

T. C.
VAN YÜZÜNCÜ YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCE
ENGLISH LANGUAGE AND LITERATURE

**DISCRIMINATION IN RALPH ELLISON'S *INVISIBLE MAN* AND RICHARD
WRIGHT'S *NATIVE SON***

M. A. THESIS

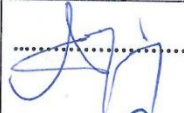
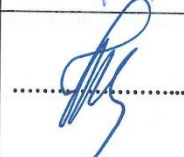



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RALPH ELLISON'IN *INVISIBLE MAN* VE RICHARD WRIGHT'IN *NATIVE SON* ESERLERİNDE AYRIMCILIK

Özet

Cinsiyet, deri rengi, din, ulus, kabile ve ırk farklılığına rağmen basit ifadeyle bir ruh ve bedene sahip insan olmak bütün insanlığın ortak noktasıdır. Eşitlik insan doğasının arzuladığı ve temelini buradan alan en doğal haklardan biridir. Her birey doğal olarak eşit muamele görmek ister. Afrika asıllı Amerikalılar Amerika Birleşik Devletleri'nde zulüm altında yaşamaya başlamaları ve köleleştirilmeleri ile birlikte siyah oldukları için hakları ellerinden alındı. Bu nedenle "eşitlik" gibi kavramları her yönü ile ele almak tezimiz açısından önem taşımaktadır. Eğitimli yazarlar, çizerler, romancılar, şairler ve oyun yazarlarından eğitimsiz çiftçilere kadar siyahiler kendilerini kuşatan zincirleri kırarak kendilerine yapılan ayrımcılığı ortadan kaldırmaya çalıştılar. Bu durumu somutlaştırmak adına iki siyahi yazarın kitaplarına ışık tutmak gerekmektedir. Önemli roman yazarları Richard Wright ve Ralph Ellison *Native Son* ve *Invisible Man* eserlerinde ayrımcılığın vardığı boyutları oldukça çarpıcı bir şekilde gözler önüne sermişlerdir. Her iki romanın başkahramanları beyazların baskıları altında kendilerini kanıtlamak ve siyahilerin becerilerini göstermek için son derece büyük zorluklar yaşarlar. Toplum, sistem ve yetkililer siyahilerin önlerine engeller koymakta ve onların gelişmelerini engellemektedirler. Örneğin, insanlara adalet dağıtmak ve eşitliği tesis etmek üzere kurulmuş olan adalet kurumu Wright'ın kahramanını kendisini savunması için bir fırsat bile sunmadan ırkı nedeni ile cezalandırır. Ellison'ın kahramanı New York'ta ilerleyebileceğini ümit eder ancak engellenir ve dahası yaşamı kâbusa döner. Bu çalışmanın amacı tarihe tanıklık eden her iki yazarın eserlerinde koşulsuz olarak siyahileri beyazlarla eşit görmenin önemine vurgu yaptıklarını gözler önüne sermektir. Bu amaçla yazarlar becerilerini ustaca ortaya koymaktadırlar.

Anahtar Kelimeler: *Native Son*, *Invisible Man*, Ayrımcılık, Afrikalı-Amerikalılar, Jim Crow Kanunları.

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RICHARD WRIGHT'S *NATIVE SON***

Abstract

In spite of differences in gender, skin colour, religion, nationality, tribe, and race, simply being human with a soul and flesh is regarded as a common feature for all humanity. Equality is one of the fundamental rights desired by and based on human nature, which is why everyone wishes to be treated equally. Since African Americans in the United States of America are oppressed and enslaved, their rights are violated because of their blackness, shedding light upon such concepts as equality is necessary. Blacks from the most cultured among whom are authors, writers, novelists, poets, and playwrights to the most uncultured farmers intend to break chains upon them which is called discrimination based on their race. So as to verify and embody the idea, shedding light on the works of two black novelists is a need. Richard Wright as a prominent novelist in *Native Son* and Ralph Ellison as a remarkable author in *Invisible Man* illustrates the concept of discrimination in a very unique but excellent way. Both novelists in their masterpiece works describe their protagonists as oppressed by white discriminators in which they tried hard to prove themselves and indicate the ability of the blacks. The society, system, and authority put obstacles in their way as hindrances. For instance, the jurisprudence which is set to treat people equally charged Wright's protagonist out of his race not even giving the right to defend himself. Ellison's protagonist hopes to make progress in New York, but he is not allowed and what is more, his world is destroyed. The present study tries to reveal the fact that what both writers were trying to do was nothing but to see blacks as equal. To this end, they attempted their best capacity to gain it.

Key Words: *Native Son*, *Invisible Man*, Discrimination, African-American, Jim Crow Laws.

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INDEX OF SYMBOLS AND ABBREVIATIONS

The abbreviations used in this study have been given with their definitions below.

Abbreviations	Definitions
WWI	The First World War
WWII	The Second World War
KKK	The Ku Klux Klan
NAACP	National Association Advancement Coloured People
WPA	Works Progress Administration
CORE	Congress of Racial Equality
NCNW	National Council of Negro Women
US	The United States

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INTRODUCTION

The thesis aims at making a historical comparative analysis of discrimination in African American literature and shows the progress of the civil rights movement through historical stages. As it is clear that black people suffered a lot and are treated very badly by the whites. As a result, many famous black writers conveyed discrimination. Through producing many literary works and using high writing skills to show their suffering. They reached such technical levels to be able to produce very creative literary works. This study also makes a comparison of the most well-known African-American writers, Richard Wright in his novel *Native Son* and Ralph Ellison through *Invisible Man*.

The first chapter starts with a historical background of African-American literature combining history and literature altogether. Each historical stage has its own writers and writings. In fact, there is no African-American literature without suffering as from past to the present time. Early African American literature is different from American literature of the twentieth century in terms of literary genres, subjects, and writings. There were also giant writers who took part in the civil rights movement through their literary works which are regarded the largest mass movement in American to ensure that African-Americans get equal rights and get rid of racial discrimination. The second chapter of this thesis describes the literary works of both black writers Richard Wright and Ralph Ellison. These writers suffered a lot of racial discrimination. Therefore, these harsh conditions influenced their psyche to show their problems with racial discrimination through their literary works. Some writers were forced to write their autobiography. That suffering gave a remarkable feature to their works and they became prominent writers in African-American literature. Wright was one of the most well-known writers in the early twentieth century. He represented the voice of the Negro who begged the White's fairness because the life was dark and gloomy for them. So, Wright had an important motivation to show his original image through his literary works because he bore discrimination, fanaticism, and brutality in his childhood. Wright presents in his famous novel *Native Son*, a horrible picture of human suffering and the serious consequences of racism. The other prominent black writer is Ralph Ellison, the grandson of slaves who was one of the most prominent novelists of the late 1940s. Through his works, he highlighted the darkness and struggle the black-faced in general at a time when blacks appear as victims persecuted under white domination.

The last and most important chapter of this thesis deals with a comparative analysis of the two heroes of both novels. The first presentation of discrimination was by the important novelist in the history of African-American literature, Richard Wright through his novel *Native Son*. It is one of the first American novels to discuss the problems of racial discrimination in the United States in the early twentieth century which still resonates in the lives of African Americans. Also, Wright emphasized the black rebellion against poverty and perhaps was one of the most important family problems that led to murder. On the other hand, this thesis offers an idea of racial discrimination from Ralph Ellison's point of view in his novel *Invisible Man* which aims to present the complex social, psychological and political assumptions that enabled those who in power to insist on putting black citizens in America as second-class citizens. So, because of discrimination, the writer himself became invisible step by step.

The study presents the similarities and differences of the two heroes who stand for the life of the blacks' youth. In Ellison's novel, the hero is struggling in an educated and civilized way for his rights. Wright's hero is doing it in a brutal way; he kills for survival.

As a result, racial discrimination has impeded American society in past centuries and is still strong to the present time. Like Obama, the former president of the United States had emphasized in his speeches that racial discrimination was and still is.

CHAPTER I

AFRICAN-AMERICAN LITERATURE

1.1 African-American literature

Before starting the explanation, the history of African-American literature, it is very important to understand the problems and issues during that period. The matter of race and stress that depend on their skin colour led to African-Americans writings and then build a place for themselves in that society. The English contributed to the matter of discrimination. They had changed the notions of distinction and inferiority through depending on previous ideas rooted in forms of black skin and physical differences between white skin and black skin. So, many negative images were made by English adventures and tradesman when they visited the African continent for the transfer of slaves from Africa to the Caribbean, North America, South America, and other countries. During that period England literature displayed a negative image about Africans and how they treated with life. They took a bad idea of Africans as brutal and ugly folks (Bruce, 2001: 2).

At the beginning of the 18th century, especially in the southern part, laws appeared to prevent blacks from giving testimony in court. In many colonial areas, blacks were taxed and prevented from owning real estate. The situation in Virginia was worse with some blacks being denied the right to vote. Also, many women were separated from their husbands and married to others, those were the laws of slavery (2001: 4).

African-Americans have been named by other countries with different names such as 'Black', 'Coloured', 'African-American' and Negros. In fact, the importance and power of African-American literature was embodied and illustrated in poems, plays, and novels that displaying the status of racism. The writers reflect their identities through their literary works that the reader can easily distinguish the tones of African-American writers (Warren, 2001: 5).

African-American literature has included all genre of literature but as it is known that novels and poems from different periods are pioneered, including the previous centuries of slavery and it's suffering to the present like colonial period (1746-1800), the antebellum period (1800-1865), the Reconstruction period (1865-1877), Harlem

Renaissance (1910-1930), the protest Era (1940-1959) and the contemporary period (1960). Until now, this type of literature is rich in wonderful ideas, great criticism and competing with other literature.

1.1.1. The Colonial Period (1746-1800)

Through hundred years, in the seventeenth century and the beginning of the eighteenth century, unexpected migration from Africa to America happened, especially in the colonial period, African-American literature represented the divided- self of Americans. This division forced them to move toward the American colonizer. So, the division has a great impact on their lives as they became lost between their original and new identities. Many of African-American people survived and others died because of diseases spread among them and some of them committed suicide for their suffering. In 1700, Samuel Sewall says that “It is likewise most lamentable to think, how in taking Negroes out of Africa, and setting them here, that which God has joined together men do boldly rend asunder; Men from their country, husbands from their wives, parents from children” (Bruce, 2001: 17). Sewall was a Puritan minister who unsuccessfully tried to buy the freedom of slaves. Therefore, he used the Scripture to find religious arguments against those who defended slavery not only to prove that they were wrong but to teach them a lesson and direct them. For Sewall, it is not enough to say that people who own other people are immoral but slavery is wrong essentially and wilderness. This migration was motivated by strong and various motives which formed the destiny and personalities of the black continent. Phillis Wheatley, one of the important slave figures who was captured and transferred to America. So, in all her works and writings she focused on the contrast between freedom and slavery (Jarrett, 2013: 22).

Because of discrimination and the issue of racism, many works and writings of African-American literature have been rejected and not recognized, although it was a real and great work such as the works of both writers Frederick Douglass and Harriet Jacobs. In African-American literature, poetry was regarded as a powerful means to break the chains of slavery through letters, sermons and slave narratives. But the literature in New England was different from that in America. Those slaves exchanged stories with their masters, they were describing their lives before slavery and their daily activities in Africa.

Also, they clarified the suffering of wives separated from their husbands, the separation of brothers from their sisters and children from their parents (Dickson-Carr, 2005: 20).

Most slaves depended on the religion of their masters which played an important and effective role in African-American literature. Both writers Powery and Sadler JR. used biblical texts in their books to liberate the enslaved African-Americans by analyzing their functions in the books of freedom and pre-civil war. Explaining that religion was the only hope of getting rid of slavery “The religious concerns of early African-American writers reflects life in Puritan America which dictated that literature be used, as it as a means of moral instruction” (Powery & JR., 2016: 77).

In the colonial period, African-American slaves were barred from going to schools and universities. As it is said that if you intend to tie a nation, try to isolate them to educate. So, they do not become educated and not be able to excel over the white people who barely know how to read and write. Perhaps the educated slaves convince other slaves to wage a revolution against white people. Therefore, slaves used their human energy and creative ideas such as folk tales, oral narratives, and songs to express slavery and their suffering (Kurian & Lamport, 2015: 1227).

During the revolutionary war that broke out between America and Britain in 1775-1781, Americans and black Africans soldiers participated together to fight the British. They were often assigned to support roles such as attackers or cooks. Also, many black units were formed, but led by white officers. So, poetry had an active role in the American revolutionary war. The poets’ slaves Lucy Terry Prince and George Moses Horton used high skills in their poetry. They dealt with the situation of African-Americans and the defense of rights of their families and properties. They demanded freedom from British tyranny. Also, George is regarded as the first African-American to publish a book entitled *hope of liberty* in the south (Neis, 2012: 4-6).

1.1.2. The Antebellum period 1800-1865

It is the pre-civil war period in America. This period was characterized by rising in the conflict between the supporters of the abolition of slavery and supporters of slavery. During the Antebellum period, the literature focused on the poems of abolitions and their

stories of slaves, which expose injustice and suffering in slavery such as Frederick Douglass, Harriet Jacobs, and William Well Brown. So, literature was a means of getting rid of slavery. Many newspapers appeared to support the abolition of slavery such as *Liberator*, which gave the slaves a chance to talk about their suffering with slavery, for example when Lydia Maria Child published the story of Harriet Ann Jacobs entitled *incident in the life of a slave girl*. Jacobs used in her novel the technique of emotional novels to address issues of race and how she gained freedom for herself and her children. Also, she illustrates the struggle and sexual abuse that faced the female slaves in the farms. Jacobs' book can be considered as a message to white women in the south who do not understand the suffering of slavery (McGlenn, 2008: 3).

During the nineteenth century, slaves decided to rebel against the situations. There were powerful black leaders among the rebels, such as Gabriel Prosser and Nat Turner in Virginia. They were two different slaves' leaders, but they had a similar goal, which is getting freedom. The two leaders were a great symbol of fulfillment and sacrifice in revolutions against dominated white American people. But unfortunately, most of the revolutions failed because of the dominated white power in one hand and the division among the slaves themselves in another hand (Egerton, 2000: 1-3). In this aspect, Jacobs says:

Those who Never witnessed such scenes can hardly believe what I know was inflicted at this time on innocent men, women, and children against whom there was not the slightest ground for suspicion (...) coloured people and slaves who lived in remote parts of the town suffered in an especial manner. (French, 2004: 84)

Jacobs claimed that those blacks suffered a lot from white's violence. They were treated very badly and not even considered as human beings. When the civil war broke out in 1861 between South and North because of slavery, the African-American literature was regarded as one of the most prominent landmarks in the history of American literature. It included non-narrative types such as speeches and memoirs. During the civil war, literature was used as a measure of the attitudes of that time about race, gender and the reasons for the war (Brown & Webb, 2007: 103).

During the Antebellum period, female writers had an active role to participate with black men writers to end slavery such as Frances E. W. Harper and Sarah Mapps Douglass.

Also, this period is regarded as a mixture of traditional oral style and writing style in the African-American literature, because singing had an important role at that time (Beaulieu, 2006: 555). In the context, Douglass states that:

I was myself within the circle; so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long and deep. They breathed the prayer and complaint the souls boiling over with the bitterest anguish. Every tone was a testimony against slavery and a prayer to God for deliverance from chains.
(Douglass, 1849: 14)

Frederick Douglass displays the significance of oral tradition style in the African-American literature. He explains the connection between the abolitionist movement (Abolitionism which means the end of the institution of slavery) and literature in the nineteenth century (Stewart J. B., 2008: 3). It can be said that African-American literature was variant during the antebellum period, as it was related to speeches, poems, novels, and plays.

1.1.3. The Reconstruction Period 1865-1877

This period, after the American civil war, extended from 1865 to 1877 and called the era of reconstruction, because Abraham Lincoln planned to rebuild the south after destroying huge areas of it. During that period, the reconstruction ended and slavery was abolished, but the United States was not able to achieve the dream of blacks, which was equality. So African-American writers continued to debate and write about the brutal idea of slavery. But some historians regarded the reconstruction period as a complete failure. The former Confederate States did not recover economically from the devastation of war, the black population has become the second class with limited rights imposed with violence and discrimination (Rodrigue, 2013: 1).

During the period of reconstruction, many schools were built for slaves to get a great chance of education and to eradicate illiteracy, because most of them did not know reading and writing, and to obtain their freedom, whether socially, politically or economically (Grossman, 1997: 82).

After the declaration of slave freedom in 1863, many of them who were living on the southern side faced several difficulties and problems in their lives. The United States was divided into groups according to social issues. The presidential campaigns either won or lost were depending on these issues. One of the most important issues was the struggle for the development of African-Americans in political, economic, educational and social conditions to form their future in the United States (Lincove, 2000: 26).

In fact, when studying African-American literature, African-American oral tradition should be understood and analyzed first. This tradition includes legends, rhymes, jokes and riddles, work songs and folk tales. This type of literature reflects the social conditions of Africans and their suffering to survive. But in the reconstruction period, many writers tried to mix the two styles, oral tradition and the written one. For instance, Paul Laurence Dunbar is a poet who wrote *sympathy* in 1899, he focuses on the African-American struggle for equality and freedom from slavery (Miniotaite, 2017: 9). So, Dunbar says:

I know what the caged bird feels, Alas!
When the sun is bright on the upland slopes
When the wind stirs flows like a stream of glass
And the river flows like a stream of glass
When the first bird sings and the first but steals
I know what the caged bird feels! (Cross, 2008: 146)

Sympathy was a song undated by Florence Price, later converted into a poem and written by Paul Laurence Dunbar, in which the caged bird represented African-American artists, who try to use their artists' works to achieve freedom and pass their suffering to the world.

After the civil war, some social conditions such as the abolition of slavery helped black men get voting rights. Also, in 1848 in Seneca Falls of New York, women's movement appeared where 300 men and women signed the Declaration of Sentiments. It includes the call to end discrimination against women and this made the black African-American women writers form an important part in the American society (Kuersten, 2003: 5). They demanded their rights and equality in their private and public life such as Anna Julia Cooper, Pauline Hopkins and B. wells Barnet. They worked alongside men writers for equality. So, *a voice from the south* considered the best work written by Cooper in 1892.

This book covers a variety of issues ranging from women's right to racial progress. Also, it focuses heavily on the education of African women and criticizes the Church for neglecting women's education (Cooper, 2000: 41).

During the reconstruction period, most African slaves got their freedom. They have rights to continue their education and go to schools and universities. At the end of the nineteenth century, the reconstruction period started to dissolve and lose its brightness with the emergence of Jim Crow laws (Tischauer, 2012: 35).

1.1.4. Harlem Renaissance Era 1910-1930

It is a district for the African-American in New York. This renaissance emerged in the early twentieth century and extended for two decades from 1910 to 1930. Harlem Renaissance is considered the golden period in African-American culture and in which music, literature, theater, and art emerged. The philosopher Alain Locke published an important work entitled *The New Negro*. Locke encouraged artists, writers, and musicians of African-American origin to see Africa as a source of inspiration for their works. Also, some historians named the Harlem Renaissance as the *New Negro Movement*, which is related to the African-Americans lives. This renaissance included a group of talented African-American writers, and for the first time, white Americans noticed the echo of the literature of Africans. Although some believed that the Harlem Renaissance has no impact on African-American literature and society (Stewart J. C., 2018: 8).

This movement was a pride of blacks and pushed many African-Americans to celebrate their culture through literature and art. Harlem Renaissance helped shape American culture and found new ways to see and understand what it meant to be a Black person. So, the historians, novelists and the American poets points out in *Journey through the Power of the Rainbow*, a volume containing the most cited poems, news, articles and fiction that "The best of humanity's recorded history is a creative balance between horrors endured and victories achieved, and so it was during the Harlem Renaissance" (Aberjhani, 2014: 102). This indicates that the Harlem Renaissance led to new methods in literature and philosophical ideas related to the issue of slavery that faced African-Americans in previous centuries and continues even to nowadays.

The Harlem Renaissance movement influenced the changes that happened in the African-American Society. Because of the migration of Africans from the south to the north, especially New York, this led to the expansion of northern communities. The purpose of this migration is to make industrialization in the north, especially in the Harlem neighborhood. Harlem Renaissance flourished through literary and artistic movement in that region because of its association with civil rights and reform organizations (Finkelman & Wintz, 2004: 440). This led to the diversity of literature from political writings to jazz poetry. The poets had an active role in the renaissance of Harlem, such as Countee Cullen, James Weldon Johnson, and Claude McKay. Langston Hughes is one of the most famous poets of the Harlem Renaissance. He continued to use the street effect and live images in his poems as clarified in *What Happens to a Dream Deferred*, it is one of his poems that speaks about the hopes and dreams of African-Americans in the United States. Crisis Magazine is a national journal established in 1910 by the National Association for the Advancement of Coloured People (NAACP). Its goal is to promote coloured people in a society in which all people enjoy equal rights without discrimination. *Negro World* which is a newspaper of Marcus Garvey which contributed enormously in publishing African-Americans writing. This encouraged many black people to write and express their dreams of freedom (Finkelman & Wintz, 2004: 863).

