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and labour products. Status was defined by race and class in the colonies. Whether it was customary, law or decrees, freedom was limited to 174 ensuring slavery and power. Since the middle of the 15th century, Africa has had a unique relationship with Europe that has resulted in Africa's devastation and depopulation while contributing to Europe's prosperity and growth. Europeans began to develop trade for African captives from then until the end of the nineteenth century. Initially, human trafficking was merely a complement to an already existing commerce in human beings within Europe, in which Europeans had enslaved one another. Before the mid-15th century, some enslaved Africans had made their way to Europe, the Middle East, and other regions of the world as a result of a long-running human-trafficking trade in Africa. It is estimated that 10% of Lisbon's population was of African heritage by the early 16th century. Many African prisoners were taken across the Indian Ocean or through the Sahara to reach Europe and other places from North Africa.

Transatlantic trade in slaves began with the arrival of the European kingdoms in Africa in the 15th century. Work demand grew as other sources of work were insufficient both in Europe and in the United States. It is estimated that 10% of Lisbon's population had African descent at the beginning of the 16th century.

The Spaniards brought the first Africans from Europe to the Americas in 1503. Most of the captives exported to Senegal and Angola from the west coast of Africa, approximately 3000 miles. Exactly how many Africans were transported through the Atlantic is debated by historians. In the late 1990s, the database compiled represents just over 11 million people. It is estimated that somewhere between 9.4 million and 14 million Africans are taken from the Eastern Continent and enslaved in the Arab world. Due to the absence of written documents, these data are imprecise.



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The forced removal from the continent of up to 25 million people had significant impact on population growth in Africa. The population of Africa is now estimated to be stagnant or declining from 1500 to 1900. Africa's human and other resources contributed to Europe's capitalist development and wealth. This affected Africa as the only continent and led to its economic underdevelopment due to this population loss and a potential population.

Transatlantic trade was also the prerequisite for the subsequent European Powers' colonial conquest of Africa and for the unequal relations between Africa and the world's great powers that still exist today. Africa is being undermined by its relationship with Europe as the human and other resources taken from Africa are contributing to Europe and other parts of the world's capitalist development and wealth. Africans were naturally inferior to Europeans because of an ideology of racism that justified a relationship that has been gradually established due to the enslavement of Africans. It is one of the most important legacies of the period of history, and has also been maintained by colonialism. Some African leaders, however, tried to confront the devastation of European captive demand. In 1526 King Afonso of Kongo, formerly well-being Portuguese, complained to Portugal that Portuguese slave traders had kidnapped and demolished his kingdom. Not only did King Agaja Trudo from Dahomey oppose trade, but he even attacked the fortresses built on the shores by the European powers.

In 1630 Queen Njingha Mbandi from Ndongo (in modern Angola) tried, but he was finally compelled to compromise, to drive Portuguese people out of her realm. King Agaja Trudo of Dahomey not only resisted trade in 1720 but even attacked the fortresses built on the coast by European powers. However, he was forced to reach an agreement with European Slave Traders because he needed rearms. Additional African leaders like Donna Beatriz Kimpa Vita in Kongo and Abd al-Qadir have been urging resistance against the forced export of Africans in Northern

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Senegal at this time. Many others, particularly people who were threatened by enslavement and those who were imprisoned on the coast, were revolting from enslavement. At least 20% of all slave ships crossing the Atlantic are now thought to be rebellions.

## ***2.3. Definition of Violence***

Violence is a global phenomenon that kills over 1.6 million people annually and is one of the world's leading causes of death. No country is immune to abuse, but in low- and middle-income countries, many of which are plagued by internal conflicts, the vast majorities are deaths. It should, however, be remembered that violent deaths cannot merely be attributed to war, and over 80% of those are not armed. “Violence is a personal necessity for the oppressed...It is not a strategy consciously devised. It is the deep, instinctive expression of human being denied individuality.” (Wright, 45). Because violence is such a complex phenomenon, it is not defined clearly. Thus, different people in different contexts such as countries, cultures or belief systems - often understand it differently.

Although there is no standard definition of violence, it is essential that we must have a clear understanding of violence and the environment in which it occurs when developing effective prevention strategies. The World Health Organization (WHO), in its 2002 World Report for Violence and Health, proposed too many international and South African organizations, a definition of violence that has been a working term since.

## ***2.4. Exploration of Violence in Native Son***

Richard Wright uses his characterization and symbolism in his *Native Son* to highlight how US institutionalized black oppression creates tragic human conditions for the oppressed. The historic situation is indicative of the white dominance of African Americans.

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The White Americans have been enslaved in the past. The blacks were still treated unfairly by the whites after the Civil War and were regarded as inferior citizens. Americans enslaved the black in the era of slavery and dominated it in the subsequent periods marred the spirit of independence. The experiences intended are those that took place in Richard Wright's 1940 Independence Age in the *Native Son*. This paper tries to look for the reasons behind the violence that occurs in Richard Wright's novel *Native Son*.

The dovelike attitude of the Blacks, like Bigger Thomas, is the direct result of the white repression of the differences in non-white cultures. This is not an effort to merit our sympathy and empathy for the condition of the oppressed Blacks. In other words, the only option for Bigger is death, as the society that created him had no other concern for him, nothing that he would call his own, or any of his possibilities to explore.