African-Americans used literature as a way to show their motivations, pains, and feelings against racism. W. E. B. Du Bois or William Edward Burghardt Du Bois is an American sociologist, historian, editor, and author who defends the rights of African-Americans to get equality with whites. In 1903, Du Bois published his collection that consists of 14 articles entitled *The Souls of Black Folk*. These articles showed the idea of racism against blacks. He was a literary and cultural inspiration in the Harlem Renaissance and impact member of Crisis Magazine, where he was exposing the racism and injustice such as apartheid and lynching (Bois, 2014: xiii). Also, he helped African-Americans artistic talents in his books under the title *A Negro Art Renaissance*. He wanted African Artists to show racism and its suffering through their works. All Du Bois books, are a clear text of the new Negro movement because of its profound impact on an entire generation, this led to creating Harlem Renaissance for African-Americans (Hutchinson, 2007: 36).

The Harlem Renaissance was a convertible period in time. During that period, a new type of literature appeared and changed African-American literature to an incredible level. In the early twentieth century jazz and jazz poetry grew up together. Some writers integrated poetry with music. The poet Langston Hughes, is one of the pioneers in writing this type of poetry. He used the Jazz poetry in his poem *The Negro Speaks of Rivers*, So, he explained in his poetry the issues that faced African-Americans with a mixture of music, humor, and culture (Jones, 2011: 80).

Despite that the New Negro movement has ended, the style and words of the writers and authors are still known until nowadays. The purpose of this kind of literature is to achieve the goals of civil rights and equality. Painting has an important role in the Harlem Renaissance period. Painters created images based on the development of awareness about heritage and culture. So, their painting at that time varied from expressing the urban lifestyles to the rural nature of the individuals. Also, from everyday actions of individuals to themes of slavery. Aaron Douglas is one of the most prominent artists of Renaissance and is known as Father of Afro-American Art. He painted drawings for huge buildings and drew illustrations and designs to cover many black publications like *Crisis and Opportunity*. Aaron's works impacted on many African-Americans artists to express their dreams and sufferings. So, they should express themselves in a creative way to deal with the difficulties and get away from anger. Douglas was a prominent figure in the Harlem Renaissance period, so he says in his famous essay:

...Our problem is to conceive, develop, and establish an art era. Not white art painting black(...)let's bare our arms and plunge them deep through laughter, through pain, through sorrow, through hope, through disappointment, into the very depths of the souls of our people and drag forth material crude, rough, neglected. Then let's sing it, dance it, write it, paint it. Let's do the impossible. Let's create something transcendently material, mystically objective, earthy, and spiritually earthy. Dynamic. (Kirschke, 1995: 78)

Although some writers and authors considered that the Harlem Renaissance is a cultural institution of African-Americans. But some writers as Nathan Irvin Huggins believes that the Harlem Renaissance failed as a cultural movement. Nathan, an American historian, and author said in his book entitled *Harlem Renaissance*, that “Writers tried to

ford a distinctively Negro voice...the more artificial they became finding English or African forms and rhythms that surrogates for the styles of their own America experience” (Huggins, 1972: 191). Huggins tried to say that the Harlem Renaissance as a place of exotic culture was as important for white as it was for blacks. Therefore, African-Americans should present their culture, in a better form, in a way that enables them to beat the prominent whites, “Even the best of the poems of the Harlem Renaissance carried the burden of self-consciousness of oppression and black limitation...” (Huggins, 1972: 192). All he tried to say is that the Harlem Renaissance was not a development in the culture of blacks but they wanted to get rid of whites and slavery. Although Huggins did not see any development in the black literature, But George E. Kent, professor of African-American literature at the University of Wesleyan, thought that Renaissance movement presented important achievements and it is also mentioned in Black World magazine that “the short story in the hands of Eric Waldron and Langston Hughes became a much more flexible form(...), while no Harlem Renaissance author created a truly new form of the novel, these writers did provide stories that occasionally stopped just short of greatness” (1972:13). Through the previous quotation, it could be realized that Kent appreciated the literature of that period. Also, the poet and author Mike Chasar indicates that literature at that time gave happiness to black and opened the door of opportunities for all other African-Americans around the world (Chasar, 2013: 9).

During the Harlem Renaissance, African-American culture developed, especially in New York. The Renaissance of Harlem has inspired many modern writers such as Toni Morrison, Amiri Baraka, Alice Coker, and Maya Angelo. Among them Ralph Ellison, who had literary ambitions. In 1936 he went to New York to participate in the Harlem Renaissance. He had great self-confidence and made friendships with prominent writers such as Langston Hughes and Richard Wright. Ellison was a member of the Communist Party which many African-Americans supported because it was defending civil rights and supporting young writers. In 1952 he won the National Book Award for his novel, *Invisible Man* (Smith J. C., 2014: 179). Also, Renaissance influenced Martin Luther King and that was clear in his speeches “I Have a Dream” because he was influenced by the style of the poet Langston Hughes. His speech was strongly linked with Hughes' poem entitled, *Let America be America Again*. So, the influence of the writers and authors in the Harlem

Renaissance period, such as Langston Hughes and Alain Locke, was powerful and important for the modern culture (Scott, 2006: 6). Although the Renaissance movement is over, its famous writers and authors are still present in modern literature. Aberjhani, is a historian, editor, novelist and poet said during an interview done by Angela Kinamore that he was influenced by literary movements such as the Harlem movement and he added without the Harlem Renaissance, the African-American literature will not succeed among various groups of the artistic talents. The literature in the Harlem Renaissance was a great work art and cooperation in many various aspects.

During the Harlem Renaissance period, there were some writers talking through their novels and works about the beauty of southern vernacular. Among these writers, Claude Mckay, Zora Neale Hurston, and Dorothy West. For example, the writer Zora Neale wrote an important novel in 1935 entitled *Mules and Men*. The book consists of a collection of stories collected by Houston through trips to prominent places in the United States. This book had a great influence on African-American anthropology, that it is a prominent text in African-American literature (Hubert, 2015: 8).

It is important to mention that drama played an important role in the Harlem Renaissance movement. A number of writers have tried through their plays to express the suffering of African-Americans like Marita Bonner and Angelina Weld Grimke. In 1920, Grimke wrote her play entitled *Rachel*. The events of the play are about a young woman who is horrified by racism and decided not to bring children to the world. This play was too emotional and had been criticized because of the defeatism and not to struggle for life. But it is considered one of the first plays written by the black author about black's problems in America (Mitchell K., 2011: 54).

In conclusion, the Harlem Renaissance is a great legacy of African-American writers. The Harlem Renaissance was the primary key to African-Americans entering the world to fulfill their desires through their own literature. Harlem Renaissance has created a literary revolution unprecedented before in various fields and gave the African-Americans a renewed image and a new look. Regardless of race, the Harlem Renaissance produced artists, poets, musicians, and novelists, who are today considered to be the best ever made by America.

1.1.5. The Protest Era 1940-1959

This period represents the end of the great depression and the beginning of World War II. It was a period of protest, either secret or overt protest. During this period the writers focused on major events, movements and the ethnic issues related to the life of people in that period. All African-American writers focused on the black experience and they gave the voice of the protest against separation and racism because of their skin colour (Smith & Jones, 2000: 468).

During Protest period, there was a focus on the economic issues because of the depression and devastation of war. African-Americans have suffered greatly from the economic situation. So, African-American writers faced difficulties to get money to develop their writing. Some writers had suffered during that period in their writings such as James Baldwin, Richard Wright, and Ralph Ellison. James Baldwin, published *Sonny's Blues*, in 1957. It is a short story of his collection named *going to meet the man*. He gave a multi-generational picture of suffering and survival within the black community or family, the main reason is racism (Seed, 2010: 363).

During the Protest period, a new renaissance emerged under the name Chicago Black Renaissance which coined by sociology Richard Bone. It refers to a huge artistic cultural movement in the lives of African-Americans in Chicago in the early 20th century. According to Bone and his followers, Chicago Black Renaissance accompanied the Harlem Renaissance which occurred in New York a few years earlier. However, critics later noted that there were many differences between the two movements. For example, Lisa Woolley says that the literature of the Harlem Renaissance is a feeling of optimism and struggle against discrimination that continued after the abolishment of slavery. Some writers and artists depended on the common past of their inspiration which they lived in two movements. The writers in Chicago Black Renaissance were divided into two groups, a group that expresses racism and social inequality and the other reflects the economic difficulties many suffered of during the Great Depression (Greasley, 2016: 144-145).

The Chicago Black Renaissance movement led black people to the civil rights movement, and that was during the depression years, World War II and the Great Migration of African-Americans to Chicago in 1940-1950. In Addition, the cooperation of writers

and artists in various specializations led to form the social protests against racism and discrimination. During the Chicago Black Renaissance, the vibrant literary movement entitled Chicago Public Library Hours appeared. It is originated from creative forces and diverse ideas in the African-American community in Chicago in 1930s-1950s. This library produced a number of prominent poets and writers such as Richard Wright and Gwendolyn Brooks. These writers were influenced by their personal experiences and observations about Chicago and other places that suffered from poverty and slavery. So, their novels, poems and plays clearly described the racism against African-Americans during the period before the civil rights movement and the Jim Crow laws. For example, one of the most prominent writers who moved to Chicago and participated in the Chicago Black Renaissance was Richard Wright (Tracy, 2011: 62). His works were very important and influential during his life in Chicago for eight years. Wright was the gravitational force for *Chicago Black Renaissance* when the literature atmospheres was very charged in Chicago. Wright participated in the Illinois Wrights' Project of national WPA, which is Works Progress Administration. It is a project to employ people especially artists and writers who did not get a chance to work during the Great Depression and also some talented young writers. This was organized by John T. Frederick and includes a collection of writers such as Nelson Algren, Saul Bellow, Willard Motley, Margaret Walker, and Arna Bontemps. Its publications included local guidebook which was prepared for publication in the United States Guide Series. Also, it gave a chance to the writers to publish their own works such as Richard Wright who published an important protest novel entitled *Native Son*, in 1940. Its events revolve around a poor African-American family and discrimination (Kunpfer, 2006: 52). Arna Bontemps was the author and director of the Illinois Writers' Project. He was as a link between the Harlem Renaissance and the Chicago Black Renaissance. He was following up the developments in both the Renaissance and relationship between two generations of African-American writers. So, he declared that "Chicago was definitely the center of the second phase of Negro literary awakening" (Saber, 2010: 16).

During the Chicago Black Renaissance, a new group called South Side Writers Group appeared. It was a group of African-American poets and writers formed in the 1930s in Chicago to encourage African-American young writers. One of the most prominent writers in that group is Richard Wright. In most of his books, he tried to describe the protest

against the situation at that time and exposing American racism toward black Africans. Although Wright moved to New York, he was coming back to Chicago from time to time for his close ties with the African-American cultural community and to guide young people (Kiuchi & Hakutani, 2013: 51).

During the Chicago Black Renaissance, poetry flourished and most of the poets were associated with Chicago Poets' Class. IT was a famous poetry workshop, which established in 1939. It presented a complete curriculum for adult and young. It includes diverse disciplines such as visual arts, music, theater, and literary expression forms. It was belonging to the South Side Community Arts Center, which was formed during the Great Depression and is an important part of WPA. It also intended to develop the work and reduce unemployment (Cizzilino & Taft, 2018: 113). One of the most prominent African-American writers of the twentieth century is the poet Gwendolyn Brooks. In 1945, she published the first collection entitled *A Street in Bronzeville*. Her collection describes the reality of persecution in the lives of blacks in urban areas. She was the first African-American poet to win an award Pulitzer prize. In her second collection entitled *Annie Allen*, in 1949, she describes a girl as a daughter, wife, and mother suffering from loneliness, loss, death, and poverty. So, she describes in poems, the conditions of the poor, racial inequality and drug abuse in black society. Brooks has maintained her standing and strong association with the South Side Community Art Center throughout her career (Smith & Mootry, 1989: 239).

The writers of the protest era were interested in living with whites and face those conditions instead of fleeing racism and going to Africa. They have written protest literary works against racial discrimination. Margaret Walker was an African-American novelist and poet. She was the first African-American writer to win an award Yale Series of Younger Poets Competition. In 1942, she wrote a poem entitled *for my people*, through which she expresses her pride in African-American culture and displays important facts of racism. She uses the critical thinking to solve social problems through the creative methods through poetic ideas which were symbols of the internal and external struggle of the African peoples (Ownby, Wilson, Abadie, Lindsey, & Thomas, 2017: 24). Moreover, in 1942 an organization was formed under the name Congress of Racial Equality (CORE). It is one of the main activist organizations of black and white which works with civil rights

groups and protest against the apartheid toward black people and the discrimination between black soldiers. Mary McLeod Bethune is regarded as one of the most important black teachers, the leadership of civil human rights and government officials of the 20th century. In 1935 she founded The National Council of Negro Women (NCNW). This Council seeks to eliminate the discrimination, which based on race, colour, and gender, in addition to addressing the concerns of the black women, also called for human rights, civil rights, equal pay for citizens and equal opportunities for education (Beaulieu, 2006: 562). According to Smith and Jones:

The protests of this period were nonviolent. Most of them were organized by the Congress of Racial Equality (CORE). Other protests were made by African American publication such as The Atlanta, Daily World, The Norfolk Journal Guide and The Chicago Defender (469). In addition, many articles in the African American press helped to end racial discrimination in the armed forces. (Smith & Jones, 2000: 469)

Although, all literary works can be called protest literature, in other meaning, they percept a point of views or theme. The purpose of the protest literature is achieving changes; in other words, the writer needs specific goals to make changes in society or individuals from the beginning. So, the results of protest literature cannot simply be unprompted or by accident. In addition, we can't judge the protest literature and its effectiveness. This means that even if the protest literature fails to convince people or individual, this literature is considered successful because it reached a point to be recognized or to a theme of excitement.

1.1.6. The Contemporary Period

This period is regarded as an important one of the African-American history. It extended from 1960 to 1970. This period referred to the black aesthetics movement. Also, it was known as the Black Power Movement, which emphasized economic empowerment, racial pride, and establishment of political and cultural institutions for blacks of the United States. It still greatly effects on contemporary American politics, art, and economics. During that period, various social movements emerged to challenge the prevalent ideology and the structure of American society such as the Civil Rights Movement, the Black

Nationalist Movement, and the Women's Movement. During the Black Power Movement period, black artists used multiple methods to change society. For example, Martin Luther King led many demonstrators through Mississippi to clarify the relationship between blacks and society and to prove that politics and writing are never separated (2000: 659).

When exploring the active force in the Black Power Movement, we should explore the Black Arts Movement. It is an artistic movement that emerged after the loss of leader Malcolm X in 1965. African-Americans saddened because of the sudden death of their leader. So, Imamu Amiri Baraka moved to Harlem. He was previously known as LeRoi Jones. He founded the Black Art Movement to increase political activism and literary through his achievements with the principles of Malcolm and the Black Power Movement. Baraka strived for insertion blacks to America and awaken their feelings through his articles, poems, and plays. Most of his books were against colonialism (Wintz & Finkelman, 2009: 187). Baraka along with other writers such as William Patterson, Charles Patterson, Clarence Reed, and Johny Moore founded the *Black Arts Repertory Theater School*. Although the theater was soon closed due to the material issues, it did not prevent Baraka from delivering his political message to people through his dramatic plays such as *Jello*, *Dutchman*, *The Toilet* and *Slave Ship*. In 1967, Baraka performed his play entitled *Slave Ship* where he used lighting, music and audience participation as a means of portraying what he felt in the slave ship from Africa to America during the period of slavery. Therefore, art is a means of protest and should not be separated from politics (Haralson, 2014: 78).

The Black Power Movement helped redefine African-Americans and create a new racial consciousness in the 1960s as an influential and effective political force. It led to the academic discipline which is known as African-American Studies. This was previously known as Black Studies Movement. This movement appeared in the San Francisco College and Bay area. It was the fruit of the history of African people in the United States and all over the world. Black students did a strong protest demonstration in which they demanded an education that related to their history of racial repression and to make a conversion of American educational foundation. This movement included a common multidisciplinary field of analyzing and dealing with the culture of the past and present, as well as issues of people of the Americas descended from African origins. (Davidson, 2010: 15).

The second renaissance of African-American literature was in the 1960s. During that period Negro Ensemble Company appeared in New York City in addition to the Black Arts Movement. The theater world in New York City was very isolated. So, a few African-American actors and playwrights, such as Harry Belafonte, Paul Robson, and Lauren Hansbury have succeeded in their works. Therefore, a few prominent companies decided to establish their own companies to employ black artists to produce real stories. In 1965, the playwright Douglas Turner Ward and producer Gerald Krone and theatrical director Robert Hooks had decided to form The Negro Ensemble Company. In 1967, the company was officially opened. The Negro Ensemble Company helped to launch the march of artists and writers such as Joseph A. Walker who produced his play entitled *River Niger* in 1972. He provided signals and comments on social issues related to black men who were facing failure and poverty at that time. Also, Phylicia Rashad, who was the winner of the Oscar Winner Denzel Washington. In 1981, she made a name for herself in the play entitled *A soldier's Play* which won Pulitzer Prize. The company was doing their works of St. Mark's theatre of the Greenwich Village (Brockett, Ball, Fleming, & Carlson, 2016: 234-235).

Alexander Murray Palmer Haley, known as Alex Haley, is one of the most famous authors of the contemporary Renaissance of African-American literature. In 1976, he published his novel entitled *Roots: The Saga of an American Family*. Perhaps this novel was one of the reasons that led to the African-American coups in the late 20th century. Haley mixed historical and fictional accounts to describe the life of African-American society in various eras to the present. *Roots: The Saga of an American Family* was eventually published in thirty-seven languages. IT received a Pulitzer Prize as well as a special citation of merit from the judges of the National Book Award. Later it was converted into television series and film. In addition, many black Americans have been encouraged to discover their African roots. So, other books have been published, to describe the history of African-Americans in western America, the south and the north. These literary works were received by African-Americans eagerly (Bader, 2014: 108).

In the 1980s, women played an active role in African-American literature. In 1981, the writer Toni Cade Bambara won the American Book Award for her novel *The Salt Eaters*. It was her first novel published in 1980. This novel moved through time, describing African-American traditions of sacred space and time, away from reality. The novel is

closely related to the power of blacks, feminism, civil rights, the fight against injustice and gender inequality (Fallon, Feddersen, Kurtzleben, Lee, & Rochette-Crawley, 2013: 39).

In the early 20th century, Alice Walker used life experiences to illustrate her social criticism through her book *The Color Purple*, which published in 1982. A story that describes very difficult aspects of the life of a poor and oppressed black woman. The novel was written in a popular language of blacks as a series of messages. Walker, through these messages, addressed God and clarify their suffering in the period of slavery, because the Africans considered that God was the only hope to save them from these difficult circumstances (Oakes, 2004: 355).

Drama had great importance to the contemporary era. In 1987, August Wilson an African-American playwright published his play *The Piano Lesson*. Which represents the culture of blacks during the twentieth century, including the positive and negative aspects of African-American heritage with humor, suspense, and tragedy. This play won several awards, including the Drama Desk Award in 1990, and the award Pulitzer Prize in 1992. After several years it is converted into a movie and got an award (Brennan & Clarage, 1999: 130).

Black women have greatly suffered from racism and men's domination on women of society. Despite their suffering, they played important roles in society. So, Toni Morrison is the first African-American writer to win the Nobel Prize for literature in 1993 for her novel entitled *Beloved*, which published in 1987. Also, the same novel previously won the Pulitzer Prize for fiction in 1988. Morrison said that her novel was inspired by “hug silences in literature, things that had never been articulated, pictured or imagined and they were silences about black girls, black women” (Smith J. C., 2014: 181). This novel is a true story about a black woman escaped from slavery with her children but later arrested. So, she has killed her infant daughter to save her from slavery.

Through this study, it is proved that African-American literature has essential themes focused on slavery and freedom. During the era of slavery, these subjects meant exactly what physical slavery, personal servitude, and the absence of personal freedom are. However, African-American culture has progressed and it has become illegal to keep

slaves. The writers began to change their subjects slowly to fit the situation of the present and future.



CHAPTER II

DISCRIMINATION IN AMERICA

2.1. Discrimination

Discrimination is a term to show unfair and harmful treatment among individuals or groups of people who treat someone differently or unfairly according to certain characteristics, depending on their ethnic origins. Power is a necessary element as it depends on the ability to give or deny the social benefits, services, and opportunities which anyone has the right to receive, but they are being rejected on the basis of race, colour and national origin (Blackburn, 2005: 102).

Discrimination according to the linguistic definition is an approach or a system of discrimination among people in their rights and duties. Every human being has the right to enjoy all rights and freedoms in the political, economic, social, culture or any other field of public life without any discrimination like race, colour, sex, religion, political opinion or any other kind of opinions (Griffith, 2015: 308).

Legally, federal and state prevent the discrimination through a series of constitutional, government and administrative provisions that based on race in a wide range of private and public behaviors. Discrimination is defined as acts of discrimination and inequality among individuals and groups which are crimes punishable by law, as they are among the truly harmful principle to human beings. Like other crimes, it has its own legal structure, namely the physical component which consist of known elements. The other side of this is the moral one, which includes the criminal general intention to have the will to do crimes and accept the consequence. In addition to the personal intention is to take into account the characteristics of the victim like religious, ethnic or political affiliation (Citro, Dabady, & Blank, 2004: 49).

Although all forms of social enslavement do not stem from discrimination, all forms of discrimination led to enslavement. Since slavery is in the United States so far, African-Americans have long been victims of social policies which designed to deprive these

citizens of their rights. This led to the emergence of problems of poverty and unemployment.

2.1.1. Types of Discrimination

Social studies divide discrimination into two types:

- 1- Direct discrimination: Treating people in an inferior manner and decreasing the importance of any person and humiliation preferring someone else. This is done between the two sides, the discriminating side, and the other side in which discrimination is applied directly in general form; explicit not in hidden. Sometimes this type tends to focus on individualised harm.
- 2- Indirect discrimination: This type of discrimination occurs when they put some conditions and laws to be applied to a particular category of society without a clear reason. Therefore, these conditions are in favor of another category, causing damage to the first category. It cannot be said that direct discrimination is only for individuals and indirect discrimination of groups. As mentioned earlier discrimination based on sex, origin, race, etc. is a part of the public policy of the stakeholder (Hunter, 1992: 11-12).

Discrimination has been studied by different disciplines such as Sociology, Psychology, Anthropology, Political Science, Law and Economics. All these disciplines shed light on the cause of discrimination and the circumstances that led to the appearance of discrimination among individuals. Sociologists have concluded that discrimination is interpreted as a remarkable phenomenon, which is social class division. This means an unequal distribution of status in terms of financial issues and political rights.

2.2. Racism and Race

Discrimination has a close relationship with racism. Racism cannot be defined without the definition of race. Therefore, sociologists defined race as a social construct. Although, biologically meaningless when applied to humans, however, physical differences such as skin colour have no association with physical differences in ability or behavior. However, the race has great importance in social reality. Indeed, the historical difference in the definition and use of the term is a clear example of this. This term has been used earlier to describe people and communities in the way we understand ethnicity

or national identity (Berghe, 2001: 857). During the seventeenth and eighteenth centuries, scientists and philosophers had given a biological meaning for the race. They applied the term to plants, animals, and humans and regarded them as a subcategory within species. Thus, the race is defined as a biological or natural classification system for human species. During the nineteenth century, the writer and sociologist W. E. B. Du Bois tried to define the basic characteristics and the quality of the race, which clarify how the races are cohesive and maintain the characteristics of these groups over time. Therefore, he linked his study of the race and culture closely, that he believed humanity was a cultural system which included different ethnic and cultural groups linked to each other. These basic qualities for Du Bois are “(...) a common history, common laws and religion, similar habits of thought and a conscious striving together for certain ideals of life (...)” (Morris, 2017: 32). With the expansion of slavery and colonialism, the concept of racial discrimination was used to describe exploitation, domination, and violence against peoples as not being white.

2.2.1 Racial Discrimination

Racial discrimination as a human phenomenon is complex and extremely malicious. This phenomenon has evolved with humans since ancient times until the present. The results of racial discrimination may be profound and its social and human suffering is heavy because it is a set of specific ideas, satisfaction, and beliefs, which appear in the form of behaviors to prefer or forbid the rights from a particular person or group of persons as a result of differences in colour, race, place of residence, religion and human race. This led to over-realization of social justice and the destruction of equality among the individuals of the rights and duties. All this had affected communities and stirs social conflict between individuals. Racial discrimination started since the conflict between Adam and Satan when Satan preferred himself on Adam because God created him of fire and created Adam of clay. And then appeared in primitive societies in the form of a set of manifestations, the importance of which was the slave trade, where the unjust ruler has a group of people who serve him. These slaves have fewer rights than others as a result of discrimination.

Race unrest created a number of social upheavals throughout the colonial and postcolonial period in American history. Racial discrimination has dominated society and maintained its control over African-Americans and other races like Native Americans,

Asian Americans and Latin Americans who are considered inferior to White Americans. Special privileges were granted to European Americans, especially white such as Anglo-Saxon Protestants who obtained commercial, financial, educational, and best services for themselves during the mid-17th century until the 1960s of the twentieth century. Also, they obtained American national identity, as Benjamin C. Schwarz has stated:

From the ability and willingness of an Anglo elite to stamp its image on other peoples coming to this country. That elite's religious and political principles, its customs and social relations, its standards of taste and morality, were for 300 years, America's, and in basic ways they still, are-despite our celebration of diversity. Whatever freedom from ethnic and nationalist conflict this country has enjoyed (and it has been considerably less than our national mythology would have us believe) has existed thanks to a cultural and ethnic predominance that would not tolerate conflict or confusion regarding the national identity. (Huntington, 2004: 61-62)

Thus, literature became the only means of helping people to express their suffering, and see the different views and restore some facts about racial discrimination. African-American literature is based on the experiences of blacks in the United States. Although, African-Americans during long periods of American history struggled to obtain an American identity, yet they were not accepted as citizens and were clearly exposed to racial discrimination. As a result, they considered themselves as a part of America even if they are abroad. Therefore, racial discrimination was the basic principles of the works of black writers to begin their artistic works. The writers really fought in previous centuries such as Olaudah Equiano, Phillis Wheatley, Richard Wright, Ralph Ellison, and Alice Walker. The works of these writers were about the history of discrimination and racism against blacks of the United States. There were important discussions at that time about slavery, segregation and racial discrimination. They give interpretations of inequality. In 1773, the writer Phillis Wheatley published a collection of poems entitled *Poems on Various Subject Religious and Moral*. This book is regarded as the first of a kind for women of descent Africa. Despite being criticized by some writers such as Thomas Jefferson who claimed that she could not have written the poems because her collection is simple and a form of imitation. Also, she did not strongly support the issue of slaves' freedom. Moreover,

Wheatley collection often consists of discussions of freedom and tyranny with broader concepts, as well as the ideas of religious salvation for all peoples (Alexander, Alexander, & Rucker, 2010: 122).

The conditions of slavery and discrimination produced a certain type of writing, which was described as novels of slaves. In 1789, the author Olaudah Equiano published his autobiography entitled *The Interesting Narrative of Life of Olaudah Equiano, or Gustavus Vassa, or The African*, which is regarded the first art work by a black African writer published in Europe. Equiano's ability helped to show the suffering of slavery and discrimination to the public opinion. All his readers became to believe that slaves have faced harsh methods of violence and racial discrimination. The author deals with the natural features of the people like contrast, comparison, quotations, citations, narration, cause exemplification, process analysis, effect analysis, and argumentation. Also, to draw the attention of the community towards the subject. The author used important novels to identify his experiences as a slave when he was being purchased from Africa. He presented stories about the lives of African citizens and the reason for the appearance of black skin and discrimination of Africans. His work was a major reason for the abolition of slavery in Britain in 1807 (Gikandi, 2003: 245).

Women had an important role in expressing racial discrimination. African-American writer Zora Neale Hurston suffered a lot of these conditions when she moved with her family in 1894, from her native country to the Eatonville city in Florida. Hurston talks about discrimination during her artistic works, asserting that there was a distinction between the colour of the skin and she said “sometimes, I feel discrimination against, but it does not make me angry. It merely astonishes me. How can any deny themselves the pleasure of my company? It’s beyond me” (O’sullivan & Lane, 1994: 121).

The memoirs and biographies of some black writers in African-American literature played an active role to show racial discrimination. In 1945, Richard Wright published his memoirs entitled *Black Boy*, when racial discrimination as a problem among individuals was a common issue in literature. Richard explores through *Black Boy*, that racism is not only bad intentions kept by despicable people, rather it is a problem associated with the texture of society as a whole. So, he said “... I wondered if there had ever existed in all

human history a more corroding and devastating attack upon the personalities of men than the idea of racial discrimination” (Johnson, 1950: 254). Racism for Richard has very deep roots in American culture. Therefore, he notes that the harmful effects of racism not only affect the relationship between whites and blacks but also affect the relationship between the blacks themselves.

In the 1940s and 1950s, some prominent writers published great art works about the ultimate condemnation of racial discrimination, such as *Invisible Man* and *Native Son*. 1965, was a difficult year for blacks because of killing some important leaders and the emergence of Jim Crow laws. So, James Baldwin was influenced by the situation and wrote an article for an Ebony magazine entitled *The White Man's Guilt*, which was a list to accuse the white. Baldwin refers to the continued problems of racial discrimination from the past till nowadays. American treated the blacks in a different way because of their skin, he said that “No curtain under heaven is heavier than that curtain of quilt and lies behind which white American hide the curtain many prove to be yet more deadly to the lives of human beings than that iron curtain of which we speak so much and know so little. The American curtain is color. Color” (Baldwin, 1965: 48). He asserted that whites not only gave themselves power but isolated the blacks and made them hardly feel as human beings.

2.3. Barack Obama and Discrimination

Barack Obama's presidential campaign in 2008 was a window to renew the speeches of African America identity and political trends. Some writers and people have thought that Obama is too black for the presidential or not black enough to provide the best services to African-Americans. The important thing is reaching the first black president to the throne of the US. The emergence of a new era in cosmopolitanism takes place in the history of black America. An African-American term became discussable in black society and inspired a new turning point in the debate on race, representation and national belonging in the United States. The ideas and opinions of writers, critics and media became unified about personality and function of the black public sphere contemporary American. There may be significant changes in the US Constitution and reviewing of these terms; black identity, black community or black politics in the United States. These ideas exist in a social environment that is difficult to identify.

In 2008, the majority of blacks gathered for the nomination of Barak Obama to the presidency and there happened a split within American society. To be a black president means a story closely linked to country slavery history. Obama's election campaign as President of America confirmed the existence of ethnic and class differences in America. And make a rethinking of the idea of a unified black society. Perhaps, Obama's election has been important to integrate African-Americans into the prevalent American society. Obama is a black man, his colour identifies him. He has the ability to convince the American community during a wide-range call that other presidential candidates in the past years such as Shirley Chisholm in 1972, Jesse Jackson in 1984-1988, Carol Mosely Braun in 2004, Al Sharpton in 2004, and Alan Keyes in 2008 cannot do in their campaigns against whites. Obama provided a useful lesson about the black representation in American society (Walton, Allen, & Puckett, 2011: 105-130).

Although the main media often described Obama as a candidate post-racial, he was interested in saying he will disregard the race. Obama must go beyond Albert Murray's perspective, existed in the mid-1960s. In 1967, President Lyndon B. Johnson decided to form the National Advisory Commission on Civil Disorders consisting of 11 members and submitted a report on the situation of society. This committee urges the elimination of racism, pay attention to poor neighborhoods in providing jobs chances, job training programs and the choice of decent housing for blacks. They also submit an informal report known as the Kerner Report "Our nation is moving toward two societies, one black, one white-separate and unequal" (Murray, 1970: 277). But the president Lyndon rejected the committee's suggestions. Albert Murray insists that even if America is in the worst moments of racial conflict, society is, in essence, cannot deny that American society consists of hybrid people. Therefore, Obama really proved even if he is a black man, but his unique story as a black man is quintessential.

On this basis, Obama started his speeches career with American nation and used the term Trope. It is a literary method of metaphor to convince people. In 1970, Murray published a book entitled, *The Mmpi-Americans*, which is a classic collection of articles and comments about policy, literature, and music. Murray is disturbed by the situation and racism at that time, saying "human nature is no less complex and fascinating for being encased in dark skin". Also, he claimed that blacks have been produced "the most

complicated culture, and therefore the most complicated sensibility in the western world” (Sorett, 2016: 212-213).

Obama and his advisers used a powerful style of persuading people because they knew the critics would use his ethnic identity to put his candidacy out of the prevalent spirit of America. Attracting attention to Obama's campaign strategy is the way that he reintroduced a constitutional speech, using United States history full of multiple cultures and changing the demographics as a context for his nomination. Obama presented these ideas to show the urgent need to make a common ground among different ethnic groups in America. He depended on his ability to put himself as the presidential candidate who is happened to be black instead of a black presidential candidate. Political scientist David Zarefsky emphasized on the importance of using strategy of communication in presidential campaigns “Because of his prominent political position and his access to the means of communication, the president, by defining a situation, might be able to shape the context in which events or proposals are viewed by the public” (Zarefsky, 2004: 279). Obama made great use of Zarefsky’s notes in his speeches during the presidential campaign.

Historically, African Americans have been described as a part of the American nation-state, but in fact, they are not a part of it. The black class was living as a nation within a nation. Therefore, Obama's selection by African-Americans aimed to break the ethnic boundaries between whites and blacks. The creation of an African-American identity represents a strategy to put the demands of the black community in equal access to the fruits of mainstream American society, on an equal footing with the interests of minorities deprived of their rights. Although during the campaign in 2008, candidates were treating race as not politically relevant. On the other hand, Obama was trying to attract the attention of voters, mostly the whites, and was very careful not to be described as the black candidate. Sometimes he used his genetic heritage, sometimes his global education, and sometimes his immigrant family to reach a certain class of voters. Away from being a black candidate, he was the Chameleon candidate that he used his identity in favor of his advantage. But he could not talk about race or ethnic issues for fear of white voters.

It is worth mentioning that there is no doubt that America has achieved great success from the time of the leader and politician Martin Luther King when he said “I have

a dream that one day this nation will rise up” (qtd. in Ramdin, 2004: 84). Obama's winning in the election was exciting progress. However, many argue that there is still a long way in front of them to achieve King’s dream in a just society without any discrimination. They argue that discrimination continues to nowadays in more precisely forms that no one can notice. No doubt that social and economic differences still exist in ethnic groups. Also, some see that a post-racial society is still the same scene of the past time but is more ethnically polarized than previous.

Almost eight years after Obama was elected as the first black president of the United States, it is clear that there are hot points of United States as for the existence of deep ethnic divisions which led to new discussions about the race. The Pew Research Center found deep differences between blacks and whites in their views on racial discrimination. They say that blacks are far more than whites but are treated unfairly in different fields of life, in terms of involving the police to apply for a loan or mortgage. Still, many blacks thought that racial equality is a goal out of reach. Barack Obama, the former president of the United States, confirmed in one of his speech that racism still exists in the United States and South Africa. Although, great progress has been made over years, but the world system has not kept its promises and it is clear that it needed more struggle against racial discrimination, he said “It is because of the failure of the world order that we see the whole world trying to go back to the old more brutal way of doing business (...) The previous structures of injustice and exploitation never really went away” (Madia, 2018: 218).

2.4. The Reactions

2.4.1. Jim Crow Laws

It is a term that refers to a series of state and local laws to impose racial discrimination on African Americans in the South. These laws started in the 1870s of the nineteenth century to the 1960s of the twentieth century. It led to Great Migration from the south to the north. The Whites formulated a set of social, political and economic barriers for black citizens and deprived them of their rights. These laws gave rights to the whites to violate black rights and enlarge the gap between the two nations. The name of Jim Crow was derived from a black character in American theater during the nineteenth century when the American Thomas Dartmouth Rice performed a play called *Daddy*. During the events, he puts a black colour on the face of one of the artists and controlled by the whites. This play, in turn, is derived from a famous song by an old man with a sad melody entitle Jump Jim Crow. Since that time, Jim Crow has become an insult to African-Americans (Chase, 1992: 233).

Jim Crow laws were based on the separation of public schools, public places, public transport, separation of toilets, restaurants and drinking fountains between whites and blacks. In addition, the United States military was separated. Jim Crow laws caused whites to feel superior to blacks, while blacks thought they were inferior to whites. It requires from African Americans to be obedient and be humiliated by whites. So, black communities tried to challenge Jim Crow laws and face violence and death (Poolos, 2009: 36).

2.4.2. Civil Rights Movement

The 1960s is considered a turning point in American social life in cultural, political and social aspects. A new culture emerged against the prevailing culture at that time, such as the movement of ethnic minorities, anti-war movements, women's movement, and the civil rights movement. This caused a widespread disturbance in the country and led to the murder of President John Kennedy, civil rights leader Martin Luther King and civil rights activist Malcolm X. African-American literature has become more harmonious with the events and circumstances of that decade and expanded to revenge and revolutionary change. So, many poets such as Margaret Danner, Robert Hayden, Gwendolyn Brooks,

Langston Hughes, Sterling Brown, Mary Elizabeth Vroman, and Melvin expressed their feelings and concerns about civil rights which are reflected in their poetry. For example, Robert Hayden published his poem *Words in the Mourning Time*, in 1970. This poem included violent expressions of the 1960s. Hayden was interested in the damage to the political body after killing the political leader Martin Luther King and American politician Kennedy. Also, he referred to the riots that had shaken African American Ghettos and they were unable to save their country from the internal and external forces. Hayden said that:

For King, for Robert Kennedy,

Destroyed by those they could not save,

For King for Kennedy, I mourn.

And for America, self-destructive, self-betrayed. (Goldstein, 2013: 214)

Other writers expressed themselves in writing short stories, plays, novels and essays, such as James Baldwin, Ralph Ellison, Paul Marshall, Lorraine Hansberry, and William Melvin. The playwright Lorraine Vivian Hansberry partly explained the housing policies that separate blacks from whites at that time. She published her play entitled *A Raisin in the Sun*, in 1959. It was a play which talks about achieving dreams. The main characters were struggling against unjust conditions that govern their lives. Also, the matter of discrimination was prominent in this play and the writer could not avoid it. The first African-American play reaches Broadway Theater, and some have considered this play as Integrationist Drama just like the drama of the two writers Loften Mitchell and Alice Childress. Also, Hansberry was awarded the New York Critics Circle, in 1959 as the youngest playwright (Cusatis, 2010: 32).

During the 1960s and early 1970s, African-American poets and critics produced a wide range of works of art that reflected the will of self-administration for blacks and described the African-American expressive culture. In 1968, Amiri Baraka published his collection entitled *Black Fire: An Anthology of Afro-American Writing*. It is considered one of the greatest literary works, which include poems, short stories, essays and plays of black writers. They were the leaders of intellectual literature who continued to produce cultural works and described the power of the black people. Therefore, these writers had an influence on the black audience. The contributors started to work in groups and they embody the spirit of rebellion and revolution all over the country. They did riots in response

to the assassination of Martin Luther King, in 1968. So, the Anthology clarifies the idea of the black as a spiritual force, that breaks the boundaries between art and life (Clarke, 2005: 178).

In 1971, Addison Gayle published his book entitled *The Black Aesthetic*. This collection includes thirty-three articles, written by creative black writers such as music, theory, poetry, fiction, and drama. These articles were written in a critical way without any kind of editorial comment, except some great writers like, W. E. B. DuBois, J. A. Rogers, and Langston Hughes. Therefore, Addison Gayle tried to evaluate the art work in terms of beauty, and not in terms of transformation from ugliness to beauty which is required for art works (Gayle, 2009: 302).

Some writers wrote their art works in a double way, including racism and patriotism, for example, the writer Marvin X closed his poem entitled *That Old Time Religion* with a line “let there be blackness over this land\let black power shine and shine” (Graham & Jerry W. Ward, 2011: 405). His poem includes the struggle of Malcolm X, and the struggle of black society, who suffered from fear but full of power. Also, Imamu Amiri Baraka is considered the father of the Black Arts Movement. He says in his poem entitled *Black Art* “Let black people understand/that they are the lovers and the sons/of warriors and sons/of warriors are poems & poets &/all the loveliness here in the world” (Gray, 2012: 641). Baraka declared that his poem addresses other poems and he wants to prove that the poems should clarify something and all literature has a message to be conveyed to the world. So, in his poem, he discusses race and discrimination. Also, he said that in *State/Meant*, “we are magicians, black art/we make in black labs of the heart” (Gray, 2012: 641). In *state/mean*, Baraka focused on the black superiority, pride and black aesthetic characteristic of many African-American writings in the 1960s and 1970s.

The origins of the Black Arts Movement and Black Aesthetic are multifaceted and have deep roots in African-American literature and political thought. In the 1920s, artists of the New Negro Movement produced great literary works that focused on Black Nationalism and criticized white racism. However, many of the terms emerged and referred to African-American literature such as the Black Arts Movement, Black Arts, and Black Aesthetic, because of the turmoil and events that happened of the mid-1960s. Most artists

of the Black Arts Movement suggested applying the theory of aesthetic separatism which was the separation of literature formally from life and consider literature as a weapon against racism (Carr, 2005: 176).

Black artists tried in Civil Rights Movement period such as Richard Wright, Ralph Ellison, and James Baldwin, to achieve the balance between their demands and various tensions. These writers presented Black Material and at the same time tried to stay away from racism in literature and focused on the experience of humanity world. They were referring to the fact that the artist tries to reveal the experience of all people. Therefore, Ellison's *Invisible Man* and Wright's *Native Son* led to enrichment the African-American literary tradition with philosophical existential depth. The two writers highlight the arrogance of immigration, discrimination, and violence of the white community. In addition, they point to the loss of personal identity and attempt to find their true identities (Wright, 1940: ix).

Some writers expressed their suffering by writing an autobiography such as Anne Moody. She published her book entitled *Coming of Age in Mississippi*, in 1968. It contains memoirs describing the poverty of her family in the days of slavery and discrimination (Ownby, Wilson, Abadie, Lindsey, & Thomas, 2017: 98). Also, Richard Wright published his biography entitled *American Hunger* when he was living in Chicago and Illinois. Wright compares the terms Strange and Familiar to express his anger at seeing African Americans compared to white openly in public places. Therefore, he illustrated in his novel literary naturalism the ethnic and environmental barriers that white people set up to keep African-Americans under the laws of slavery. Wright discovered that the migrants worked in the southern farms for a few wages, the writer himself is included. He was working in the farms and earn low wages. Recently, African-Americans autobiographies helped to get their rights after the civil rights movement such as education and integration of black Americans into higher education institutions (Ward & Butler, 2008: 26).