The discussion shows that Bigger Thomas was always in a dilemma and he had no choice but to represent the black people (African Americans). The struggle for "equality" through violence is a "tragedy fate," and the novel reflects the Black people who have longed for freedom from white domination and expected good education, good employment and equality in political opportunities, law enforcement and law-making and other socio-cultural lives.

The novel is being produced in Chicago, where the lives of the black and white society differ enormously. Robert Bone points out that we are portrayed as a "Nation divided against itself, "where the black population has hated and resented (484). African Americans' hostility is a direct consequence of the white society's oppression. Goodies Deana says the black world is a "black hell," the white world is a "bright sky" (137). Bigger and his family has to live "small single room apartment overcrowded with rats (4).

Deana says that Bigger is a frustrated person who has to live in a violent place full of

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whites who do not realize his presence and think he is less than him (44). When he is with the whites, Bigger feels "transparent" (58). Goodies Deana says Bigger wants to enter this "white world" (135). Bigger says he feels as if he's "facing in a nodal hole at the outside of the world" (20). Bigger's statement proves that he feels like an external person to the real world and something predisposes him to his wishes.

Wright's subject of violence is aided by the setting of the story. *Native Son's* imagery is a key component in establishing the concept of violence. In this work, Wright used animal imagery to imply a tremendous lot of brutality. "Black people, like the rat, are besieged," writes Robert Butler, "because they are compelled to dwell in a swarming ghetto" (33). Bigger is told by his mother to kill the "big black rat" that is scuttling about the apartment in the first scene (9). Wright "associates the rat's circumstances" with Bigger's family, according to Butler (31). Every dwelling with a "door that only leads to another trap, the ghetto" (32). Bigger, in comparison to the rat, who destroys it with "clenched teeth (9) and is compelled to take "violent action" (. Bigger, according to Robert Feller, "will be a black rat in a white man's world," looking "desperately for a hole to burrow into" (63). He tells his lover Bessie that hiding in the old abandoned houses will be like "hiding in a jungle" after killing Mary and fleeing the police (228). The jungle, according to Feller, is the "kingdom of the beast," and the beast represents a horde of whites out to kill him (64).

Feller refutes the idea that violence is "the rule of the jungle," and that to live, one must be a "cunning and vicious beast" who "kills before one is dead" (66). As a result, animal imagery plays a crucial part in the development of the subject of violence. The picture of Bigger murdering Mary and disposing of her body contributes significantly to the subject of violence. How Bigger murders Mary and disposes of her body is a graphically described image. Bigger

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inadvertently murders Mary by smothering her to keep her quiet as her blind mother enters her room (86).

When Bigger mutilates her body and throws her into the furnace, his violence is amplified (91). When "he proceeds to saw and chop through the neck of Mar's body," says Kowalski, "the motivations for his acts scarcely seem significant" (48). When Bigger tries to put Mar's body into the furnace, she doesn't fit, so he had to chop her head off (91). No one can experience or appreciate "the dread, the frenzy, the frustration of Bigger Thomas," according to Bryant. The image of Mar's assassination is graphic and frightening. As a result, *Native Son's* imagery plays a crucial part in establishing the violent tone.

*Native Son's* obvious symbolism is crucial to the development of the topic of violence. The colors black and white are two extremely important symbols. According to Hughes, the color white indicates "Black is typically associated with "poor and sorrow," whereas white is associated with "wealth and power" (60). When Bigger is in the company of white people, he is acutely conscious of the disparity, which irritates him. He feels "aware of that dark skin, which is his "flag of shame" while he is around Mary and Jan" (67). He is enraged by the whites who are to blame for his humiliation.

The white cat that catches Bigger in the process of burning Mary Talon's body is a white emblem that poses a threat to him. The white cat, according to Feller, is a symbol of white guilt and hatred" (64). With eyes that are "two green blazing pools" of "accusation and shame," the cat watches Bigger put Mar's body in the furnace (91). The cat stares at him aggressively, as if he is a threat to Bigger. The violent theme is strongly enhanced by these black and white symbols. Blindness is the next sign-in *Native Son*. Kent adds that both whites and African Americans are affected by blindness (34).

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Mary gives Bigger a sympathetic glance "As he carries her up to her chamber, he has black sockets (81). Mary, according to Butler, is "Bigger makes her blind to the enormous emotional energies she's releasing (43). Joyce feels Daltons are "blind to his humanity," and that he may make use of this weakness to sway their opinions in favor of her communist lover (153). Bigger is not capable of murdering their daughter in their own house, according to the Dalton family. As a result, one of the primary symbols contributing to the violent theme is blindness. Bigger Thomas, a Native Son, finds a sense of purpose in his violent deeds.

Native Son proves that white, black objectification perpetuates violence. White creates an environment in which blacks do not become human in their treatment of blacks as objects. Although the lack of violence still makes black identities obscure, violence makes Black people more sensitive and autonomous. In this paper, I argue that violence is the only way that Blacks can independently separate from objection and thus create a new, though underdeveloped, identity. It is argued, that in overcoming indifference and shame, Bigger uses violence. It is also shown that violence finally limits the new identity of Bigger, revealing weaknesses in the type of identity that violence creates.