CHAPTER III

RICHARD WRIGHT AND RALPH ELLISON

3.1. Richard Wright

Richard Wright an American-African writer was born on September 4, 1908, in the Rucker farm among Roxie, Natchez, and Mississippi. He is the eldest son of Nathaniel Wright and Ella Wilson. His father left the family when he was five years old, forcing his mother to work in whites' houses away from home. Therefore, Wright and his brother spent a period of time in the orphanage. In 1920. After his mother became paralyzed and was unable to work, the family moved from Natchez to Jackson and later on to Elaine then to Arkansas. After a while, they returned to Jackson City to live with Wright's grandparents. Wright moved to several schools to complete his primary education. In 1925, he completed the ninth grade in Jackson City at Smith Robertson High School. Wright's first work was a short story entitled *The Voodoo Hells Half-Acre* composed of three parts and published in the Southern Register in 1924, but unfortunately, there are no copies. His grandmother, Margaret Bolden Wilson, was religiously dealing with the churches, so she kept his books out of the house because she believed these books were fictional and Satanic works. Wright kept his inspiration for himself after his first experience in publishing (Rowley, 2008: 4).

After completing elementary school, Wright joined the Lanier High School, but soon left his studies and held several jobs in order to get enough money to leave for Memphis. Despite his work as a dishwasher and delivery boy for an optical company, he started to read contemporary American literature. In his autobiography entitled *Black Boy*, Wright revealed his shock and influence to the comment written by American writer Henry Louis Mencken. When Wright went to the library to borrow books, he found a note written by Henry Louis Mencken "Dear Madam: will you please let this nigger boy have some books by H. L. Mencken" (Warnes, 2007: 5).

In 1927, Wright insisted on leaving the South and heading toward Chicago. There he worked in various jobs. In 1935, Wright worked with Federal Negro Theater and wrote some short stories but they were not published until after his death. In 1937, he moved to New York City and worked in New Challenge Magazine as editor in Daily Worker, and then he worked as an assistant director in Left Front, an alliance of political parties. In

1938, Wright's career started when he published his first book entitled *Uncle Tom's Children*. It consisted of six parts and started with introduction nonfiction essay and five fiction stories. Through these stories, Wright portrayed the blacks and his rebellion against his environment and writer's relationship with the South. In 1940, he received a 500\$ financial award by the Story Magazine. Through this novel, Wright displayed the repressive effect of racism on black people in the past centuries, depriving them of educational opportunities and he imagined the whites as an aggressive force exists against him in life (Rowley, 2008: 137).

Wright was an important member of the Communist Party from 1932-1942. Therefore, most of Wright's works confirmed his trust in the Communist Party as the only party called for the restoration of human values in the earth. The idea of communism influenced black novelists as they incorporated this idea with their stories. This idea was incorporated into his novel *Native Son*, where the hero of his novel Bigger Thomas became a murderer, it not from his choice but environmental conditions governed his will (Warnes, 2007: 8). *Native Son*, one of the bestsellers book, recently converted into a film by Orson Welles and Wright represented the role of Bigger Thomas. This book is an important part of American literary tradition in his struggle to reconcile between rural innocence of the past and urban corruption in the present. This novel gained widespread fame in literature and as a result, Wright was named the father of American black literature. The famous writers have competed on this name like James Baldwin (Senna, 2007: 34).

In 1939, Wright married Dhimah Rose Meadman, a Russian Jewish dancer. After a while, they were separated from each other because they were not successful. In 1941, He returned to New York City and married Ellen Poplar, a white woman and member of the Communist Party. In 1941, Wright published his psychological and sociological thesis entitled *Twelve Million Black Voice: A Folk History of the Negro in the United States of America*. It is a joint work, between Wright and Edwin Rosskam that displayed the history of African-American life as a documentary film (Tusler, 2016: xiii). In 1942, Wright split from the Communist Party after disappointment. So, in 1942 Wright wrote an article entitled *I Tried to Be a Communist* which was published in a famous magazine; the Atlantic Monthly. In 1949, it was republished with a collection of articles entitled *God Who Failed*, which is a collection of articles written by the frustrated Communists. In 1945, Wright

published his autobiography entitled *Black Boy*. It was an account of emotional, personal and experiences with Jim Crow laws in his life. In 1947, Wright moved to France. Although he was married and had two daughters, he always felt lonely and without roots (Andrews & Taylor, 2003: 12).

During the mid-1950s Wright traveled to many areas including Spain, Asia, and Africa and wrote many non-fiction works about social and political issues. In 1953, Wright published his novel entitled *The Outsider*, an image of the daily conflict caused by apartheid. This novel is completely opposite to *Native Son*, where Hero Cross Damon was not trying to become a part of Western society. He lives according to the existential principle, he commits the crime of murder and acts as a free individual in doing all his habits and desires. In 1954, Wright published his novel *Black Power*, a record of the grueling events of the writer's journey to the Gold Coast in Africa, before Ghana became independent. Through this novel he talks about possibility and empowerment (Warnes, 2007: 50).

In 1956, Wright published a book entitled *The Colors Curtains* which consists of five sections Bandung: Beyond Left and Right, Race and Religious at Bandung, Racial Shame at Bandung, and The Western World at Bandung. In each section, he records interviews and speeches and interacts with them according to race and religion. One of the most important topics discussed at the Bandung Conference in 1955, which twenty-nine countries participated. Recently, Wright wrote two novels, *The Long Dream* in 1958 and *Lawd Today*, in 1963. Both of them dealt with race, oppression, exploitation and corruption. Wright's influence was strong on the black writers from the past and till now. In 1960, Wright died outside his original home (Rowley, 2008: 64).

3.2. Ralph Ellison

Ralph Waldo Ellison is an African American writer, novelist, editor and literary critic. He was born on March 1, 1914 in Oklahoma City. His real father's name is Lewis Alfred Ellison, but he named his son on the famous poet Ralph Waldo Emerson, because he wanted his son to become a poet. Lewis was a brilliant man who served in the military and started his business activity in the field of ice and coal in Oklahoma City. Ellison's mother was Ida Millsap, she was known as Brownie, a political activist who campaigned

against apartheid in Oklahoma City. In 1917, Ellison lost his father in an unfortunate accident, when he was three years old. Therefore, his mother took her children Ralph and Herbert to work in various household jobs. Ellison and his family suffered and struggled a lot for living. Ellison's mother encouraged her son to read and write through bringing books and magazines from whites' houses where she was working (Jackson, 2007: 447).

During that period, a black priest succeeded to give an opportunity to many African Americans, including Ellison to use the public library, and this changed the path of his life into a completely different world. Although, he benefited from public schools in Oklahoma City, he worked in strange jobs to pay for extra education. Ellison was very interested in jazz music because he was influenced by his close friends such as Jimmy Rushing, a blues singer and he was playing Trumpet all over the high school. In 1933, Ellison received a government scholarship to complete his studies of music in Tuskegee Institute in Macon, Alabama. While at the Tuskegee Institute he flourished in music lessons and spent most of his time in the library to read the novels of the famous writer T. S. Eliot especially his novel entitled *The Waste Land*, which could be a major source of his inspiration (Ellison, 1995: 7).

In 1936, Ellison left the Tuskegee and moved to New York City and settled in Harlem. He studied photography and sculpture during his teaching in Harlem. After a short time in New York City, Ellison met with the well-known writers and poets such as Alain Locke and Langston Hughes who helped him to meet famous writer Richard Wright who in turn encouraged him to write. Ellison's works have appeared in many publications such as *New Challenge*, *New Masses* and *Antioch Review*. Early in his career, Ellison wrote short stories, essays, and reviews. During World War II, Ellison served as a cook in the army from 1943 to 1945 in Merchant Marine. At the same time, he wrote a short story entitled *Battle Royal*. It is a sequence of a boxing match between blacks' youth and managed by white racists (Aberjhani, 2003: 101).

In 1946, Ellison married Fanny McConnell. She helped him to write his famous novel *The Invisible Man*. Fanny proved to be a valuable and great support for her husband. She supported Ellison materially and morally in editing his works and writing the texts of his novels. In 1952, his novel *Invisible Man* was published by Random House. It was about a black man struggling in New York City where he is disappointed by the injustice and

racial discrimination in South of Harlem. As a result, the hero returns to the cellar and becomes an *Invisible Man*. In 1953, his novel won the National Book Award (Martindale, 2005). In 1955, Ellison visited Europe and he wrote an article entitled *A New Southern Harvest*. In 1964, Ellison published a collection of articles entitled *Shadow and Act*. He started teaching in Rutgers University and also Yale University. In 1965 he has the honor of winning the Prize for his novel *Invisible Man*. This novel is regarded the most important novel among 200 writers and prominent literary figures since the end of World War II. Also, in 1969 he got an award of Presidential Medal of Freedom and taught from 1970 to 1977 in New York University. Afterwards, Ellison published a collection of literary works in addition to participating in teaching such as teaching American and Russian literature at Bard University. At the same time, he was busy writing his second novel, *Juneteenth* that was published in 1999 after his death. Ellison's work served the Communist Party, but after the outbreak of World War II, he realized that the Communist Party did not support African-Americans but used blacks as a means of achieving their personal hopes. In 1994, Ralph Ellison died of pancreatic cancer. After his death, a manuscript entitled *Flying Home* and another stories were found at his home. The last his work it is a novel entitled *Three Days before the Shooting*, that published by Modern Library in 2010, after his death (Lewis, 2017).

CHAPTER IV

DISCRIMINATION IN RICHARD WRIGHT'S *NATIVE SON* AND RALPH ELLISON'S *INVISIBLE MAN*

4.1. Richard Wright's *Native Son*

Richard Wright was brought up as a remarkable Black intellectual warrior who was driven by the journey to protect the Blacks against the social control of white racist thoughts and experiences. In addition, he and others thought that government, imperialism and racial domination are related to each other. He is trying to draw attention to that underestimating the blacks in America, Asians and even ethnic Russians is a result of international planning of control. He asked for gradually ousting of racial sovereignty and implement the communism aims and principles.

Wright had the desire to convey the original picture of blacks through his outstanding works. As Wright lived in the south of America and suffered from poverty and discrimination, he conveyed these images in his literary works as a central idea of his writings. He remains an outstanding figure from 1930 to 1940. His works stem from Harlem Renaissance School. His works describe the brutality of whites against blacks. He showed the unfair doings of racism and colonialism. He is calling for human unity. The most prevailing idea in the beginning of Wright's life was tension. He gave much evidence that the best cooperation including friends, family, and darlings is affected to a great extent by race. Wright in his works uncover the social relations in South and North America where race is a main and inescapable factor (Ward & Butler, 2008: 74).

Wright was the most famous black artistic representative of that era. In his works, he abridged the shortcoming of past Negro writing and attitudes that new Negro authors should hold. Previously, Wright had stated that Negro composition accepted two general perspectives. Initially, it turned into a kind of obvious ornamental of the sign of accomplishment. Furthermore, it turned into the voice of the informed Negro begging white America for equity. Wright contributed to find new awareness for Negro writers towards achieving new goals for liberty (Hutchinson & Young, 2013: 4).

At that time, Wright was interested in race relations which led him to join the Socialist party. He found out, for the first time notable fellows sharing the same objective in making racial and social balance. After a short time, he left the party because he felt that he should do what the party asked him to do without giving him the choice to say what he wants. The beginning of Wrights' activities was with Marxism. This enabled him to portrait the most crucial facts about subjection, isolation, and discrimination in America. Thus, *Native Son* is a cornerstone in American racial history. The *Black Boy* also is a very important novel which attacks racism of the south as from 1908 to 1927. Wright conveyed his family's life in the south in his novels. He also shows pictures of racism when he enters the world of work. Wright's biography ends with his escaping from south to escape to a bad condition he was compelled to live in (Ward, 2008: 253).

Wright's life in the south helped him to be in a position to show the life of African Americans. He described black life in the novel as:

...whenever I thought of the essential bleakness of black life in America, I knew the Negroes had never been allowed to catch the full spirit of Western Civilization that they lived somehow in it but not of it. And when I brooded upon the cultural barrenness of black life, I wondered of clean, positive tenderness, love, honor, loyalty and the capacity to remember were native with man. I asked myself if these human qualities were not fostered, won, struggled and suffered for, presented in ritual form from one generation to another (...). (Wright, 1966: 37)

Richard Wright's influence started basically when he published the *Native Son* in 1940. The publication of this novel is very important because it introduced a brave black hero and it was selected by the Book of the Month Club. He stayed away from writing on the suffering of slavery that existed in the ninetieth century. He took a new career which is to describe discrimination and rebel against it. Wright represents Negro's voice to obtain their rights through his literary works (Cullison, 2014).

Wright, throughout his novel *Native Son*, made a big effect on the new African American Literature when the life for black was dark, dread and isolated from a convincing result by the opposite side. His writings were a loud cry against the whites. It drew attention to discrimination. He analyses through examining the impact of the social difficulties on the black man identity by using protest elements (Fraile, 2007: 187).

Native Son may be said to be a reasonable novel of crime. *Native Son* shows the unseen issues of blacks who are under the tyranny of whites. Wright introduces a horrible picture of human underestimating and drastic result of racism. Of course, the events of story about racism and discrimination. But racism is so pervasive in the novel that it is impossible to discuss discrimination as a single subject in *Native Son*. Instead of, discrimination is an important part of *Native Son*, it is a novel that explores discrimination as a complex beliefs and did not a simple personal belief, but it is beliefs of the social level. Which impacted in the thoughts and behavior of people. The main disadvantages of the racism are depriving some people from their personalities and humanity. This phenomenon is often found in the novel *Native Son*, where whites deal with the main character not as an important member of society and they consider him as savage person. So, Bigger does not really distinguish between whites. He regarded they are frightening and unreliable as a result of his fear he commits murder. At Bigger's trial, within his socialist situated legal counselor, Max, Wright shows a perspective of a progressively fair society that would. Perhaps, not have created an individual like Bigger (Cullison, 2014).

4.1.1. Discrimination in Richard Wright's *Native Son*

The history of American literature has been made with the publication of the *Native Son* by the famous African writer Richard Wright, which has had a major impact on American society. This novel has gone beyond lies and dreams, but it has talked about the American reality unprecedentedly never before. The *Native Son* is full of fear, hate, and brutality, which has become unexpectedly famous or perhaps surpassed the culture. Critics are divided into two parts about Bigger character in the *Native Son*. The first part supported this character as the strong symbol of black anger against discrimination in America. But the other part did not support this character, including James Baldwin who considered this novel as very specific and does not represent the full scope of the black experience against discrimination in America. As Irving Howe watched said:

A blow at the white man, the novel forced him to recognize himself as an oppressor. A blow at the black man, the novel forced him to recognize the cast of his submission. *Native Son* assaulted the most cherished American vanities: the hope that the accumulated injustice of past world brings with it no lasting penalties, the

fantasy that in his humiliation the Negro somehow retained a sexual potency-or was it a childlike good nature? – That made it necessary to envy and still more to suppress him. Speaking from the black worth of retribution, Wright insisted that history could be a punishment. He told us the one thing even the most liberal whites preferred not to hear: that Negroes were far from patient or forgiving that they were scared by fear, that they hated every movement of their suppression even when seeming most acquiescent, and that often enough they hated us, the decent and cultivated white men who from complicity or neglect shared in the responsibility for their plight. (Howe, 1963: 100-105)

Wright's impact on American writing is almost limitless. He proved for the first time that an African American could surely be the main author of global fame and statues. He demonstrated potential outcomes up to this point not seen or known for African American essayists. His impact extended well beyond the writing society, showing that achievement was touchable and that the strong challenge in the face of prejudice formed an important reaction. It was not Wright alone who impacted the dynamic social changes that happened during the 1960s, whose impacts are yet unavoidable, however, most likely it was an extraordinary impact around then. In the light of his place in literary history and out of the impact expansion of his work, many consider him to be among the best writers of the century.

Social conditions of deprivation are the fundamental concept of Wright's masterpiece novel *Native Son* which motivates people to act in the direct of anti-social direction. Bigger represented the role of a poor, uneducated black man who lived at a time when racism and slavery were very common, Wright tried to display for his readers how the situation was bad in American society. He depicts a full and obvious image of the worst and most impossible lives of Black Americans in Chicago during 1930s. Blacks are forced into crowded, poor and expensive housing. They are given works with low-paying through which they can't keep up a safe living. They are disconnected of education and they are victims of racial discriminated media distortions. *Native Son* was similar to the novel *The Jungle* written by the famous writer Upton Sinclair about urban nature. The characters in both novels are from urban areas whose fate is controlled by forces far from their control (Sharma, 1994: 147). During the novel, Bigger was surrounded by bad conditions before

he was born. It is noticeable that there is a big difference between the black and white groups which Bigger can feel as being observed in all respects and also control his fate even in the absence of white communities. The white citizens were attacking him spiritually and that refers to the impact of discrimination on black society “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...” (Wright, 1966: 50). He resembles himself to a man who was sentenced to death because he grew up under the harsh environment of racial discrimination of American society. So, Bigger is confused because he has no control over his existence and cannot do anything just get low wages of the work. At the point When Bigger acts in a brutal direction, it’s very normal that negative reactions will appear when Bigger acts in brutal way, murdering and then discarding of the bodies of his victims.

A prominent figure of the black literature Richard Wright had used many elements to describe discrimination in general and racial discrimination and oppression of coloured people in specific in his notable novel *Native Son*. He had used those elements invisibly as a message to show the gravity of discrimination. Wright at the beginning of his novel *Native Son* describes a poor African American family, where all the members of the family are drowned in sleep and do not feel about anything around. Then he warned them strongly by ringing a bell of an alarm clock, a reminder to wake up not only Bigger and his family members alone, but the entire American society about the danger and bad consequences of racial discrimination due to Wright’s concept. The Alarm clock works as a major symbol that the novelist uses to show and attack racial discrimination in America. As the novelist claims “Brrrrrrriiiiiiiiiiiiiiiiiinnng! An alarm clock clanged in the dark and silent room” (1966: 7).

Wright is looking for a black’s place that is entirely empty from any kind of discrimination and slavery in which they are still living under pressure and their right are violated as they couldn’t participate in elections and also murdered by a tyranny group as KKK. In a way, the North is progressed, but a huge number of coloured folks there still live in poverty and humiliation (1966: 5). Wright claims that the environment has built individuals who are separated from the white humankind firstly and their own race secondly, using violence is the only salvation for them to be released. Bigger represents

such an identity. He is isolated from his family and friends, irritated by his mom's religious tunes, and remained poor and powerless through the harshness of white society of that time. “dark” and “silent” are two remarkable words used by the writer to underline that blacks have to wake up and break chains of silent. He announces the era of their real rights. The repetition of some letters as “R”, “I” and “N” also serves this concept.

After waking up at the sound of the alarm clock, a big black rat appears in the apartment, so the sister and the mother scream out of fear. Bigger ran behind the rat and killed it then looked at the rat carefully. Wright used in his novel *Animals* to discuss an important social theme, the rat and the cat which symbolize the people living in the United States. The black rat represents black people and the white cat represents white people’s dominant over the black. These animals helped the readers to identify and understand the personality of black young Bigger. The novelist was confused about using the rat scenery first and he wasn’t certain that this is suitable as the starting of the novel. This is affirmed 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. (1966: 135)

Accordingly, a rat is regarded as a figure of discrimination because it only exists in coloured people’s houses. Wright figures out those white children are in a high standard living while the coloured folks and their children live in poverty and being bitten by those rates. The writer concludes that rats invade coloured people who have many gaps and holes in their houses. In contrast, whites do not know rats and even they do not figure out what they look like. The writer reveals as “How in hell do they get so big?” “Eating garbage and anything else they can get” (1966: 10). Perhaps, Rat represented Bigger himself as he was a black rat, not a gray influenced by external forces fleeing from place to place for survival. Also, Bigger similarly is crushed by the power of the white community which is similar in many respects to the rat lacking strength and intelligence to get hidden from society.

Wright used the colours in his novel as a means to describe characters and their identity. As a result, white society tries to identify characters by their skin colour. Wright uses colour to describe everyone in the novel, even characters with no important role in the novel. Moreover, he applies this technique not only to people but to animals and things too. Wright describes a young girl as “she looked like a doll in show windows: black eyes, white face red lips” (1966: 62). In fact, Wright used three different colours to describe a doll-like girl. In addition, Wright used the colours to describe the animals when he says a black rat at Bigger's house and a white cat in the Dalton house. Colour is an important symbol in the novel that represents the division in America. Wright makes a comparison in hostility between the black rat and the white cat as the same between blacks and whites.