White discrimination against black in the Native Son creates a social structure in which blacks and whites are seen as fewer than humans. This destructive objective prevents blacks from recognizing themselves as self-governing human beings. The scenes of the novel are opening with objectification. Bigger's comments on Gus show that dehumanization is no more only a white society phenomenon but also a black one experienced and recognized, "They Do not allow us to do nothing... I think we cannot go where we want to go and do what we want to do in this city" (19, 21). Whether intentional or unconscious, the self-classification of Bigger as a "thing" in these lines shows the way he is made to feel in white society. This is Problematic,

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because, for the development of human identity, deciding independently is essential. Robert Nozick argues the process of deciding that you take this decision makes one person a partner to you; it gives one person a right of property in you, as an animal, inanimate object. Bigger is indifferent to the suffering of other human beings through the injustice of the Black Objectification.

As Bigger acknowledges the blindness of his family and friends, he is ashamed to accept a less than human identity and ultimately, gets forced to act. The disgrace develops when he reflects on his mother's addictive characteristics that he needs but cannot do without putting his head on the pillow of humility and giving up his hope of living in the world. Bigger turn to violence to try to eradicate shame. Violent acts become creative acts that give them control and significance. Bigger's most crucial expression of violence is to try and get rid of disgrace his assassination of Mary's is the shame of being a Blackman caught in the bedroom of a white woman. As the novel concludes, by exploring his fresh human identity, Bigger can find peace. Bigger will never fully benefit from being human; humanization is not enough to save him from his imminent death sentence.

## ***2.5. Colonization and Domination of Africa***

Africa is the second-largest continent with 30 million km<sup>2</sup> after Asia. As it is Known, Africa has the youngest population. In addition to the natural resources. Africa lost a lot of its power because of geographic impediments and European colonization starting with the cold war.

Some civilization such as Phoenicia Numidia cartage and Egypt emanated from Africa throw a long history of civilizations. Africa is upstream of cultures, languages and ethnicities. That is why the European chose it as a target, and was part of it for the last 400 years. It started in the 16th century under the name of trade and lead to the slave trade and the African diaspora

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to America. The 19th century witnessed the European colonization of almost all territory of Africa, mining its resources and abusing local communities.

In the middle of the 15th century, central and southern Africa is still unknown to Europe. However, for centuries the Arabs operated trade routes crossing the vast Sahara desert, transporting to the Mediterranean gold, ivory, and slaves. The Portuguese faced competition from European and American powers settling along the African coast. The situation then remains stable for centuries, with each country managing its trade routes. Slave trade becomes the most profitable business. European ships buy slaves in Africa whom they exchange in America for gold and local products such as sugar and coffee.

From the mid-18th century, anti-slavery movements gain momentum in Europe and gradually lead to a fall in human trafficking and slavery. In the United States of America, a project to repatriate freed slaves to Africa gets underway. A colony is established, allowing the return of thousands of former slaves. Although there are conflicts with the indigenous population, Liberia became independent in 1847. A few years later, France and Egypt inaugurate the Suez Canal, opening a new shorter sea route to Asia. In the African colonies, interest turns towards trying to gain arable land in order to grow agricultural products primarily for European markets. While exploring the land, colonists discover the continent is rich in resources, stirring the appetite of European powers during industrial development.

Tensions arise because of competition between European nations. In 1884, a conference was held in Berlin to regulate colonization. King of Belgium Leopold the second, gets personal possession of a large, little known area in the continent's heart. Germany, Spain and Italy seize territories, while the United Kingdom receives Egypt. Henceforth, countries can stake claim to any land they physically occupy. European nations, boosted by their superior military



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technology, engage in a race to control largest possible territory at the expense of local kingdoms and empires. In most cases, the land is stolen and redistributed to European settlers. Indigenous people are subject to taxes, but have no money to pay them. So they find themselves working in the fields or in mines, which become a form of forced labour.

## *2.6 The Immigration of Black People to the United States*

The black population grew in America first by the slave trade in the 16th century then it changed to immigration. Almost one million African living in America in 1980 it rose to 4 million after 2000 the number rose to 71 per cent according to American community survey data. One in ten blacks living in the U.S is foreign-born. During the time, they were conjoined into the spirit of the Age of Search and the globe. In the early 1500s, Africans Mexico, Peru, and Ecuador seized New Mexico with Coronado and stared upon the mysterious shores. Pacific Ocean alongside Ferdinand de Balboa. The African explorer Estevanico aided the De Vaca and Coronado expeditions to open up what is now the Southwestern United States for Spain, and Africans followed the French Jesuit missionaries equally they the northern reaches of North America.

In the early 17th century, when the age of colonization began in earnest, Africans had come to North America to stay. In 1619, a year before the English pilgrims arrived in Plymouth, Massachusetts, a group of Africans were brought to the Jamestown colony. In Virginia, as hired servants. However, after 50 years, this colony of free people no longer existed, and most of the African immigrants in Virginia were enslaved. Like virtually all other Africans in North America, they were embroiled in the transatlantic slave trade, a web of international trade and human suffering that entangled Europe, America, and Africa. This new institution would bring about profound changes in society, politics, and everyday life on all four continents and shape

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the African experience in America for centuries to come.

## ***2.7. Conclusion***

To sum up, this chapter aims to shed light on Africa in a general and the factors that led to the depopulation of Africans in a particular way. This study tackled the most sensitive points such as slave trade, immigration from the two sides, “The purpose of Africans to immigrate and the forced immigration by Europeans and Americans”. This chapter attempted to show the sufferance of Africans and their position during the slavery period.

**Chapter Three:**  
**Data Analysis,**  
**Interpretation and**  
**Description of the**  
**Novel**

# Chapter Three

## 3.1. Introduction

Before diving into the topic of any literary work, it is necessary to conduct extensive research into the period, taking a brief look at society, the time, and the location of the author, focusing on people's way of life, traditions, taught, and various laws, in order to gain an understanding of the writer's viewpoints and be able to study the literary research with all of its boundaries. Data analysis and interpretation of the novel "Native Son" are covered in this chapter, including the biography and publications of Wright, the plot summary, then analyzing the themes and concluding it with the characters.

## 3.2. The Plot Summary

Bigger Thomas wakes up one morning in a close apartment on the south side of the city with his family, a week, illiterate, 20-year-old black guy of Chicago, Chicago, in the 1930s. He looks around the room at a giant rat scamper, who corners and kills it with a pot. Having grown up in America in the 1930s in an atmosphere of intense racial prejudice, Bigger is firmly convinced that he has no control over his life or aspire to anything other than low-paying jobs. He has been tortured by his mother for a job with Mr Dalton, a rich white man, but Bigger prefers to meet his pals to design the stealing of a white man's shop.

Irritation, anxiety and frustration de ne the everyday life Bigger, forcing him to conceal himself beneath a façade of toughness or risking despair. While Bigger and his crew looted several black companies, they never tried to rob a white man. Bigger views white not as a person, but as a natural and oppressive force a vast "whiteness" pushing him down. The terror Bigger is overwhelmed by force, but instead of admitting his anxiety, he tackles a gang member to disrupt heist brutally. Bigger takes on a job as a chauffeur for the Daltons left without any

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other choices. Coincidentally, Mr Dalton from a side is the owner of Bigger, who has a control part of the firm that administers Bigger's family apartment complex. Mr Dalton and other affluent property barons are stolen from the impoverished, black renters on the southern side of Chicago and refused to allow blacks in mostly white neighborhoods to rent houses, which leads to overcrowding and excessive rents in the primarily black South. Mr Dalton nevertheless sees himself as a caring philanthropist, giving money to black schools and offering work to "poor, shy black boys" such as Bigger. However, Mr Dalton practices this token philanthropy to alleviate his guilty awareness that poor Blacks are exploited.

Bigger's fears, anguishes and Mary's fears, Mr Dalton's daughter, forgetting the societal tabuisms that regulate white and black men interactions. Bigger leads Mary to meet her Communist lover Jan on his first day of work. Mary and Jan compel Bigger to accompany them to a southern restaurant to demonstrate their progressive views and racial tolerance. They purchase drinks despite Bigger's discomfort. Every three of them grow intoxicated as the night passes. Bigger then roams the city, as Mary and Jan look at the rear seat. Then Mary is too intoxicated to get to her bedroom, so Bigger helps her climb to the stairs. Bigger starts kissing Mary, drunk and excited by his unusual nearness to a young white lady.

Mary's blind mother, Mrs Dalton, just as Bigger placed Mary over her bed. Even if she is unable to see him, Mrs Dalton is scared by her great presence. Bigger is concerned that Mary may betray her presence in her inebriated state. He is covering her face with a pillow and inadvertently killing her. Ms Dalton does not know Mary was slain, prays and goes back to bed over her daughter. By burning Mary's body into the furnace of Daltons, Bigger tries to hide his crime. He chooses to utilize the prejudice of the Daltons to prevent the disappearance of Jan from communists. Bigger thinks that the Daltons presume that Jan is dangerous, for political

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sakes he may have abducted her daughter. In addition, Bigger uses the racial biases of the Daltons to avoid suspicion and continue the character of a fearfully incapable black servant.

Bigger has a sense of strength and identity, something Mary's assassination never knew. Bigger's girlfriend, Bessie, comments offhand as he tries to collect Dalton's ransom money. Knowing that she has gone, not that she is dead. Bigger sends a letter ransoming the communist hate of the Daltons with his moniker "Red." He then bullies Bessie in order to participate in the lending scam. However, the bone of Mary is in the oven, and Bigger runs to an empty building with Bessie. Bigger violates Bessie and blows her with bricks to death once she falls asleep and is afraid that she will give him away.

Bigger eludes as much of the enormous search as he can, but after a spectacular shootout, is finally detained. Before his trial even begins, the press and the people decide his guilt and his sentence. The wrathful people think he raped Mary and burnt her corpse before murdering her, to cover the proof of the rape. In addition, the white authorities and the white crowd exploit the crime of Bigger as a justification to terrify the whole South. Jan is in prison visiting Bigger. He says he knows how Bigger, in his breach of the social tabuists who rule complex race relations, was scared, indignant and embarrassed. Jan lists Boris A. Max, his buddy, free to protect Bigger. Jan and Max talk to Bigger as a human being, and Bigger starts looking at whites as people.

Max seeks to protect him from the death penalty and argues that while his client is liable for the crime, recognizing that he is an environmentally friendly product is essential. One of the culprits for the crimes of Bigger is the scared and dismal existence he has lived ever since his birth in a racist culture. Max warns that, until America stops the violent cycle of hate and revenge, there will be more men, like Bigger. Bigger is condemned to death, despite Max's Protests, by no means is Bigger a conventional hero. Wright compels us to comprehend the

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catastrophic impact of his social circumstances and delve inside Bigger's head. A vicious criminal, Bigger was not born. He is a "born child": a product of American society, sufficient for violence and prejudice.