After breakfast, Bigger went to look for work because his mother asked him to look for a job especially with whites and this indicates that the economy of whites is better than of blacks. On the way, he wanted to buy a newspaper but he has no enough money to buy. He states that “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” (1966: 10). In this situation, the novelist reveals Bigger’s need for money to buy a magazine which is a vital example of discrimination. Wright refers to that the magazine is only published by whites and for them as well. There are several attitudes in *Native Son* that refer to the discrimination between whites and blacks. This was clear when Bigger and his friend Jack went to the Regal Theater to watch a film entitled *Trader Horne*. At the beginning and before showing the film, they showed a service announcement for Dalton’s house, which means that the media serves the white community and blacks’ see whites glory only through movies and mass media. This is evidence of a lack of communication between whites and blacks. On the other hand, an advertisement shows a scene of black monsters that dancing in the forest. Wright presents two contradictory scenes of the media which are the scene that supports the white supremacy and another scene which shows the violence of blacks. The purpose of this contrasting is to show the blacks as monsters and whites as educated and developed (Mitchell, 2019: 220).

Media in general and magazines in specific are regarded as another face of discrimination. Wright portrays magazines as a point of power for whites. Wright, through *Native Son*, highlights films, newspapers, and magazines as the main force of

discrimination and racism in America. He used three main types of propaganda to show how the media created and promoted images of discrimination that existed in America. The mass media which includes magazines, films and newspapers act as a major forceful discrimination tool in Wright's masterpiece literary work *Native Son*. The media pictures the wealthy white culture. Films are considered as a mark of white people's fortune which determines their power. In the following lines, the writer portrays the photo of wealthy daughters. This scene confirms to the fact that only fortunate people can show films. Blacks, in general, have no rights to do that "The voice of 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" (Wright, 1966: 15)

Bigger found an announcement to work at Mr. Dalton's house. At first, he was worried about going or not. Then he decided to go to Mr. Dalton's house to work there. On the way, when he reached the special area of whites, the novelist describes the big difference between the houses of white people and the place in which Bigger and his family members live. Wright describes these houses as huge with the lights shining from their windows and uncrowded streets with wide cars. When Bigger saw white people's huge houses, he was surprised. Therefore, throughout picturing those houses, he realizes the big difference between black and white's houses:

The houses he passed were huge; lights glowed softly in windows. The street was 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. (Wright, 1966: 18)

The apartment setting is another element of discrimination in *Native Son*. He lives in a room with his mother, his brothers, and a sister. A dirty place where they eat, sleep and do everything. The picture is clearly shown in the first scene of the novel when the mother asked her sons to turn their backs so as to get dressed. "Turn your heads so I can dress," she said. The two boys averted their eyes and gazed at the corner of the room"

(1966: 7). In contrast between blacks and their narrow and dirty rooms and whites' houses where each individual has his own room, the novel states:

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. (1966: 100)

When Bigger arrived at Mr. Dalton's house he was amazed by the splendor of his house. He found a white cat on the sofa which makes him feel of humiliation as the life of this cat is better than his family's. The narrator and his family lived in a very bad condition. All what can he do is to work in poor jobs of blacks that he always sees in life. Wright points out to another animal which is a cat that represents white people and their pride. Then Bigger met Mr. Dalton and gave him a job as a driver to take his daughter Mary to the college. Mr. Dalton gave a personal room to Bigger. The next day, Bigger went to Mr. Dalton's house to take his daughter to the college. Then he took Mary to the college but in the way she asked him to move towards Jan's house. Jan Erlone is a member of the Socialist Party and Mary Dalton's boyfriend. They asked Bigger to head toward a small bar in the Black's area. They intend to communicate with coloured folks and deal with them as a social group "one holding his hand and the other smiling. He felt he had no physical existence at all right then; he was something to be hated, the badge of shame which he knew was attached to black skin. It was a shadowy region" (1966: m67-68). But at last, they failed to see them as humans. This failure has bad results. Jan and Mary's simple supposition that Bigger will welcome their relationship made them disregard that he will react with fear and doubt as Bigger has never gone through such social situation from whites. In such manner, Jan and Mary are deceived by their unsuccessful sense to know Bigger's personality; an open racist is cheated by an inability to notice Bigger's humankind. Eventually, the writer depicts the corrupt aspect of racial discrimination from the point of view of the white side just as from the black one, stressing that even good-natured white

show prejudice that feeds the actions of blacks and affirms the superior feelings of whites. So, Bigger felt that Jan and Mary were making fun of him:

He felt he had no physical existence at all right then; he was something he hated, the badge of shame which he knew was attached to a black skin. It was a shadowy region, a No Man's Land, the ground that separated the white world from the black that he stood upon. He felt naked, transparent; he felt that this white man, having helped to put him down, having helped to deform him, held him up now to look at him and be amused. At that moment he felt toward Mary and Jan a dumb, cold, and inarticulate hate. (1966: 67)

Wright tries to clarify the intentions and ideas of the Communist Party through the relationship between Mary and Jan, that he considered it is a political relationship and not a love relationship. Jan uses his emotions to bring Mary to the Communist Party. So, Wright considered their relationship to be a political one and not a love relation. This was evident when both tried to get Bigger to their sides when they invited Bigger to eat with them in the restaurant. Also, when Mary used her sexual instincts to win Bigger's feelings. On the other hand, they tried to win Bigger so as not to reveal their secret because Mary's father did not want Mary to belong to the Communist Party and meet Jan. Both demonstrated that they love black people and are sad for their suffering. On the contrary, the Communist Party used blacks for their personal interests and to achieve the goals of their party.

After dinner, Bigger got Mary back to her house. She is too drunk and could not control her movements, So Bigger carried her and took her to her room. Suddenly, Mrs. Dalton, a congenital blind woman, heard a noise coming from Mary's room. She went to find out what was happening but she cannot see the accident. Bigger tried to keep Mary silent. He put a pillow on her mouth, then she choked and died. Bigger got confused and started to go round the room filled with fear like a rat. Bigger thought of Mary and started to believe that killing her is justified by the fear and shame that whites caused him. The racial atmosphere in Wright's eyes, through a reading of *Native Son*, is that of the point of view declared by a Black American who says:

He could not hear her breath coming and going now as he had when he first brought her into the room! He bent and moved her head with his hand and found that she

was relaxed and limp. He snatched his hand away. Thought and feeling were balked in him; there was something he was trying to tell himself, desperately, but could not. Then, convulsively, he sucked his breath in and huge words formed slowly, ringing in his ears: *She's dead (...)* (1966: 86)

After Mary's death, a new stage begins in Bigger's life that is thinking of his identity and consciousness. Bigger is still deceiving himself in spite of Mary's death was unintentionally but Bigger convinces himself to be a deliberate act. Bigger believes that he became free from his fear and have a new life. One can find out that Bigger Thomas' history is the historical background of each black American. So, Bigger wishes that the blacks will be in solidarity with each other in a battle against the power of the whites. But Bigger knows that solidarity among blacks will only come about if blacks get rid of their fear. It accurately proves that Wright is one of the greatest artists and sensible historians of black sensitivity to all world who uncover discrimination. As it is clear that discrimination dominates the novel as a whole. Wright wants black people to get rid of discrimination and racism. So in his novel, he refers to Hitler, a German leader and Mussolini, an Italian leader. Wright is not a lover of their personalities but a lover of their power and authority. Their power has led to changes in their will “(...)He felt that someday there would be a black man who would whip the black people into a tight band and together they would act and end fear and shame” (1966: 110). So, Bigger's conditions are so bad that represents blacks, therefore; he believes any chance would be a good change for them. He believed the unification of blacks under one leader would be better for them to eliminate discrimination and racism. Although, Hitler and Mussolini were not good models of black change because they hated blacks people and considered them not human beings but monkeys. Wright wants black people to get rid of their fear and become united like Hitler and Mussolini (Bucci, 2015: 75).

One of the most prevalent ideas in Western literature is blindness, Richard Wright used blindness in his novel *Native Son* as a metaphor to describe the relationship between white and black in America. During his novel, Wright hints to the stories of the most prominent classical Greek mythology *Oedipus Complex* by Sophocles. Wright connected the idea of the *Native Son* with the idea of mythology *Oedipus Complex* in terms of arrogance and violence. King Oedipus convinced himself that he is able to overcome

Oracle's prediction that he would kill his father and accidentally marry his mother. After the unfortunate incident, King Oedipus takes off his eyes (Sophocles, 1988: 82). During most of the novel *Native Son*, Bigger regarded all characters as blind. Mrs. Dalton and other white-class women are members of the NAACP, who help coloured people. She always encourages her husband to help coloured people to improve their lives closing her eyes to the wealth of her husband which he collected from the efforts of blacks, while at the same time they were rejecting that blacks to live in the places where the whites dwell. This means segregation between whites and blacks. Mrs. Dalton plays an important role in the novel. Her blindness is an important symbol as it's the case in the *Invisible Man* written by Ralph Ellison. *Native Son* contains many metaphors that represent the ethnic relationship and is related to the concept of vision or sight. Mrs. Dalton and her husband are blind to social reality; blindness is a thick wall of racist stereotypes that disables the whites to see the blacks as human beings. Also, the protagonist Bigger was blind because he got many opportunities to work, but his hate and arrogance towards the white blind his eyes and kill Mary:

...Mrs. Dalton was blind; yes, blind in more ways than one Bigger smiled slightly Mrs. Dalton had not known Mary was dead while she had stood over the bed in that room last night. She had thought that Mary was drunk, because she was used to Mary's coming home drunk. And Mrs. Dalton had not known that he was in the room with her; it would have been the last thing she would have thought of. He was black and would not have figured in her thoughts on such an occasion. Bigger felt that a lot of people were like Mrs. Dalton, blind.... (Wright, 1966: 102)

Fear dominated the novel as a whole especially after Mary's death, Bigger became very afraid of the situation. Initially, Bigger planned to make Jan in charge of this crime. But he remembered that one day he read about fingerprints in the newspapers, therefore, it is easy to discover the crime because his fingers were all over the room and on Mary's body. After that, he put Mary's body in a large box, pulled the box to the kitchen and put it on the ground floor then put her body in the furnace to burn it and hide the crime. Richard Wright clarifies in his well-known article *How Bigger Was Born*, that Bigger is a mixture of men he had himself known while experiencing childhood in the South. Resisting against racism and control and left with few choices in their lives. These men showed step by step

aggressive attitude and more hurtful, and as a result, disasters waiting to occur. In Chicago, ruined from the frightening domination of the South, Richard Wright showed that Bigger was not completely a black phenomenon. He figured, similarly as Bigger does in *Native Son* that he endured a huge number of whites also, and he comprehended that the immediate reason of this pain was simply the structure of American culture. *Native Son* hence stands for Richard Wright's as an essential alert that if American social and financial structures do not change, the oppressed masses would soon go up in limitless anger against those in power. In the expressions of a famous critic:

If a black man were to be seen with a white woman (let alone discovered in a white woman's bedroom) in the United States in Bigger Thomas's time (around 1940), he faced violent racism. He might be subject to a horrific end similar to that which Emmett Till endured several years later. In 1955 Emmett Till, a fourteen-year-old African-American teen, was brutally murdered in Money, Mississippi for whistling at a white woman. He was taken out of his uncle's house in the middle of the night, beaten, shot in the head, and thrown in the Tallahatchie River with barbed wire wrapped around his neck. His murderers, the husband of the white woman and his half-brother, were acquitted of their crime but later openly confessed to the murder (Khan, 2013: 1-2).

Wright wants to show the readers that blacks have the power and ability like white in the violence and killing, but their humanity is more than the humanity of the whites. Although Bigger was afraid of his unknown fate, he became psychologically comfortable because he revealed his violence and anger of the racism and discrimination that whites used against them. The harmful result of discrimination especially racial discrimination extended to the fair residents. It keeps whites from understanding the correct and normal feelings of groups that they rule. Extremely, one of the great qualities of *Native Son* as a history of impacts of domination is Richard Wright's wonderful ability to examine the psychology of both demoralized and oppressors. He shows that discrimination in general and racism in specific is a critical issue for both communities. Numerous whites' characters in the present literary work, for example, Peggy an Irish immigrant who has worked as the Daltons' cook for a long time and Britten a racist, anticommunist private investigator, falls a victim of the clear danger of racial discrimination among whites. The sense of superiority

makes the whites treat the black as being in a lower position and even not to be as human beings. Bigger thinks that a racist man such as Britten, wouldn't believe that Bigger, the black man, could commit a murder. To be sure, for a short time, Bigger figures out how to escape from the uncertainty (2013: 3).

In the morning, Bigger came to Dalton's house and went to the kitchen. Peggy told him that at night the furnace was hot but now it was cold. Then she asked him why he left the car outside. He told her that Miss Mary had asked him to leave it there. Peggy went to Mary's room and she got amazed because she did not find Mary there. Bigger said that Mary asked him to bring her clothes box to the station and then he had breakfast and went to Bessie's apartment, his girlfriend, who appeared in the second book of the novel. Although, Bigger claimed that Bessie is (his girl) but their relationship was unstable and unreliable. Bigger does not think much of Bessie but he resorts to her when he became uncomfortable or angry. He used her only for his personal interests. This was clear when Bigger forced her to help him in trying to convince Mr. Dalton that Mary has been kidnapped and he should pay the ransom (Rampersad, 1993: 309). When Bigger returned from the station, Mr. Dalton and Britten, the special investigator who is against communism, were waiting for him. They started to ask Bigger in violence about what had happened with Mary. They found some communist publications in Mary's room that Bigger puts there to make Jan in charge of this crime. So, they called Jan for questioning but he denied seeing Mary last night. The journalists were downstairs to discuss the issue and Bigger was very afraid of the media because they always supported the whites and stood against the blacks. Peggy asked Bigger to clean the ashes of the furnace and add the coal, but the ash prevents the airflow causing heavy smoke to fill the basement. Several pieces of bones appear of Mary's body and everyone get amazed at this situation. At this moment, Bigger escaped to his room and jumps through the window and fell on the snow:

It was so wrong that surely all the black people around him would do something about it; so wrong that all the white people would stop and listen. But he knew that they would simply grab him and say that he was crazy. He reeled through the streets, his bloodshot eyes looking for a place to hide. He paused at a corner and saw a big black rat leaping over the snow. It shot past him into a doorway where it

slid out of sight through a hole. He looked wistfully at that gaping black hole through which the rat had darted to safety. (Wright, 1966: 373)

So, Wright has used natural elements in his novel, the snow which played an important role in the novel. It refers to the power and dominance of whites over blacks. The novel begins with the fall of snow and ends with the snow as well. This symbolizes the white people who were surrounding Bigger in all directions. This is making Bigger think that snow is a symbol of the white man; something affecting Bigger and consistently hovering around him. The snow helps the white man, in a way, to capture Bigger. It is also related to the symbol of the white mountains which refers to the white's power. Also, Wright compares snow coolness with the coolness of Bigger's actions, as well as represented the whites' conscience and their lack of guilt toward the blacks. Wright used the metaphorical method that snow closed all ways of escaping. After Mary's bones are found in the furnace, Bigger tries to escape from the window but falls on the ground and his mouth, ears, and eyes are filled with snow. Bigger then escaped to Bessie's apartment to prevent her from going to bring the ransom. Then, he told her that he had killed Mary, so after Bessie knew the truth, she had no choice but to stay with him. Bessie was so afraid of Bigger that she was always had his command. So, she packed her clothes and escaped with Bigger to an empty building to hide. There he raped and killed her and then threw her body and said he got extra power which means he got rid of his fear. In any case, as Bigger's life shows, this continuous fear really provokes violence all through the novel:

Bigger, please! Don't do this to me! *Please!* All I do is work, work like a dog! From morning till night I ain't got no happiness. I ain't never had none. I ain't got nothing and you do this to me. After how good I been to you. Now you just spoil my whole life. I've done everything for you I know how and you do this to me. *Please, Bigger(...)*' She turned her head away and stared at the floor. 'Lord, don't let this happen to me! I ain't done nothing for this to come to me! I just work! I ain't had no happiness, no nothing. I just work. I'm black and I work and don't bother nobody.... (1966: 180)

At the beginning of the novel, Wright referred to Bigger's character as he hid himself behind a wall to overcome his confusion and to be isolated. Bigger intends to isolate himself not only from his friends and family but also from himself. An American

black writer W. E. B. du Bois described in his book *The Souls of Black*, the extent of the impact of racism on the psyche of blacks. So, he said, “one ever feels his two-ness-an American, a negro; two souls, two thoughts, two unreconciled strivings; two warring ideals are one dark body whose dogged strength alone keeps it from being torn asunder” (Bois, 2016: 3). According to W. E. B. du Bois, Bigger's body is still one piece, but his mind is divided into two parts. This is the reason why Bigger cannot control his actions and is unable to interact with others that he cannot understand himself and what to do as it is clear from his tragic crimes when he killed two women. Mary’s death was accidentally but he claims that he killed her deliberately. Also he killed Bessie for his fear of revealing his crime of Mary's murder as Wright said:

But what was he after? What did he want? What did he love and what did he hate? He did not know. There was something he knew and something he felt; something the world gave him and something he himself had; something spread out in front of him and something spread out in back; and never in all his life, with this black skin of his, had the two worlds, thought and feeling, will and mind, aspiration and satisfaction, been together; never had he felt a sense of wholeness. (1966: 225)

The important idea that Wright referred to in *Native Son* is the lack of justice of the juridical issues in America in the 1930s. Wright was inspired by the lack of justice in the criminal case of Robert Nixon in 1938-1939. He is a black man accused of killing a white woman during the robbery. Wright portrays the American Judiciary as ineffective, supporting the vague interests of the politicians. The decision of black-related issues is determined before it reaches the court. Which means the black man who kills a white woman is guilty without looking at the conditions that led him to that (Rowley, 2008: 152). As it is clear in Bigger's case when Wright portrays the unreasonable logic of racism, an endless circle that imitates itself again and again. These considerations urged Buckley, the State's Lawyer, to speed up Bigger’s case and look for the death penalty. Powerless to confront a mind-blowing truth as a black man, Bigger is forced to keep his considerations and his emotions separated. Blaming Bigger and applying discipline on him are chosen before his trial ever starts, maybe even before he is captured. These characters' lives are formed by powers of community that are uncontrollable. The writer refers to the lack of social justice when Bigger kills Mary because under American legislation that if a black

man remains in a white women's room after 9 pm, he violates one of the most important laws and must be sentenced. Bigger because of feeling so afraid, he unintentionally killed Mary. But, the more violent and terrible crime is the killing of Bessie. He killed Bessie because she knew about his crime and was afraid that she would snitch on him. Bigger raped Bessie then killed her then threw her from the top of the abandoned building. Wright shows two crimes to draw readers' attention to the discrimination that exists in America. There are two crimes, one is intentionally and the other one is not. The public opinion gives importance to Mary's killing and disregard Bessie's. Bessie's body was displayed in the courtroom as evidence to prove that Bigger is the killer. So, *Native Son* is a cry for social just and equity. This is clear evidence that the severe restrictions on blacks and the fear that they lived in lead them to crime, violence, and death. There is clear discrimination between the two issues (Jack, 1940).

Wright uses the traditions of naturalism to describe the impact of discrimination and racism on the persecuted and the hypocrisy of equity. In his novel *Native Son*, Wright used the naturalism theory to describe the racial relations in America, especially in the South. He clearly illustrates the struggle against racism, poverty, and fear which are the main themes of his novel. *Native Son* explores how the pressures and racism affected the blacks' feelings, thoughts, and all their lives. Wright is attracted by Naturalism because he realized by his instinct that his life as a black American man is very close to the naturalistic fiction. Richard Chase also points out rightly that "naturalism doctrine assumes that fate is sometimes imposed on the individual from outside. The protagonist of a naturalistic novel is therefore at the mercy of circumstances rather than of himself, indeed he seems to have no self". Natural writers study people through their natural instincts, emotions, and lifestyle which are subject to environmental and genetic forces.

The role of media was very effective in *Native Son* from the beginning to the end. It supported the power of the White and served their pride and personal issues. This was clear in the case of Mr. Dalton's daughter where they were with the case from the beginning until arresting Bigger. They described Bigger as an animal like a monkey wild Negro and the girls were screaming because of his ugly body and face. Then, they described Bigger's crime of raping the young girl and cutting her head and put her body in the furnace to hide his crime. When Bigger appeared, people started to shout at seeing his face and say "Lynch

'im! Kill 'im!" (Ellison, 1995: 85). An Irish policeman said that the wild Negro was indifferent with his fate and said with conviction "I'm convinced that death is the only cure for the likes of him" (1995: 85). This means they sentenced him to death before going to court and say:

He looks exactly like an ape!" exclaimed a terrified young white girl who watched the black slayer being loaded onto a stretcher after he had fainted. Through 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. (1995: 85)

The authorities lead Bigger to the courtroom. There, Mr. Dalton and his wife mentioned their help to Black that they have donated millions of dollars to build schools for blacks. Then Max, Bigger's lawyer asked Dalton why the rent of black apartments is more expensive than renting white apartments and blacks are not allowed to live in the areas where the whites live. Max was surprised by Dalton's words when he said that one day he sent ten memorable tables to the Black Boys Club, Max responds:

My God, man! Will ping-pong keep men from murdering? Can't you see? Even after losing your daughter, you're going to keep going in the same direction? Don't you grant as much life-feeling to other men as you have? Could ping-pong have kept you from making your millions? This boy and millions like him want a meaningful life, not ping-pong (1995: 273)

After this interrogation, Max became more sympathetic with the Bigger's case and made him feel like a human being. He has full satisfaction that Bigger has the right to become a murderer to defend his rights as blacks are deprived of their most basic rights to live like white people without discrimination. Wright depicts communism throughout the novel, through characters Jan and Max. Wright was a member of the Communist Party at the time when he wrote *Native Son*. Many critics and writers have argued that Max's speech in the courtroom and his questioning of Mr. Dalton is merely an attempt of Wright's propaganda of the Communist Party. Wright used figures and images to refer to discrimination in his novel as a support to the communist movement. But it does not portray the party's efforts and its services to people. Wright points out that discrimination has covered Dalton's eyes

and does not see anything just his personal interest. Also, the blindness of discrimination covered the eyes of the judges and attendance (Becker, 2016: 2).