## 3.3. Exploring Environment in Native Son

A symbolic event worthy of note is the narrative of Bigger's life. He's 20 years old and lives with his mother, his younger sister Vera or younger brother Buddy in a one-bedroom tenement apartment in Chicago's South Side Black Belt; they pay \$8 for rents a week. When he wakes in the morning of his story, Bigger's first job is to kill a black rat that has got to his room. His intention to destroy the rat is a typical act. Later on in the morning, we see him attacking his gang savagely in a ballroom as they plan to stop him. Fear of the implications leads him into this assertive brutality. It makes it easier for him to hit anything. The exhilaration of mere physical power replaces his fear for the moment. But this might so far be the story of any moral coward, white or black tries to become a tough prayer guy, an ordinary and rather disgusting item in the casebook of any social worker.

The author Richard Wright, *Native Son*, shows in the novel a compelling case that Bigger Thomas and others like Bigger are the founding of the society. Bigger is a tragedy as he represents America's African-American experience of oppression. However, in the initiation Wright states that among all the oppressed people worldwide there is Biggers. He argues that many people like the Bigger, seeking a place for them in a world that has for them lost many of the cultural and spiritual centers of today's world, and rapidly changing and uncertain conditions have emerged. Because Wright decided to deal with his best-known experience, *Natives Son*

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investigates how black people, their feelings, thoughts, self-images, essentially, are affected by the American environment's pressure and race.

Many of the earlier scenes in *Native Son* serve Wright's purposes in showing how white racism in America affects Bigger's behavior, thinking, and feelings. His sense of being trapped in this world is noticeable. When Bigger is in Mary's room and in danger of being discovered by Mrs. Dalton, the unfocused but detailed fear that the white world has influenced his actions takes over. When he holds the pillow over Mary's face, suffocating the drunken Mary, this internalized social oppression forces his hand. Bigger knew that no one would believe him if he said he wasn't trying to rape Mary. "When people say stuff about you, you hit before you were born," says Bigger to Max. When Bigger says that he has a feeling of lifelong hopelessness, "I don't need to do anything to get me for 'em. They point to be the first white finger, I'm a goner, see?" (p. 325). Bigger said he used violence because of this. Violence is the only way that Bigger can be rebellious against the society that tries at every turn to squash it. Wright tries to blame the environment of Biggers for its effect on Bigger.

Bone states that the living conditions of the Thomas family are 'big dehumidifying' because their house 'denies space and privacy (31),' and the living conditions of the blacks and whites in Chicago city are very different. Wright shows that the White Quarter, 'a cold and distant world' with 'white secrets carefully guarded' (44). Bigger Thomas's isolation is the second aspect of the context which is attributable to the violent subject.

## 3.4. Themes Analysis in *Native Son*

Wright's investigation of the emotional corruption in Bigger provides us with a new view of the stifling influence of racism on black Americans in the 1930s. Bigger's psychological harm comes from the continual damage he endures as he grows up racist propaganda and racial



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injustice. He views white as rich and wild as jungle wilderness in the films. He and his family live in tight and filthy conditions, experiencing socioeconomic hardship and lacking educational opportunities. The resultant attitude of Bigger towards the whites is a volatile blend of strong wrath and intense dread. He thinks of "blankness" as an overwhelming, hostile, life-long force against him. Just as whites cannot understand Bigger as an individual, they are both scary and untrustworthy. He does not distinguish individual whites from Bigger. The accidental killing of Mary Dalton does not hit him with guilt because of his hate and fear. Instead, he feels strange rejoicing because he has proclaimed his personality against the white powers that have worked to destroy it for the first time.

## **-Blindness**

Richard Wright refers to numerous episodes of classical Greek mythology in his development of this subject, most notably the legends of Edippus of Thebes. Such as the stories of Sophocles on Edipeus, *Native Son* combines the concept of hubris with the idea of blindness. We observe most of all, that the enormous pride and fury of Bigger Thomas often blinds him from perceiving reality. The richness and indulgence of Dalton are likewise expressed in the physical blindness of Ms Dalton. As instances of American racism, both the blind Daltons and the blind and furious judicial mob serve. Ironically, the blindness of Bigger stops him from realizing what chances he has; while his pride feeds his blindness, his blindness keeps him from making progress. Just as Bigger's potential is blind, white America is blindly ignorant of racism and poverty.

## **-Territory**

The novel's title, *Native Son*, asks the reader to consider the concepts of "nativism" and "territory." There is a conflict between Bigger's "native" status and his lack of political rights

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from the novel's opening scene, where Bigger is executing the rat-invader, through Bigger's execution at the novel's finale. Bigger was born in Mississippi rather than Chicago, and the term "native son" refers to Bigger's status as an American rather than a Chicagoan. Indeed, despite the filth of the Black Belt, Wright maintains that Bigger would be just as happy in Mississippi as he would in Harlem. Bigger is born an American as America's "native son," but perhaps more importantly, the Bigger he becomes a product of America's native soil. Bigger's "stuck" sentiments and lack of personal and physical freedom are depicted throughout the story. Although this appears to contradict Bigger's titular position as a "native son," Wright eventually argues that poverty and American racism have transformed Bigger into the "native son" that he is. When Wright offers a fact that appears to be unique to Chicago or the Black Belt, it is generally accompanied by a broader argument or philosophy. Mr Dalton, for example, is both Bigger's employer and landlord. While this may have been a typical occurrence, Wright places it inside the Marxist umbrella. Mr Dalton exemplifies the feudal relationship (property owner vs labourer) that is disguised by and entwined within capitalism in this way. Wright believes that capitalism and racism reify one another, combining to ensure Bigger's poverty and misery in handling the "property" issue.

## **-Psychological Escape**

This topic is intertwined with the theme of lunacy, and it appears in all three parts of Native Son works. Many of Wright's moral and political beliefs, which were rooted in Communist doctrine, were never widely accepted by his primarily American public. While Wright identifies some superficial contrasts between Bessie and Ma, his theory reduces both Bessie's drinking and Ma's fervent faith to "escapes" from reality. Wright summarizes Ma's religion via Bigger as an attitude of surrender in the present that is only permitted and justified

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by faith in heaven, a life beyond death. The Reverend's antics accentuate the "escape" elements of organized religion, and when this "holy idiot" is contrasted with Dalton's cold, unstinting sympathy, much of Society's morality appears to be merely skin-deep. While Bigger manages to avoid Ma's escapism, he has a more challenging time navigating the Black Belt's "underworld" of sex, violence, and narcotics, as shown in Books One and Two. The ransom letter, the half-hearted attempts to flee to Harlem, the drunken environment at the Paris Grill, like the movie theatre at the start of the story, are all getaways that leave the protagonists worse off and progressively ill-equipped to get their lives in order. These escapes, however, exacerbate and add to the Black Belt's misery. Mr Dalton's ping-pong tables may seem ridiculous in contrast to religion and alcohol, but this contribution shows that he recognizes that the world's Bigger Thomases require a distraction.

### **-Madness**

Is one of the minor topics in the novel, mainly developed during Part 2 (Flight) and Part 3.(Fate). After Bigger kills Mary Dalton, his thoughts have been rushing and while the fury is being fuelled by his ego, Bigger fears that he would lose control of his head as well. During the "Flight" episode, the account shows that Bigger is fleeing the authorities while thinking that he may flee from his folly, lack of control over his life. When Bessie was murdered by Bigger, he had a false expectation that Mary's accidental murder was replaced by that action because it was purposeful; and he believed that the 'intentional' part of the crime returned him in charge. Instead, this second killing merely feeds the folly that has already gained ground. That lunacy was shown by Wright as something we might contrast to "anger" or "hubris" of Bigger. Bigger's paranoia, apart from his social misdeeds, is deliberately emphasized. In addition, Biggers "trapped" sentiments seem to have a psychological meaning that corresponds to the literally

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"trapped" experiences of living in a slum. Finally, the crimes of Bigger have a demeaning symbolic logic. Doc's poolroom seems to play an expressive function both in the gash in the table and threats against Gus; since Bigger does not stab someone, he only shows "trace" to a person. Bessie's assassination, on the other hand, was an actual assassination and a display of the power of Bigger. As a method to show that he was the genuine "solid" guy that was not scared, Bigger pretend to gut Gus. The fact that Bigger shattered Bessie in the skull appears to indicate that Bigger still tries to escape (and destroy) his mind if necessary. The position of Bessie as one of numerous characters "escape" in the story also confirms that. Wright seems to make a particular point that folly is a result of poverty and racism, however, compounded. Bigger's insanity is the outcome of several circumstances, while Bigger's burden is a different one.

## **-Identity**

In book 3, identity is primarily established in the passages in which Bigger prepares himself to meet his execution in the electric chair. Bigger must fight at these final hours to "measure" what he has done and he become. In this context, the identity problem of Bigger is more a fight to separate his perceptions from the racial, social projections around him. Although Bigger has to take responsibility for his misdeeds, he has to affirm his value, even though he cannot ignore his sins. As Bigger participates in the process of reaffirming himself, he finds himself trapped by his failure to live up to all his dreams. Bigger tries to de ne himself as either a pilot or even his gang boss, but they are all wrong. Wright's discussion of identity is like the ideas articulated in several existential books. The jail scenes leading up to the end of the story are meant to hear works by the beloved author Dostoevsky of Wright's. Bigger has the existentialist burden of looking for a purpose in life, especially after he rejects established religion, with no traditional church or other social structure support networks available. At the end of the Native

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Son, Bigger appears to be a guy destined to battle the machinery of a world of hostility.

## 3.5. Characters Analysis of Native Son

### 3.5.1. *Bigger Thomas:*

the novel's protagonist is twenty years old and lives in one of Chicago's primarily black South Side's numerous slum flats. Bigger is awakened by his mother and younger brothers so that he might kill a yellow-fanged rat at the start of the story, illustrating the harsh realities of living on the South Side. Bigger's rage and pride alternate throughout the novel's first half. While Bigger is ready to kill his gang members, the death of Mary Dalton, a multi-millionaire heiress, is entirely unintentional. Bigger's rape/murder of his lover, Bessie Mears, in the novel changes his destiny, so that he was quickly captured by the authorities. The rat that Bigger kills in the opening scene is referenced in the fight motif developed in Book Two, and Bigger's destiny is dismal at the novel's finale. Despite the help of the Communist "Public Defenders", Bigger's chances in court have not improved much. Despite this, Bigger's defence counsel, Boris A. Max, is present in his dying hours, supporting him in his final attempt to find meaning in his life.