Wright suffered greatly at the beginning of his life from poverty and violence because of discrimination and racism, especially in the South. The harsh and violent conditions in which Wright grew up made him think about whether black men could live in human dignity without fear in a world dominated by white power. Wright was deeply influenced by modern rationalism which rejects nature and supernatural. Therefore, Wright wanted to be a black person free from the power and oppression of the whites. Wright believes that the black creative intellectual bears strong responsibilities in the face of white domination. In his 1937 article, *Blueprint for Negro Writing*, Wright clarified that the main themes in the writings of the Black writers are about improving black's conditions in America. The writers had made a lot of efforts in defense of the humanity of the black race:

The Negro writer who seeks to function within his race as a purposeful agent has a serious responsibility. In order to do justice to his subject matter, in order to depict Negro life in all its manifold and intricate relationships, a deep, informed, and complex consciousness is necessary; a consciousness which draws for its strength upon the fluid lore of a great people, and molds this lore with the concepts that move and direct the forces of history today.... (Mitchell A. , 1994: 102)

Therefore, in Wright's mind to create a person like Bigger who represents him and young blacks to free themselves of the fear and restraints forced on them by whites. Although Bigger knows that his fate is imprisonment, he prefers imprisonment to live miserably.

In prison when Max was visiting Bigger, he asked Bigger to tell him the truth Why he killed Mary. Bigger told him that he did not deliberately kill her, but he did not regret to kill her because of his hatred and animosity to the white people as white people are the cause of black's suffering. Wright used Bigger's dream to lead the plane as a symbol of freedom as he watched the plane with his friend Cuz and saying that only the whites can ride the plane. Wright here uses the plane as a symbol of blacks' freedom and that the fulfillment of their dreams is far away because they just see the plane in the sky. Bigger's character represents a young black man who has big dreams. Bigger advised his friend not to dream a lot of the future because he has not had the opportunity to do that, and the future is only for white people. Wright refers in his novel to the dreams of blacks and how they

were deprived as it is clear when Bigger declared to Max, a communist lawyer, which hates white people because they have prevented him from living in a good life and did not allow him to get registered in an aviation school because of racism. It is noted that racial discrimination is increasing with the development of events in the story:

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 supposed 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 coloured boys out. (Wright, 2016: 382-383)

As the birds and plane symbolize Bigger's dreams and aspirations, he is in an atmosphere full of poverty and racism. So, He has no power to make his dreams real. Wright makes poverty and racism reasons to make Bigger live in a tragic life. In 1943, Abraham Maslow, a psychologist, developed his theory of basic human needs. In his theory, he proposed to establish the relationship between nature and human beings and that they were not separated but need each other. The white society deprived Bigger of those needs.

Although Max failed to save Bigger from execution because it was too late, he still wants to clarify Bigger's motivation that led him to kill Mary to the courtroom. Buckley wants to hurry up the execution of Baker because he is a candidate in the election and wants to get the power of the whites. But in return, Max wants to explain the reasons that led Bigger to kill Mary. Wright tries to explain to the readers that Bigger is uneducated and he cannot pass his ideas to the judges in a suitable way. But when he was talking to Max, he felt free from the tensions in his life. Bigger did not see the white as a fiction force such as the mountain or supernatural power, but individuals just like them and get rid of his fear. Finally, he realized that hatred and anger blinded his eyes when the white ignored the existence of blacks. Through Max's character, Wright sends a message to white people as Bigger was representing millions of black people and should stop their violent works toward blacks which could lead to another civil war as he said "Listen you white folks," he

seems to be saying over and over. “I want to tell you about all the Negroes in America. I want to tell you how they live and how they feel. I want you to change your minds about them before it is too late to prevent a worse disaster than any we have known” (1966: 382).

In conclusion, the main theme of the novel *Native Son* was the impact of discrimination on the psychological state of blacks. Wright's novel represented a black family life confined to an apartment feeling of fear and anger toward the white. Discrimination does not separate them but exposed them to endless suffering from a popular culture that depicts whites as developed and blacks either subjugated or savage. Wright created a person who was affected by discrimination so he became a criminal where he believed that he had the ability to assert himself against whites. Wright does not display his hero to admire him, but as a frightening figure created by discrimination.

4.2. Ellison's *Invisible Man*

Ralph Ellison is one of the most prominent African-American writers. His novel *Invisible Man* had a strong influence on American literature in 1952. It became popular quickly and is still considered a masterpiece of literature in the twentieth century and till nowadays. Ellison discusses the issue of individuality, personality and many meanings about the existence in nature and the role of man in the universe. This novel succeeded in achieving racial equality. It criticized the philosophy of blacks and whites. The novel included topics related to the problems of black conflicts with whites such as poverty due to working in difficult conditions. Also, Whites stands against black education and do not want them to become educated. So, the protagonist was dismissed from his school and deprived of another school to study. All the previous reasons excluded Blacks from gaining their rights (Editors B., 2019).

In 1936, Ellison moved from Tuskegee to New York City and settled in Harlem, which is considered a city of the renaissance of writers and poets. In Harlem, Ellison met a prominent writer Richard Wright, became close to him and admired his publications. Despite the friendship between both writers, there was a big difference between them in expressing the racism and discrimination that faced the blacks. The main features of Ellison's black protagonists are that he is educated, hard-working and having the fluent

capability. While Wright depicted his black protagonist as uncultured, angry, poor and uneducated. In most of Wright's works, the protagonist tried to kill people. But the main common thing between both writers is the style of protest to express discrimination in America. (Humann, 2017: 108).

Ellison presented the hero of his novel without any name, in other words, a nameless hero to explain that the blacks have no identity and existence in America. So, his hero migrates from the south towards the north to get rid of discrimination and prove his existence in American society. This was the dream of all blacks. In Harlem, he was disappointed as he was not able to achieve his dreams which means that the discrimination exists in the north as well. Ellison highlighted the darkness and struggle that faced the blacks, especially the educated ones whether in the south or in the north. The story of the Invisible Man has spread in most of the world because it discussed important social and literary topics such as poverty, ignorance, war, racism, and discrimination. These topics are not related to blacks only but to every race trying to get their rights. The writer used many elements to clarify his ideas to the readers, the purpose of using the messages is to express the relationships among people. Also, he refers to the Blues which is known among slaves in the period of slavery when they were working on farms to express their feelings and suffering (Mahoney, 2015: 1-3).

It is known that Ralph Ellison studied jazz music, which refers to the history of African-American culture. So, Ellison puts several jazz pieces in his novel that expresses the pain and deprivation. Ellison has maintained his character as a jazz musician and as a professional writer of writing novels to stand against racism and discrimination. Ellison says that sad music is the fuel of writing and a source of inspiration:

The blues is an impulse to keep the painful details and episodes of a brutal experience alive in one's aching consciousness; to finger its jugged grain, and to transcend it, not by the consolation of philosophy but by squeezing from it a near-tragic, near-comic lyricism. As a form, the blues is an autobiographical chronicle of personal catastrophe expressed lyrically. (Fiction, 2011: 93)

Ellison believed in the transcendentalism and philosophy of Ralph Waldo Emerson (1803-1882). A philosophical movement that emerged in 1836. Which is a collection of new ideas that have been applied in religion, literature, philosophy, and culture in general.

This movement appeared in the New England area of the United States during the mid-nineteenth century. Also, Transcendentalism is considered a national movement that emerged after America's independence from Britain. Sometimes it is called American Transcendentalism to distinguish it from the uses of the word Transcendental. Transcendentalism started in the United States as a protest against the general state of American culture and society. Specifically, the intellectual state of Harvard University and the Creed in the Unitarian Church have been taught in Harvard Divinity School. From beliefs of this philosophy that the ideal spiritual state transcends the physical and empiricism and this is achieved through the intuition of the individual only, not through the doctrines of the religions. The most prominent figures who supported this philosophy are Ralph Waldo Emerson, Henry David Thoreau, and William Ellery Channing. Transcendentalism to some characters was an individual project that may have been hard to get, while for some it was a way of social or socialist changes. Transcendentalism believed that everyone has a special relationship with the universe and the self. They believed that each person carries the universe within himself. They believed that everyone has a universal spirit that is referred to as a name; The Eternal One. Ralph Emerson explained the idea of the universal spirit by saying “within man is the soul of the whole; the wise silence; the universal beauty; to which every part and particle is equally related; the eternal ONE” (Emerson, 2010: 56). Emerson says that the whole world, with its knowledge and masterpieces, lives within us. It is the duty of the writer to see the world clearly and call people to live. Literature was a theater for liberating people to help them see what they see like nature, spirituality, self-identity and social injustice. Transcendentalists have been criticizing slavery and call for gender equality.

Ralph Ellison became more famous after publishing his novel *Invisible Man*. He remained on the bestseller list for sixteen weeks and won the National Book award of fiction and millions of copies were edited. The novel is considered as the pioneering hope for black people who suffer from discrimination and being dealt with as second-class citizens. Ellison's masterpiece novel *Invisible Man* becomes more popular and universal when it was translated into fourteen languages throughout the world. The *Invisible Man* had a great influence on writers and thinkers through future generations. (Nelson, 1999: 145).

4.2.1. Discrimination in Ralph Ellison's *Invisible Man*

Discrimination is a debatable issue, covering most fields of studies. A lot of researches has been done about this crucial subject that affects the sense of humanity. Different topics have been adapted to realize the impact of this phenomenon on the lives of minorities and their miserable experiences. This study was related to a certain group of African-American minorities. Discrimination was the main issue in the United States which was largely prevalent in the middle of the twentieth century with continued migration from the south to the north. African-Americans were the most miserable people who suffered a lot of slavery. So, many blacks adopted the literary way where they used literature as a weapon to struggle against discrimination. As a result, several movements emerged, including the Negro Movement to eliminate discrimination and unfair treatment in American society. Ralph Ellison wrote *Invisible Man* at a time when America was suffering from the Jim Crow laws and racial discrimination. The *Invisible Man* is a fictional novel that represents African-American literature, therefore; some scholars called it the protest novel. The novel is a protest against racism and the suffering that faced the blacks. It tackles the oppression of coloured people and at the same time, it opposes the white society. Thus, *Invisible Man* is considered an educational novel or existence novel that includes individuality, identity and self-discovery “The novel can be studied as an existential one for it deals directly with questions of individual existence, identity, formation, and the meaning of life for a black man confronted with racism and cultural stereotypes” (Blount, 1989: 240-242).

Invisible Man represents the narrator's voice which is the main character of the novel. The name of the main character is not mentioned because the writer deliberately uses this technique. Through all the novel, the protagonist stays nameless. He is making a journey to self-discovery and self-acceptance among the white community. Many attitudes are related to his culture, place and social identity in the society. These attitudes are of a person who sees himself as a pariah in the society which he lives in. Ellison discusses clearly the visibility and invisibility according to people's desire to see or not to see someone or something. So, the writer portrays his protagonist as a young black person living in a white-controlled society which refuses to regard him as a person regardless of

his willingness to live. That vision makes him invisible by society. So, he is trying the best to draw the community's attention to him, the writer said this as:

I am an *Invisible Man*. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids -- and I might even be said to possess a mind. I am invisible; understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination -- indeed, everything and anything except me. (Ellison, *Invisible Man*, 1995: 3)

Ellison describes the narrator and all blacks to the society in a way that shows the struggle against the white who holds the authority of the country. The discrimination appears when the writer points to the incident that happened between the narrator and the tall blond man. One day, the narrator was walking along the street in the darkness of the night and suddenly hit a tall blond man by mistake. The tall blond man started saying many bad words against the narrator that insulted him and hurt his feelings. Although the narrator immediately apologized, the tall blond man continued to insult the narrator and fight with him. The narrator began beating the tall blond man so well that he fell on the ground and he was bleeding. But he continued to attack the narrator and say insulting words not only to the narrator but to black people in general. After hearing the insulting words, the narrator became very angry and he brought out his knife. So, he went towards the tall blond man to shut him up, but he remembered that he was invisible. When a person is rejected in the community it is normal for him to become unseen by society and nobody can see his works. It is known about the media in the United States that it always supports whites and this is clear when they describe the incident the next day:

I began to laugh at this crazy discovery. Would he have awakened at the point of death? Would Death himself have freed him for a wakeful living? But I didn't linger. I ran away into the dark, laughing so hard I feared I might rupture myself. The next day I saw his picture in the Daily News, beneath a caption stating that he had been "mugged." Poor fool, poor blind fool, I thought with sincere compassion, mugged by an *Invisible Man*! (1995: 5)

Ellison wants to make it clear for the readers that the media always serves discrimination as it defends the tall blond man and accuses the narrator of being “attacker” as a “mugged”. This shows the blindness of the media which persistently serves discrimination, putting blacks in chains and portraying the act of the black person as a “mugged” which means a thief. The media defends the man and accused the narrator due to racial discrimination.

Discrimination appears again in the prologue through the struggle against the Company of Monopolated Light and Power. Ellison portrays the location of the narrator which is the basement of a very big building full of lights and power for whites only. The narrator was living in the basement without any living commitment procedure; such as the house’s rent, taxes, and electricity bills. This shows that he was paying rent to the white people, but in reverse, they isolated him, as the media described him as a thief and also blame him while he didn't do any mistake. Ellison wants to pass a message to the readers that whites consider the black invisible. This is clear in the narrator living place, the basement which refers to the superiority of white and inferiority to the blacks. This also indicates the invisibility of blacks when he says:

I say all this to assure you that it is incorrect to assume that, because I’m invisible and live in a hole, I am dead. I am neither dead nor in a state of suspended animation. Call me Jack-the-Bear, for I am in a state of hibernation. My hole is warm and full of light. Yes, full of light. I doubt if there is a brighter spot in all New York than this hole of mine, and I do not exclude Broadway. Or the Empire State Building on a photographer's dream night. But that is taking advantage of you.
(1995: 6)

Ellison here criticizes this place when he says that it is full of light and sun just like Broadway and the Empire State Building. Also, he refers to the bad living conditions of his race. The first message the writer wants to convey is that the white should acknowledge the black’s existence. The second message is that these lights must be used by whites to see the blacks as visible and give them their rights. The narrator describes his residence ironically when he calls it a "hole" and says it has no matches. He refers to his attraction to that hole and feeling comfortable in it. He is asking the readers not to fall in it as it is cold and warm like a grave. He keeps reminding the readers of his circumstances that he is an *Invisible Man*, and points out that his hole is a warm hole for winter and it is the starting

point to prepare for the rising of spring. He compares his situation to Jack-the-bear in being hibernated that will soon wake up and demand his rights.

Ellison in the prologue refers to the emotional and moral ambiguity. The narrator came to know a black slave woman. This woman brought children from her master but had contradictory feeling towards him. She loves him as a father of her children but hates him for enslaving them. The example of the woman shows ambiguity as for betrayal. The situation of the black woman can't be understood whether she betrayed the husband by poisoning him or saved him from a bad situation with her children when they grow up. The other question is whether the woman betrayed their sons by depriving them of the right to revenge or preventing them from becoming murders. Both situation of the narrator with the tall blond man and the black woman with her master are the same. Both refer to moral responsibility in a society full of discrimination:

Take the man whom I almost killed: Who was responsible for that near murder -I? I don't think so, and I refuse it. I won't buy it. You can't give it to me. He bumped me, he insulted me. Shouldn't he, for his own personal safety, have recognized my hysteria, my "danger potential"? He, let us say, was lost in a dream world. But didn't he control that dream world-which, alas, is only too real! -and didn't he rule me out of it? (1995: 14)

Through these two attitudes, Ellison compares between the incident of the narrator with a tall blond man and the incident of the black slave's woman. He started to ask if it is reasonable that a woman who loved someone and who treated her like any things of his property, did not have any affection towards her. On the same level, the narrator wonders about responsibility towards the society that denies feeling his existence. Through this comparison, it seems that neglecting the black woman and discriminating the narrator are on the same level concerning invisibility.

The writer refers through his novel to jazz music. This kind of music represents the history of black Americans culture. Louis Daniel Armstrong, an American black trumpeter, is considered the best jazz musician in the early 20th century. Jazz music is mentioned by the writer, as a metaphor that refers to the black struggle for white recognition of the existence of blacks in American society. Also, to highlight the narrator's trip to his identity. Jazz music has been developed mainly among African American musicians. It depends on

the individual talent and this is what Armstrong did to emphasize the black struggle for identity. So, Ellison depicts the narrator when he listens to the song “What did I do to be so black and blue?” (1995: 52). Here, he exactly linked this path with the topic of *invisible man*. It represents one of the first jazz music attempts to make an open comment on discrimination. Fats Waller wrote this song initially in the form of comic music and was sung by a black American woman that was weeping and feels sorry to lose her white skin lover’s interest in her. While the song is made for amusement, but it has an important role in this novel as it opens the way to make a free commentary on the subject of discrimination. Ellison wants to show the cruelty and violence the blacks faced by the white’s authority (Harper, 2015: 84). The song emphasizes the conflict between the inner feelings of the singer and the external identity which was laid by the white society, as in *Invisible Man*. The narrator enjoys hearing the Armstrong song because he feels white inside, but his problem is in his skin which tends to dark colour, as the song says “my only sin is in my skin” (Ellison, 1995: 65). Ellison emphasizes the racism of whites towards blacks and the struggle of blacks for individuality.

Battle Royal is a short story published in October 1947 by the prominent novelist Ralph Ellison. It was then rewritten as the first chapter of the novel *Invisible Man* in 1952. The purpose of this novel is to show the discrimination which was imposed on blacks, not because they are different in their nature, but because whites refuse to see blacks as human beings. The novel of the *Invisible Man* reveals the spirit of humor, irony, satire, and manipulation of words. Ellison refers in the prologue to the power station, free current, and the master meter, all are related to the basic subjects of power, freedom, and race. As a result, the story of *Battle Royal* was well welcomed by publication (Early, 2010: 38).

Ellison used symbols in his literary works in several ways to explain to his readers the story of African Americans' struggle for equality in society. He has put several symbols in the short story *Battle Royal* and his famous novel *Invisible Man* to announce the idea of discrimination and to convey the goals of his message. For example, the short story *Battle Royale* started with describing the black society that was exposed clearly to ethnicity and discrimination. *Battle Royal* is a sequence of a boxing match between black’s youth and managed by white discriminators. In the *Battle Royal*, he got a scholarship of the Board and Education awards which enable him to complete his education in the state college for

Negroes. The battle between black's youth symbolizes the efforts of black Americans to overcome discrimination and the fear that extends from slavery to apartheid and discrimination (Washington, 2009: 98).