### 3.5.2. *Ma Thomas:*

Ma, the mother of Bigger, Buddy, and Vera, finds it increasingly difficult to feed her family, and she enlists Bigger's aid to put food on the table. Ma is anxious from the start of the story that Bigger's gang participation prevents him from getting a decent career that would allow him to support his family. When Ma is faced with the potential of her oldest son's death, she finds solace in her religious beliefs.

### 3.5.3. *Bessie Mears:*

Bigger's alcoholic girlfriend is Bessie. She is drawn unwillingly into Bigger's nefarious

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activities, and Bigger eventually rapes and murders her. Bessie is terrified during her contact with Bigger, and her attempts at alluring attractiveness are pretty obvious. Bessie is prescient when she warns Bigger that his violent actions would ultimately cost him his life, despite her drunkenness and overall apathy.

## **3.5.4. Mr Henry Dalton:**

The rich landlord and father of Mary Dalton, who was assassinated. Mr Dalton employs Bigger as a chauffeur just hours before Mary is murdered by Bigger. Mr Dalton also serves as Bigger's landlord and partner in the South Side Real Estate Company. Despite his donations to the NAACP, Mr Dalton demonstrates a lack of knowledge of race and poverty.

## **3.5.5. Mary Dalton:**

The Daltons' heiresses' daughter and heiress. Mary is a truant and a Communist sympathizer. Mary slips out in a drunken stupor after spending the evening with her lover Jan. Bigger inadvertently murders Mary by smothering her with a pillow in a highly complex and compromising scenario. Bigger then decapitates Mary and sets her body ablaze in the basement furnace.

## **3.5.6. Mrs Dalton:**

Mrs Dalton is physically blind to the wife of Henry Dalton and Mary's mom. Most of the family Dalton is her fortune, and Mrs Dalton is in charge of most of the generosity of Mr Dalton. She promotes NAACP and hopes that Bigger would consider going to night school, like her former chauffeur. The tragedy of Bigger's act makes Mrs Dalton unwilling to defend this child, despite its genuine compassion for Bigger's mother.

## **3.5.7. Peggy:**

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The Daltons Irish maid who sees herself as a family member. In her handling of Bigger, she patronizes and tricks him into doing her furnace work.

### **3.5.8. *Jan Erlone:***

Mary Dalton's boyfriend, Jan, is a young communist. Jan's idealism is naive to the point of being childish; his orthodoxy and dependence on pictures and "symbols" sometimes stand in the way of his well-intentioned attempts to effect genuine change. In the aftermath of Mary's murder, Jan's idealism is nearly broken, but he comes to a simple explanation of Bigger's crime, solely in terms of Communism and racial poverty. Finally, Jan enlists the help of his buddy Boris Max to protect Bigger.

### **3.5.9. *Vera Thomas:***

Vera faints under the sight of a dead rat, Bigger's younger sibling. In opposition to her elder brother, Vera attends a sewing class at the YWCA, but after Bigger has been arrested, she leaves out on account of mocking her classmates.

### **3.5.10. *Buddy:***

Youthful brother of Bigger. He admires the audacity of Bigger, concealing the tracks of his brother when he uncovers Mary's bag. Buddy is still devoted to the elder brother even when he discovers. Bigger has misled him. Compared, Buddy's respectful brother and son are the most sensitive.

### **3.5.11. *Doc:***

Doc, an old black guy, has a southern pool club with his buddies Gus, GH and Jack. Bigger hangs in front of him. Bigger rips a Gazh in a felt billiard table at the end of one of his violent episodes. Following that, Doc bans him from returning and ends his gang membership.

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## **3.5.12. Jack, GH, Gus:**

Jack, GH and Gus are fellow members of Bigger's gang who plan to loot Blum at the start of this story. The Blum heist is put off after Bigger assaults Gus. Bigger is delighted with his new fortune when he assumes the position of Dalton's chauffeur. When pals in Bigger's cell visit him, they tell him they are going to take care of his mother.

## **3.5.13. Revenard Hammond:**

Rev. Hammond visits Bigger at Ma's request. Bigger presents a wooden cross to Bigger, but Bigger throws it aside, afraid to see the KKK's larger, burning cross. The character of Hammond is the "holy idiot," but Bigger's soul does not win his sugary lectures in a southerly draw.

## **3.5.14. David Buckley:**

Bigger is being prosecuted for the murders of Mary Dalton and Bessie Mears by the State Attorney. Buckley is a bigoted and violent politician whose re-election is contingent on Bigger's conviction and death. Buckley tailors his speech to appeal to the emotions of the angry white crowd throughout Bigger's trial, aiming to scare the defence.

## **3.5.15. Britten:**

Shortly after Mary is killed, a private detective hired by Mr Dalton. Racism, anti-Semitism and Communist terror hinder Britten from comprehending what is going on correctly. In his research, Britten's belief that Bigger is a Communist spy is steadfast.

## **3.5.16. Boris. Max:**

Mr Max, serving on behalf of Bigger as the Public Defender, is attacked mainly because he is both a communist and a Jew. In comparison with the other characters, Max can better



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comprehend Bigger from his own experiences. However, for strictly political motives, Max is driven initially to protect Bigger. He finally "sees" Bigger as an individual, and her connection at the end of the story is the closest Bigger ever gets to share.

## 3.6. Conclusion

Through this short analysis of the story, we attempt to talk about the writer and the features that lead him to success and his books. Moreover analyze the Themes that appeared and show the relationships between every character and the Bigger, "the protagonist", in different situations in "Native Son". This second chapter also attempts to show the small details mentioned by Wright. This piece of writing is considered as one of the most successful novels since its publication because it plays a crucial role in delivering a concrete message to all the public toward Afro-Americans struggles at that period.

# General Conclusion

After the analysis of a literary work, in this dissertations we highlight how Afro-American were living in American society precisely in the nineteenth century, through a great and famous novel named *Native Son* written by a creative Afro-American writer Richard Wright on the basis of his own experience.

In addition, the comprehensive examination of Thomas Bigger's fight for self-realization reveals that no matter what obstacles one faces in life, never giving up is the only option. Bigger was a nice guy, as seen by the fact that he took care of the cat. By claiming that cats are worthless creatures because they wait for someone to bring them food, Bigger demonstrates that he is a self-sufficient individual who works and does not rely on others. A rotten tomato may destroy an entire box, like in the case of Bigger, who became a nasty guy as a result of his surroundings, which included robbers and drug dealers. This brings us to the tragic conclusion.

The first chapter of our work revolved around many of the social concerns that faced African citizens such as colonization and domination of Africa, history and emergence of slavery, violence from definition to exploration in the novel *Native Son* and finally concluding by immigration of the black people to U.S.A.

The second chapter dealt with the interpretation and the analysis of the novel starting by the biography of Richard Wright and his famous publications, then the plot summary and analyzing the characters and the themes.

The final chapter tackled the presentation and emergence of African literature, then its development and features of prosperity

At the end we can say that Richard Wright is a literary giant and one of the notable novelists of the history of Afro-American literature. In fact, he is one of the greatest that astonished the literary world and reflected very well the atmosphere of Afro-Americans, this masterpiece is history and concerns portrayed in paper written by an Afro-American gold pen which still read and admired till now. Wright's novel as a famous work is a worthy addition to literature in general and to Afro-American literature in particular, it played an amazing role in displaying the truth and the reality, highlighting the country facts.

# *Appendices*

## *Richard Wright Biography and Publications*

Richard Wright is well recognized as a pioneering American writer for the classical texts 'The Black Boy' and 'The Native Son'. The bestselling author three times, the #11 favorite novelist of the 20th century, was elected by Richard Wright.

Richard Wright was an African American poet and writer who published his first short tale when he was sixteen. Later, he worked for the Federal Writers' Project and gained critical praise for his collection of four tales, Uncle Tom's Children. Native Son, a hit in 1940, and Black Boy, his autobiography, are two of his most well-known works.

He was born in Roxie, Mississippi, on 4 September 1908, Richard Nathaniel Wright. Richard Wright. Wright was primarily born by his mother, the slave grandson and the son of a sharecropper. This careful lady became single mother when Wright was five years after her husband left the household.

Wright was only able to obtain ninth-grade schooling, schooled in Jackson, Mississippi, but he was an avid and demonstrated early that he had a way in words. At the age of 16, he published a short tale in a Southern African American journal, a good omen for the future. Wright performed a variety of odd jobs after he left school, and in his leisure time, he deepened his knowledge of American literature.

In pursuance of his literary interests, Wright went so far as to forge notes for him, as Black people could not use public libraries to publish books on a White Colleague's card. The more he read of the world, the more excellent Wright longed to come from Jim Crow South and make a permanent break. "I want something in my life," a buddy said.

Wright ultimately left the south in 1927 and came to Chicago, where he worked and swept the streets. Wright was a victim of poverty, like many Americans who struggled through

the depression. In 1932, he became part of the Communist Party with his anger because of American Capitalism. Wright kept ploughing books and writing. In 1937, he dreamed of making it and came to NY, where it was said that there was a higher possibility for him to get published. He joined the Federal Writer's Project.

### **-Uncle Tom's Children**

Wright publishing Uncle Tom's Children in 1938 represented a crucial turning point in his work, a collection of four stories. The pieces won him a \$500 Story magazine prize and led to a Guggenheim Fellowship in 1939.

### **-Native Son**

In the year 1940, a news release, Native Son, was published, telling an African American 20-year-old man called Bigger Thomas. Wright's popularity and freedom to write brought about the book. It was the first book to be chosen by an African American author by the Book of the World Club. It was the regular top of the bestseller lists. Written by Wright and Paul Green in 1941, a theatrical version was afterwards produced Wright himself as title in an Argentinean Im adaptation.

### **-Black Boy**

He wrote a touching story of his boyhood and young people in the south in 1945. It also portrays terrible poverty and racial brutality against individuals in Black countries. Wright mainly was disillusioned with the Communist Party and white America after residing in Mexico from 1940 and moved to Paris, where he lived as an exile for the remainder of his life. He wrote novels such as The Outsider (1953) and The Long Dream (1958) and non-fiction, including Black Power (1954). (1957). On 28 November 1960, in Paris, France, Wright died after a heart attack. He no longer enjoys his naturalist fiction, yet his works and his life remains outstanding.

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