Ellison in the prologue of *Battle Royal* started with the recollection of past memories linking the narrator to the south where he talks about the death of his grandfather, and his advice that does not leave his mind. He always remembered his grandfather's words when he advised him to fight for black people and to eliminate discrimination. The speech is important as for W. E. B. du Bois's concept; *The Soul of Black Folk*, that means double consciousness. This concept describes the individual sense; the identity which is divided into two parts, making it difficult or impossible to obtain a single unified identity. This double consciousness has existed in America since American blacks lived in a society full of oppression and discrimination. It has become difficult for them to unite their black identity with their American identity (Ernest Allen, 2002: 217). This means that a person has a special sense of the identity, but must act according to the expectations of the white because the authority is in their hands. The grandfather of the narrator encourages his grandson to pacify the white people and act according to their desires. Both the narrator and his grandfather know that this is bad and corrupt behavior but is a trick to get their goals:

Son, after I am gone, I want you to keep up the good fight. I never told you, but our life is a war and I have been a traitor all my born days, a spy in the enemy's country ever since I give up my gun back in the reconstruction. Live with your head in the lion's mouth. I want you to overcome'em with yeses, undermine'em with grins, agree'em to death and destruction. Let'em swoller you till they vomit or bust wide open. Learn it to the young'uns. (Ellison, 1995: 16)

The most important points in *Battle Royal* is when the narrator remembers his speech in the class during his graduation. His speech argued that humility was the secret of success. The narrator declared that in order to get African Americans progressed, we have to be submissive and modest. The purpose of this proposal by the narrator is to get the love of the white and to spread peace between both classes black and white. His speech is welcomed by the whites to the point that they invited him to the Banquet hall to give his speech to the white leaders. Ellison points this out as:

We of the younger generation extol the wisdom of that great leader and educator," I shouted, "who first spoke these flaming words of wisdom: 'A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen a signal: "Water, water; we die of thirst!" The answer from the friendly vessel came back: "Cast down your bucket where you are." The captain of the distressed vessel, at last, heeding the injunction, cast down his bucket, and it came up full of fresh sparkling water from the mouth of the Amazon River. (1995: 29-30)

Blindness is defined as a lack of visual perception and also can be defined as an inability to see things as they are. This means the person sees but is unable to see the true meaning of the things occurring in front of his eyes. Black communities often are not seen by the whites and are not be treated as citizens of the United States. Ellison refers to blindness in several themes through *Battle Royal* which depicts the subject of sight versus blindness. The whites asked the narrator and his young black friends to participate in the boxing match which is led and run by the white citizens. The boxing match ring is pointed as another way of the amusing way for the whites and as an insulting way for the blacks. A group of blindfolded of black educated youth fight one another so as to amuse and entertain the whites and gain the white trust for the purpose of getting a college scholarship. So, the narrator declares that he was blindfolded, unable to control his movements and cannot control himself:

blindfolded, I could no longer control my emotions. I had no dignity. I stumble about like a baby or a drunken man. The smoke had become thicker and with each new blow, it seemed to sear and further restrict my lungs. My saliva becomes like hot bitter glue. A glove connected with my head, filling my mouth with warm blood. It was everywhere. I could not tell if the moisture I felt upon my body was sweat or blood. (Tyson, 2013: 265)

Ellison used blindness in his novel as most black writers use in their literary works to divide blacks and whites and to show discrimination. The whites forced the narrator and his young black friends to wear a blindfold in *Battle Royal* which is a symbol of their powerlessness and naivety to find out discrimination and to get their rights from the whites' hands. The writer portrays to the readers that young black learners are an amusement tool to satisfy

the wishes of whites. Also, youth blacks were asked to walk on the electric carpet and have to look at a naked white dancer in order to get coins. The purpose of this tactic is to raise the instincts of black youth towards white women and they cannot get close to them according to Jim Crow laws. This law is prohibiting the marriage between whites and blacks. This action is another tactic the Southern whites used to torture the blacks. Through this tactic, Ellison refers to the days of slavery and the torture of blacks by whites. Walking on the electric carpet is a physical torture for the black youth's people. The emotional and psychological torture they get is through these naked white blond women. Ellison points out another kind of discrimination to deceive youth blacks after walking on the electric carpet. This means that the black's rights in a closed loop which cannot be exceeded as it is in *Battle Royal*.

Through the novel *Invisible Man*, written by Ralph Ellison, the reader can see the narrator's journey in the college. Ellison has used metaphor and vivid details in *Battle Royal*. Once again he conveys his message of how invisibility is a major part of his life. So, the invisible means blindness. Ellison shows how his nameless hero was surrounded by the white community, where he was always looking for a way to find a specific identity and overcome the power of the whites by breaking those restrictions that besiege him. The narrator reveals how he was surrounded by society and the only way he can become free is by revealing himself as an *Invisible Man*. Through his novel *Invisible Man*, Ellison linked between past and present as he linked between *Battle Royal* and *Invisible Man*. The narrator refers to himself as Joe Louis in *Battle Royal* and Booker T. Washington in *Invisible Man*. Also, he Shows how the narrator learned from his experiences in the past. Ellison proves to the readers that discrimination and white authority still exist. The white audience forced the narrator to deliver words consist of three or more syllables during his speech according to white's wishes. This means that there is discrimination in every detail in blacks' lives:

(What powers of endurance I had during those days! What enthusiasm! What a belief in the rightness of things!) I spoke even louder in spite of the pain. But still, they talked and still, they laughed, as though deaf with cotton in dirty ears. So I spoke with greater emotional emphasis. I closed my ears and swallowed blood until I was nauseated. The speech seemed a hundred times as long as before, but I could

not leave out a single word. All had to be said, each memorized nuance considered, rendered. Nor was that all. Whenever I uttered a word of three or more syllables a group of voices would yell for me to repeat it. I used the phrase "social responsibility" and they yelled:

"What's that word you say, boy?"

"Social responsibility," I said.

"What?"

"Social . . ."

"Louder."

". . . responsibility."

"More!"

"Respon --"

"Repeat!"

"-- sibility". (Ellison, 1995: 30-31)

Ralph Ellison through his novel *Invisible Man*, combines between both terms "social responsibility" and "social equality". He retrieved the idea of Booker T. Washington, who believed that black Americans could make progress through hard work and diligence in areas that they are allowed to and satisfy white's wishes. On the other hand, W. E. B. du Bois' ideas confirm just the opposite, in order to defeat racism and discrimination, that black Americans are supposed to use their political power. These two competing concepts accompany the narrator throughout the first half of the novel. In fact, the white class always prefers the ideas of Booker T. Washington to the ideas of W. E. B. du Bois. Ellison in the prologue of his novel illustrates the word "social" when the narrator pronounces this word in two different terms. At the beginning of his speech, the narrator repeats the phrase "Social Responsibility" many times. The white audience welcomed this phrase very much and the white leader asked him to repeat it more than once. The phrase "social responsibility" is dedicated to African Americans who were living in the South. Their responsibilities were to satisfy the desires of the whites. The narrator intentionally uttered the second phrase "Social Equality", which made the white audience angry and did not welcome it. Ellison refers to "social equality" in order to show the meaning of it. The first meaning is a metaphoric one which refers to the equality between the two classes, white

and black. The second one is to show the level of the participants in the boxing match who were educated as they were all high school students. After the phrase “social equality” were uttered by the narrator, the white audience became very angry. Then the white leader asked the narrator an explanation of why he uttered this phrase, whether it was by mistake or by intention. So, the narrator started to give an explanation about his mistake and says:

The room filled with the uproar of laughter until, no doubt, distracted by having to gulp down my blood, I made a mistake and yelled a phrase I had often seen denounced in newspaper editorials, heard debated in private.

"Social . . ."

"What?" they yelled.

". . . equality --"

The laughter hung smoke like in the sudden stillness. I opened my eyes, puzzled. Sounds of displeasure filled the room. The M.C. rushed forward. They shouted hostile phrases at me. But I did not understand.

A small dry mustached man in the front row blared out, "Say that slowly, son!"

"What sir?"

"What you just said!"

"Social responsibility, sir," I said.

"You weren't being smart, were you, boy?" he said, not unkindly.

"No, sir!"

"You sure that about 'equality' was a mistake?"

"Oh, yes, sir," I said. "I was swallowing blood."

"Well, you had better speak more slowly so we can understand. We mean to do right by you, but you've got to know your place at all times. All right, now, go on with your speech." (1995: 31).

The narrator's ideas began to vanish when he pronounced the phrase “social equality” by mistake. He seemed to get away from the ideas of Booker T. Washington. But, social equality can only be achieved in the implementation of social responsibilities. Later, the narrator discovered that the gold coins on the electric carpet are not gold, but fake brass. Ellison wants to draw readers' attention to the narrator's future and to predict his fate with white people.

The narrator moved to a new stage after receiving a scholarship and is admitted to the University of Negroes. The president of this university is Dr. Bledsoe who is a black man under the white's authority. The narrator worked as a guide on the campus to earn some money to pay for his study. In the anniversary of the University, Dr. Norton who is one of the white donors visited the University. Dr. Bledsoe asked the narrator to drive Dr. Norton to see the campus. The narrator became very obedient to get the satisfaction of whites and started to apply the idea of Booker T. Washington to help people of his class and save them from suffering. Dr. Norton talked about his daughter's death while walking on the campus. Also, the narrator spoke to Dr. Norton about the suffering of blacks of the South. Ellison wants to attract the white's attention to the social differences between whites and blacks through the narrator and Norton. While heading for a poor area full of cabins of blacks. Then the narrator told Dr. Norton about the story of a poor black man lives in an old cabin named Jim Trueblood who committed a sin when raped his daughter and has a child. The narrator and Dr. Norton were sitting with the poor man and he started to talk about his sin. The man said that he did not intend to rape his daughter. He did that because they were sleeping in the same bed. He could not by another bed because of poverty. So, he did that as he was dreaming of his old lover. This incident made white people help black people which indicates that the whites encourage blacks to do wrong things. Ellison here clarifies that the whites want to support black's wrongdoings as Trueblood's sin. In the same time, they do not support black's progressing as helping the narrator to carry on his study and put hard conditions upon him. Norton, after lensing to Trueblood, paid him 100 dollars. This means that he also supports this sin just like other whites. Then and immediately he falls unconscious because of a hard attack. The narrator took him to the nearest point, a bar named Golden Day which belongs to the black people. In this bar, a black veteran worrier who was a doctor treated him. Ellison points to several themes during Dr. Norton tour in the campus. The first thing is the financial differences between whites and blacks. Then, the lack of money leads to social problems. Also, he refers to the sexual experience as metaphorical as the blacks were unaware of the fact that they were in a dream and there was nothing real. This is just like the narrator's life:

I runs and runs till I should be tired but ain't tired but feelin' more rested as I runs,
and runnin' so good it's like flyin' and sailin' and floatin' right up over the town.

Only I'm still in the tunnel. Then way up ahead I sees a bright light like a jack-o-lantern over a graveyard. It gits brighter and brighter and I know I got to catch up with it or else. Then all at once I was right up with it and it burst like a great big electric light in my eyes ... (1995: 59).

Ellison describes the suffering of blacks of discrimination in various aspects in America through the narrator's experience, including the narrator's growth. He illustrates many of the difficulties faced by blacks who cannot protect their rights and must be modest for whites. The writer portrays discrimination clearly in the second chapter when he talks about the founder of Black School in Tuskegee, who is Booker T. Washington. Ellison refers to the statue of Washington and says it is not an individual realism, but represents a symbol of the founder of the university, in other words, a father symbol. Ellison said it is not important as no one knows his name. As we know, the school which is now called Tuskegee University was established by Washington. The founder's name is lost and the narrator is invisible to the white people because of the skin colour as Ellison demands. Because of discrimination, the narrator and the university's founder lost themselves and seemed to disappear step by step until they became invisible. Dr. Norton is not considered as a simple human but as a god by the narrator in the novel. The black veteran-doctor in Golden Day tells the narrator not to trust the white like Dr. Norton as he says "you both fail to understand what is happening to you. You cannot see or hear or smell the truth of what you see -- and you, looking for destiny! It's classic! And the boy, this automaton, he was made of the very mud of the region and he sees far less than you" (1995: 95). Ellison points out to the blindness. Both the narrator and Dr. Norton have become blind because of personal interest and do not want to know anything about the suffering of blacks. The narrator became blind for his personal interest in order to complete his study and gets progressed in society. So, he became at the service of the whites and the implementation of their wishes according to his grandfather's advice and Washington's ideas. Also, Dr. Norton is blind because of the dominance of the white and he is the pride in himself that he provides assistance to the coloured people. In the end, Ellison defines veteran as the most honest character appears in the novel who tells the truth. Although he is thought to be a psychopath, he has the most insightful commentary about discrimination

The narrator gets Dr. Norton back to the university administration after he regained his consciousness. He told the president of the university, Dr. Bledsoe, what happened with them while walking around the campus. He, also told him that they had visited the poor neighborhood where black slaves lived and heard Jim Trueblood's story. Dr. Bledsoe lost his temper and puts the responsibility on the shoulders of the narrator of what happened with Dr. Norton. Dr. Bledsoe began asking questions and the narrator responds:

I followed him, trying to explain. "He's all over it now, sir, and we were too far way for me to phone . . ."

"Why did you take him so far?" he said, moving with great bustling energy.

"But I drove him where he wanted to go, sir."

"Where was that?"

"Back of the slave-quarter section," I said with dread.

"The quarters! Boy, are you a fool? Didn't you know better than to take a trustee out there?" (1995: 102).

Despite that Dr. Norton asked Dr. Bledsoe to forgive the narrator, but he insisted on his attitude in blaming the narrator for his mistake. The narrator threatened Dr. Bledsoe that he would tell Dr. Norton if he punishes him because he had given a word to Dr. Norton. Then, Dr. Bledsoe informs the narrator that he is not going to let him affects his office. for mutual interest, Dr. Norton asked the narrator to go to New York with some recommendation by him in order to find a job in summer and then come back for the new season. He offers that in order to find jobs easily, he will give him seven sealed letters of recommendation to take to the white trustees in which he praises the behavior and the work of the narrator. Ellison sheds light through Dr. Bledsoe on the discrimination between the black themselves as he says:

If they want to tell the world a lie, they can tell it so well that it becomes the truth; and if I tell them that you're lying, they'll tell the world even if you prove you're telling the truth. Because it's the kind of lie they want to hear . . ." I heard the high thin laugh again. "You're nobody, son. You don't exist -- can't you see that? The white folk tell everybody what to think -- except men like me. I tell them; that's my life, telling white folk how to think about the things I know about. Shocks you, doesn't it? Well, that's the way it is. It's a nasty deal and I don't always like it myself.

But you listen to me: I didn't make it, and I know that I can't change it. But I've made my place in it and I'll have every Negro in the country hanging on tree limbs by morning if it means staying where I am. (1995: 143).

Ellison points to two types of discrimination in the United States. The first one is discrimination between whites and blacks. The Second one is discrimination between blacks themselves which was created by whites to weaken the power of blacks against them. So, the writer through the character Dr. Bledsoe highlights the discrimination among the blacks themselves. Thus, Ellison depicts Dr. Bledsoe to represent all black people who blindly follow the power of the whites. He refers to the ideology of Booker T. Washington, who believed that the advancement of blacks was not a matter of political power but to obey and fulfill white's desires. This philosophy has influenced most of the white and black people. It expanded greatly during that period when he was writing his novel, *Invisible Man*. So, Ellison used some characters such as Dr. Bledsoe and Dr. Norton to show his disagreement with the ideas of this backward philosophy and he said "In order to deal with this problem [of emancipated blacks] the Norton": built Booker T. Washington into a national spokesman of Negroes with Tuskegee Institute as his seat of power" (O'Meally, 2013: 23). Dr. Bledsoe does his best for his personal interest and works in whites' administration namely the university. Ellison explains to the readers that Dr. Bledsoe represents black people who have two faces. So, the first face is his only coloured face, the other one is wearing a mask to serve the white people and fulfill their demands. Dr. Bledsoe considers himself an idealist and applies the ideology of Booker T. Washington to serve and advance black society. In fact, he uses Washington's ideology for his personal advantage. Ellison believes it is important to remember that Washington's ideas are not the only philosophy or ideology that diminishes their capabilities. In fact, the novel as a whole mocks the various public ideologies of the people which show how they limit the identity of the protagonist. Thus, Ellison criticized this philosophy through the character veteran and defined Washington's philosophy as another form of discrimination and enslavement.

Ellison refers to the narrator's grandfather advises, who was advising his family to use a mask to protect themselves from the dangers of whites and discrimination. The writer clearly shows that African-Americans are not able to get their rights if they consistently insist on following this philosophy which says that every black person should have two

different directions like Dr. Bledsoe. Moreover, this ideology is described as a self-destructive power used by blacks to fulfill their personal interests. For this reason, Ellison uses the style of questioning and finding solutions to these ideologies because it is an obstacle surrounded the rights of blacks. Reverend Homer A. Barbee, a religious man from Chicago who visited Tuskegee University and delivered a speech. The narrator was afraid and confused because he threatened Dr. Bledsoe and also he does not know at the beginning of the speech that Barbee was physically blind. Barbee regarded the founder of the university as god and black people should follow his ideology just like religion, that is, to believe in his ideas and beliefs. Barbee reveals the real meaning of the ideology of Washington as they need to follow his beliefs blindly instead of manipulating his skills such as Dr. Bledsoe. He said “Oh, yes, my friends. I’m sure you’ve heard it time and time again; of this godly man's labors, his great humility and his undimming vision (...) You must see this slave, this black Aristotle, moving slowly, with sweet patience, with a patience not of mere man, but of God-inspired faith—see him moving slowly as he surmounts each and every opposition” (Ellison, 1995: 120). Ellison compares ironically the founder's philosophy with the character Barbee which are so pure. because Barbee was blind and cannot see the reality of Dr. Bledsoe and how he manipulates the principles of the founder's philosophy.

The narrator's dream was to complete his university studies through the scholarship that he received from the competition. But, his dreams are deteriorating step by step, especially when he was dismissed from the university by Dr. Bledsoe. The writer wants from his protagonist to head toward the north and discover a new life in New York and hoped that there would be no discrimination as in the South. There, a new stage of his life started. On his way to New York, the narrator meets veteran and he told him that Dr. Bledsoe took him to the psychiatric hospital. The narrator got astonished at what he heard. The veteran told him to see under the surface of things and not outward. When the narrator arrived in New York, he started to describe the life there and points out that the life of Harlem city that received many African-Americans in the days of slavery is ordinary. The narrator shows his admiration for the new place by a nice description of that place he moved to. He heard a lot about it in the past but now he sees it and says “Sure I had heard of it, but this was real. My courage returned. This really was Harlem, and now all the stories

which I had heard of the city-within-a-city leaped alive in my mind” (1995: 159). Ellison wants to show the readers the differences between the South and the North through the narrator’s description of the region when he says that life is normal and there is no discrimination. He started to describe its streets and the black labors busy in their works. Some black women worked in the public office like white women. Through the narrator's shift to a new area, Ellison gives him new hopes to continue his life without any discrimination obstacles as he describes:

I had never seen so many black people against a background of brick buildings, neon signs, plate glass, and roaring traffic -- not even on trips, I had made with the debating team to New Orleans, Dallas or Birmingham. They were everywhere. So many, and moving along with so much tension and noise that I wasn't sure whether they were about to celebrate a holiday or join in a street fight. There were even black girls behind the counters of the Five and Ten as I passed. Then at the street intersection I had the shock of seeing a black policeman directing traffic -- and there were white drivers in the traffic who obeyed his signals as though it was the most natural thing in the world. (1995: 159)

Within days of the narrator's arrival in New York, he began to pass most of the letters of recommendation. But, all his attempts failed and he did not get any job. The narrator devised a plan to write a letter to Mr. Emerson to set a date for his interview as he had a message from Dr. Bledsoe. The narrator's Conditions started to deteriorate because of lack of money. The next day the narrator went to meet Emerson and was greeted by the young Emerson's son and gave him the recommendation message. Emerson's son got amazed by the contents of the letter and told the narrator that Dr. Bledsoe has warned Emerson from the narrator and told him that he had dismissed him from the university after Dr. Norton’s tour in poor black’s area. Emerson's son sympathizes him and gives him a job. Ellison once again refers to betrayal and discrimination among the blacks themselves. The first time when Dr. Bledsoe dismissed the narrator from the university, and the second time when he wrote the recommendation messages. Ellison refers to Dr. Bledsoe to prove to the readers that blacks will not get their rights because of their betrayal to each other:

My dear Mr. Emerson:

The bearer of this letter is a former student of ours (I say former because he shall never, under any circumstances, be enrolled as a student here again) who has been expelled for a most serious defection from our strictest rules of deportment. Due, however, to circumstances the nature of which I shall explain to you in person on the occasion of the next meeting of the board, it is to the best interests of the college that this young man has no knowledge of the finality of his expulsion. For it is indeed his hope to return here to his classes in the fall. However, it is to the best interests of the great work which we are dedicated to performing, that he continue undisturbed in these vain hopes while remaining as far as possible from our midst. This case represents my dear Mr. Emerson, one of the rare, delicate instances in which one for whom we held great expectations has gone grievously astray, and who in his fall threatens to upset certain delicate relationships between certain interested individuals and the school. Thus, while the bearer is no longer a member of our scholastic family, it is highly important that his severance with the college be executed as painlessly as possible. I beg of you, sir, to help him continue in the direction of that promise which, like the horizon, recedes ever brightly and distantly beyond the hopeful traveler. Respectfully, I am your humble servant,

A. Herbert Bledsoe. (1995:190-191)

In the next day, the narrator went to Liberty Paints Plant. Through the paint factory, Ellison tries to clarify the idea of discrimination how it covers and destroys the identity of the black person. Liberty Paint is a metaphor representing a complex model of American society about racism and discrimination. Perhaps, it exactly represents American society. It is based on idealism in liberty and purity, but racism is prominent there. When the narrator enters the paint factory he sees a large electric announcement in the frontage entitled “Keep America Pure with Liberty Plant” (1995: 196). Ellison wants to show white supremacy over blacks in American society and regarded the Paint Liberty as a metaphor of racism and inequality in America. The authority of the factory and their electrical announcement emphasize the concept of whites and purity which means the moral superiority of the white and their dominance over the American society. The electric announcement contains a word for Liberty, which means that the ideas of the factory leaders reflect the ideas of American leaders. America is supposed to be established on liberty and equality, but in

fact, there is clear discrimination between blacks and whites. The narrator entered the factory to work and there he sees Mr. Kimbro, a black man whose work is mixing the colours. He filled a bucket with milky brown colour and added ten of the black chemical drops “Now measure ten drops into the paint (...) There, that’s it, not too goddam fast. Now. You want no more than ten, and no less” (1995: 200). Ralph Ellison here used symbolism to clarify white’s ideas when he refers to two purposes by adding these black drops. The first one is that the whites tried to cover the identity of blacks to become invisible. The second one is treating Negroes as a spot in the purity of American society:

I wondered if the same Liberty paint was used on the campus, or if this "Optic White" was something made exclusively for the government. Perhaps it was of better quality, a special mix. And in my mind I could see the brightly trimmed and freshly decorated campus buildings as they appeared on spring mornings -- after the fall painting and the light winter snows, with a cloud riding over and a darting bird above -- framed by the trees and encircling vines. The buildings had always seemed more impressive because they were the only buildings to receive regular paintings; usually, the nearby house and cabins were left untouched to become the dull grained gray of weathered wood. (1995: 201)

Many Americans still see the United States as white, in other words, is pure and free of impurities. So, the writer refers to the white buildings in the novel that reflect the view of people who say that America is founded and built by white people. This means that America is only for white people and there is no country in the name of black people. Another point is maybe people need to know gray colour from other colours like white and black. Kimbro pretended not to see gray colour. In fact, he was seeing it and at the same time, he denied it. Through this situation, Ellison points to the blindness when some black people became blind to see the truth or ignore the truth for their personal interests. Kimbro here makes himself blind to see all the colours but the white. He distinguished the white colour from all other colours as a symbol of discrimination. Kimbro is proud of the Liberty Paints as it makes the whitest paints. So, the narrator became confused when he asked Kimbro why he chose white among all other colours “Why the white rather than the others?” (1995: 217). Ellison points out that white people represent power and dominance

in American society, while other peoples are of less importance. This means there is a large gap between white and other colours:

- “Damn those laboratory blubberheads to hell! There’s got to be put in every single sonofabitching bucket. And that’s what you’re going to do, and it’s got to be put in so it can be trucked out of here ...”The idea is to open each bucket and put in ten drops of this stuff,” he said. “Then you stir it 'til it disappears. After it's mixed you take this brush and paint out a sample on one of these.” He produced a number of small rectangular boards and a small brush from his jacket pocket. You understand?”
- “Yes. Sir.” But when I looked into the white graduate I hesitated; the liquid inside was dead black. Was he trying to kid me?”
- “What's wrong?”
- “I don't know, sir . . . I mean. Well, I don't want to start by asking a lot of stupid questions, but do you know what's in this graduate?”
His eyes snapped. “You damn right I know,” he said.” You just do what you’re told!”

“I just wanted to make sure, sir,” I said. (1995: 199-200)

Ellison wants to send a message to the White American community that the pure white colour is a mixture of other colours and this was clear when he added the black drops to milky brown to produce pure white. This means that American society consists of white and black people. America has become as it is nowadays due to the efforts of black Americans who worked day and night on farms to increase America's economy.

Ellison used the idea of light and darkness in an interesting way through the nameless narrator, who lost his name because of the darkness imposed by the white community. The narrator embraces the light in order to show the identity that he is looking for throughout his life. When the writer said “I now can see the darkness of lightness. And I love light. Perhaps you’ll think it strange that an *Invisible Man* should need light, desire light, love light. But maybe it is exactly because I am invisible. Light confirms my reality, gives birth to my form” (1995: 6). The narrator learns how to embrace the light that represents the white community so that he can know his identity from the invisibility. Instead of overcoming the light, he started fading in the light to know his new identity from

invisibility. “without light, I am not invisible, but formless as well” (1995: 7). Although he found his identity by his own means, he is still led by the power of light. Ellison points to the light and darkness that he used in his novel as a struggling power between African Americans and the white community.

After a while, black chemical drops have become less, so Kimbro asked the narrator to go to the store to bring more. When going to the store, he made a mistake in choosing and taking white chemical drops instead of black chemical drops and added to the white-filled bucket. After mixing, it produced a gray, solid and not pure white. Kimbro has become so angry with the narrator and immediately asked him to bring the intensified remover for fear to lose his job and then he filled the bucket again. Ellison intends to add white chemical drops to white colour because he wants to prove that white people cannot do anything without black people’s power. As it is clear, Ellison during his novel pointing to black and white chemical drops. He refers to the beliefs of white and black people through these drops. White people believe they have authority and dominance in America and cover blacks people so they became invisible in the society as white colour covered ten black drops. Black people believe that they are the founders of America and this was clear when black chemical drops were added to the white colour, the product became pure white. But when white chemical drops were added to the white colour, the product was not pure white. Ellison refers to the discrimination between colours to illustrate the discrimination that the white people used against black’s people. as Ellison says:

They must have given him hell, I thought, as he got grunting to his knees and began removing covers from the buckets. But he had hardly started when he was called away. When he left I took a look at the last bunch of samples and got a shock: Instead of the smooth, hard surface of the first, they were covered with sticky goo through which I could see the grain of the wood. What on earth had happened? The paint was not as white and glossy as before; it had a gray tinge. (1995: 203)

Kimbro sent the narrator to see the engineer Lucius Brockway in the basement. An old black man responsible for mixing colours in a Liberty Paint. Brockway asked the narrator about his education and skills. Although, the narrator can guess that Brockway is uneducated like other black men he knew before. Brockway worked as an engineer by virtue of his long work in the factory. Brockway's character symbolizes the roles of the

black men who founded the structure of great America. Brockway is proud of his position and his indispensable work in the Liberty plant as “Liberty Plant wouldn’t be worth a plugged to see that it got a good strong base” (1995: 15). Although, he cannot read, his ability to mix colours with extreme precision and skill “we the machines inside the machines” (1995: 17). Also, he is proud of himself as he helped to create the logo of Optic White, “If it’s Optic White, it’s the Right White” (1995: 17). The narrator mocks Brockway's attitude towards his holy love to the Liberty plant, which is similar to his feelings toward his college in the past. The narrator realized that Brockway hated and did not want to work with him. The narrator through Brockway's character recalls old people like his grandfather and the philosophy of Booker who advised him to appreciate the whites. At lunchtime when the narrator went to bring his food from the store. the union members met and accused the narrator of being a spy. They did not give the narrator a chance to defend himself. Brockway attacked the narrator and threatened to kill him. This threat is an ironic parallel of the narrator's position when threatened Dr. Bledsoe to kill him. During the argument, there was an explosion due to the boiler’s pressure oversteps the regular level and the narrator fell into a coma. In this case, there is no difference between Dr. Bledsoe and Brockway and the extent of self-discrimination which affect them:

Cause we started stressing it from the first. We make the best white paint in the world, I don’t give a damn what nobody says. Our white is so white you can paint a chunk a coal and you’d have to crack it upon with a sledge hammer to prove it wasn’t white clear through! (...) Well, you might not believe it, but I helped the Old Man make up that slogan. (1995: 217)

Brockway represents Dr. Bledsoe in the north, who almost have the same roles. Both characters worked to show the discrimination between black society themselves. The only difference between them is Dr. Bledsoe lives in the south and Brockway lives in the north. Ellison firstly explained Dr. Bledsoe's intentions and his racism and showed the discrimination between the blacks themselves in the south by dealing with the narrator and dismissing him from the college because of his personal interests. However, at that time the South was still living in conditions of discrimination, racism and Jim Crows laws. On the other hand, a similar figure in the north is shocking. Black people regarding the North

as their last haven, blacks were escaping from all over the country and heading toward north. By having a traitor character like Brockway, Ellison wants to show to the readers that the North also has discrimination issues. This means that the North is not the perfect haven for all. Brockway is a man who is doing anything to keep his job in the factory. So, he dismissed the narrator from the Liberty Paint. Also, Dr. Bledsoe, who did the impossible for his personal interests when he dismissed the narrator from the college. Through these two scenes Ellison refers to both black men are not being suppressed by their white leaders at work, instead, they are being subjected to slavery and enslavement of the hard works. So, blacks used discrimination against themselves to protected their works. Ellison displayed the relationship between whites and blacks at that time. When the whites were so dominant that they were able to threaten the black's identity. And blacks support the whites for their personal interests.

Ellison mentioned electrical shocks in his novel twice. The first time is in the south when the white leaders' forced the narrator and his young black friends to walk on the electric carpet to get a scholarship. The second time is in the north when an explosion took place in the paint factory, they took the narrator to the factory's hospital. In the hospital, the narrator retrieved his consciousness and found himself wearing white clothes. The purpose of this is that the narrator should forget his black identity and carry a white one. The doctor gave something to the narrator who swallowed and lost consciousness again. The doctor decided to use electric shocks which involve cutting nerve fibers in the brain to relieve some mental disorders. The doctor stressed that after this procedure the narrator and the community will be fine. The words of the Doctor meant to change his mind in thinking about the equality of both races and to forget his black identity. The doctors started to give an electric shock to the narrator (Wilcox, 2007: 987). During shocks, the narrator was doing some movements such as the rhythms of Sambo dance. The doctors started to make fun of him despite his bad condition. These movements are as a metaphor for the ideal black dance. The narrator retrieved consciousness and doctors started asking him about his name and identity but he cannot remember his name because of the pains. Then they asked him about the name of his mother. He started to think about what "mother" means "Mother, who was mother? Mother, the one who screams when you suffer-but who? This was stupid, you always knew your mother's name. Who was it that screamed?"

Mother?" (Ellison, 1995: 240). The narrator is afraid to say the name of his mother while he was suffering from pain. Also, he says:

“look, he’s dancing, “someone called.

“No, really?”

An oily face looked in. “They really do have rhythm, don’t they? Get hot, boy! Get hot!” it said with a laugh.

And suddenly my bewilderment suspended and I wanted to be angry, murderously angry. But someone the pulse of current smashing through my body prevented me.

Something had been disconnected. For though I had seldom used my capacities for anger and indignation, I had no doubt that I possessed them; and, like a man who knows that he must fight... (1995: 237-238)

Ellison presented to the readers the electrical shocks in the south and north. At first, he presented the electric carpet to get a scholarship. Also, when the narrator took electrical shocks at the factory's hospital for proper treatment after an explosion accident. Ellison proved that discrimination still continues against blacks if they live in the south or north, whether educated or not. The White American community will not change its views about discrimination and it is still as the period of slavery. During the Battle Royal, the campus, and Liberty Paint, Ellison conveyed an important message to the black community as a whole that it is impossible for the white community to grant African-Americans equality and non-discrimination. After the narrator retrieves his consciousness, he knew that he has been treated in the factory's hospital and he must sign some papers in order to obtain a check compensation.

After the narrator left the factory hospital and headed for the men's house, he watched a crowd of people in the street. The crowd gathered around a couple of blacks who had been dismissed from an apartment and their furniture and objects were thrown on the street. The narrator was provoked by this situation and immediately delivered a strong speech. His speech was effective on the feelings of the crowd, therefore; the crowd took their furniture in the building again. At that moment, the police arrived and the narrator and the crowd fled, but in the way, he hears a voice behind him saying “That was a masterful bit of persuasion, brother” (1995: 281). It was Jack’s voice, the leader of a political organization which is the Brotherhood party. Jack tells the narrator that he was

among the crowd and was very impressed by his speech. The narrator was deceived by Jack's style, who pretended to support the poor and the oppressed people. Jack gave the narrator his phone number and then invited him to a party of their organization. After the narrator came back to the apartment, he began to think that he is going to run out of money he had received from the compensation and so he needs to get a job to manage his life. Then he decided to go to the Brotherhood party. In the party, Brother Jack welcomes the narrator and introduces him to his lover Emma. Jack asked the narrator to forget his family in the south and not write letters to them. Then he gave him a new name and a new identity from the date of joining their party. Ellison here clarifies that the Brotherhood also used discrimination against black people when they asked the narrator to forget his origin and used him to achieve their party's goals. The narrator has progressed and became famous in Harlem. He delivered speeches among crowds of people for the interest of Brotherhood. The narrator considered himself at the rank of whites and got all that he wanted which was equality and elimination of discrimination. But one-day Jack warned the narrator that his job was to speak on behalf of the Brotherhood and does not have the right to say anything else:

Had you forgotten that? If so, listen to me: You were not hired to think." He was speaking very deliberately and I thought, So . . . So here it is, naked and old and rotten. So now it's out in the open . . .

"So now I know where I am," I said, "and with whom --"

"Don't twist my meaning. For all of us, the committee does the thinking. For all of us. And you were hired to talk". (1995: 469-470)

Initially, Jack was kind with the narrator when he gave him money and a job and considered himself as a means to help black people and struggle against discrimination. But as the novel progresses, the narrator becomes invisible to Jack as all white people did. Jack does not change anything about white society. He does not see the narrator as a person, but rather a tool to achieve the goals of the Brotherhood. Ellison refers to many black intellectuals in the thirties of the last century including Richard Wright and Ellison who believed that the Communist Party and the Brotherhood would offer a kind of sincerity and assistance to African Americans. Unfortunately, they used African-Americans to achieve the goals of

their parties. Therefore, Jack's character represents the failed ideology of the Communist Party and the Brotherhood.

Despite the threats directed to the narrator, he still continued in his career with the Brotherhood for equality and the elimination of discrimination between whites and blacks. One day the narrator found a letter on his desk. The narrator became worried about that letter because it reminded him of recommendation messages that Dr. Bledsoe gave him. This letter included that the narrator must stop his activities and not continue to work against the whites as he is a strange black man from the South who has no right to interfere in the affairs of New York. "You are from the South and you know that this is a white man's world. So take a piece of friendly advice and go easy so that you can keep on helping the coloured people. They do not want you to go too fast and will cut you down if you do" (1995: 383). Ellison twice refers to the letters, the first time when Dr. Bledsoe sent seven recommendation letters with the narrator to the companies. These letters proved the betrayal of blacks with each other and the dominance of whites over blacks. The latest message is a threat from whites to blacks that refer to the dominance and power of whites. Both messages proved that discrimination is still ongoing in America. The narrator asked brother Tarp if anyone hates him in the organization. Tarp is an old black man who the narrator sees his grandfather in his eyes because he is trustworthy and not a traitor as others. Tarp told the narrator that he spent nineteen years in a black chain gang because he said "No" to a white man, as a result, he lost his wife and children. So, Tarp was walking became limp because of the shackles in his hands and feet for years. Ellison here refers to slavery and its impact on black people:

I took it in my hand, a thick dark, oily piece of filed steel that had been twisted open and forced partly back into place, on which I saw marks that might have been made by the blade of a hatchet. It was such a link as I had seen on Bledsoe's desk, only while that one has been smooth, Tarp's bore the marks of haste and violence, looking at though it had been attacked and conquered before it stubbornly yielded. (1995: 239)

Tarp gave the narrator a gift which was an iron broken leg covered with rust to remind the narrator of black's suffering in the slavery period. Tarp kept this leg as a memorial referring to their case and their suffering from discrimination. Ellison compares Tarp's shackle with

Dr. Bledsoe's shackle, which the narrator found in Dr. Bledsoe's office in the south but it was new and not broken. This means that Dr. Bledsoe did not suffer from slavery and discrimination. Dr. Bledsoe's shackle points to the power and dominance of the whites, while the Tarp's shackle refers to the black persecution from the slavery that faced blacks in the past because of their skin colour.

After that Brother Wrestrum has removed the iron leg and argues that it is greasy. Wrestrum is a black man and a member of the Brotherhood. Wrestrum told the narrator that there were ethnic differences in the organization and that some members of the Brotherhood had racist attitudes toward him, but the narrator ignored his words. After that, the magazine editor phoned the office and want to make an interview with the narrator but he tried to persuade the editor to do it with Brother Clifton, a member of the organization. Wrestrum encouraged the narrator to make the interview but later he accused the narrator of using the organization for his personal interests. Ellison refers to Brother Wrestrum when he removed the iron leg which means that he wants to hide the suffering of the blacks in the days of slavery and now they became in the service of whites and forgot their rights of equality with whites. Tarp wants to show the suffering of blacks through the iron leg which indicates that he could not forget his suffering in the days of slavery and wants the narrator to continue defending their rights and eliminate discrimination (2004: 209-210). Ellison wants to prove to the readers that there are many betrayer characters among blacks like Dr. Bledsoe, brother Wrestrum and Brockway. Therefore, they cannot achieve their goals of eliminating discrimination and achieving social equality.

The narrator went to the Brotherhood building to meet the Brotherhood members but they held their meeting without the narrator. So, the narrator realized that the Brotherhood was trying to keep him away from their meeting. The narrator, feeling angry, went to the market and there he found Clifton selling the dolls. Clifton was singing and the doll was dancing Sambo. Then a white policeman came and tried to break the Clifton's dolls. A quarrel happened between them, the policeman shot him to death. The narrator came back to his apartment and remembered the death of Clifton and how the doll danced alone. Then he noticed that there is a black string in the back of the doll, and when the string is pulled the doll was dancing Sambo. Then, Clifton friends came to the narrator's apartment who separated from the Brotherhood to know the story of their friend's killing.

After two days of the death of Clifton, the members separated from the Brotherhood, made a demonstration and the narrator delivered an important speech “His name was Clifton, Tod Clifton, he was unarmed and his death was as senseless as his life was futile. he had struggled for Brotherhood on a hundred street corners and he thought it would make him more human, but died like any dog in a road” (1995: 327). After his speech, the narrator believed that he would get his position with the Brotherhood back because he believed that his continuation with the Brotherhood served the interest of black Americans. The black people who separated from the Brotherhood considered the work of the narrator with the Brotherhood as a betrayal to the black community as they said in the demonstration:

Shake him, shake him, you cannot break him
For he’s Sambo, the dancing, Sambo, the prancing,
Sambo, the entrancing, Sambo Boogie Woogie paper doll.
And all for twenty-cents, the quarter part of a dollar...
Ladies and gentlemen, he’ll bring you joy, step up and meet him, Sambo the-.
(1995: 326)

After the demonstration that happened in Harlem for Clifton's killing, the narrator went to the Brotherhood building to find the brother Jack. The narrator felt that the members of Brotherhood were very angry with him because of him and through his speech in a protest against Clifton's death linked between the Brotherhood party and the protest. Jack told him that he had no right to deliver the speeches without the Committee's agreement. Protest demonstrations continued in Harlem and Ras the Exhorter was the main and prominent figure who supported and participated in the demonstrations. He has a very strong personality and cares about race issues, later he changed his name to Ras the Destroyer. Ras' philosophy was the opposite of Booker T. Washington's philosophy. He believed that the elimination of oppression and discrimination must be by destroying the capabilities of the white people and control them. This philosophy was based on violence and murder in order to get their goals. Ellison poetries Ras character according to Marcus Garvey character who was a barnstormer of the Black Nationalism and Pan-Africanism movements. Garvey founded a philosophy under the name of Garveyism, He was from Jamaica and had a strong influence in the early 20th century (Garvey, 1995: 367). Although Ras's philosophy was on the contrary to Ellison's philosophy, he did not portray him as an

evil character during the novel. Ras gained a group of black people in Harlem due to his power and intelligence whom he offered hope and courage. In the late 1960s, many Black leaders, including Malcolm X defended ideas similar to those of Ras. Ellison refers to the Brotherhood's philosophy as the same as the narrator's college philosophy as Dr. Bledsoe dismissed the narrator, the Brotherhood also did the same. This means to achieve the wishes and obey the party and he has no right to say anything without their agreement. Therefore, the narrator should blindly follow the philosophy of the Brotherhood and the philosophy of the whites. In other words, the whites are using the blacks as a doll the strings of which are in the hand of whites to achieve their wishes (Stolyarov, 2014: 2).

After clashes, Ras accused the Brotherhood party of not following Clifton's case and Ras's group clashed with the narrator. So, the narrator wore dark sunglasses to hide and fled from that place to protect himself from any attack. And finally reached the basement to stay hidden and invisible character to the people according to the wishes of white people.

CONCLUSION

After the present study has given enough essential information by shedding light upon African American literature in general and its prominent period in specific, some new concepts of understanding blacks' culture come to sight. Its valuable periods take place from The Colonial Period (1746-1800), The Antebellum period 1800-1865, The Reconstruction Period 1865-1877, Harlem Renaissance Era 1910-1930, The Protest Era 1940-1959, The contemporary period, Jim Crow Laws and Civil Rights Movement to the most recent one. As a matter of fact, to show discrimination in black literature, it is essential to choose the literary works of two prominent black authors. Since literature is the reflection of real life, studying literary works are necessary to understand them better, analyzing Wright's *Native Son* and Ellison's *Invisible Man* are only some means to clarify blacks' struggles and experiences.

Wright, a black novelist introduces his protagonist in his masterpiece work *Native Son* as an uneducated boy called Bigger who lives in poverty, isolated society, and discrimination. Bad social conditions resulted from discrimination affects Bigger too much. The novelist indicates that Bigger's life is surrounded by hard conditions even before he was born. Mistreatment, prejudice and tyranny are all what cover his life and make him a criminal under the label 'native son'. Blacks have been forced to live in crowd and poor places. They have to work in hard works with a small income. In reverse, white people live in big houses with big amounts of income. The novel starts with the alarm clock that Wright uses to work as a tool for Bigger's family to wake up. The whole family is sleepy and do not feel anything around them. The alarm clock acts as the main symbol, not for Bigger's family alone but the whole black community indicating the danger of racial discrimination. Using an equipment device, the alarm clock, to wake the family up is the fundamental strategy of ignorance to call by the white supremacy. It indicates their only friend to communicate is but an object, the alarm clock. Using such equipment is bereft of any kind of sentimentality and sympathy in the sight of white supremacy and tendency in the sight of the blacks. Using violence seems to be the only means of communication. Such a harsh solution is the unique one that is offered by Wright using words, "dark" and "silent". In order to break such a monotony, the repetition of some letters as "R", "I" and "N" are applied.

Many symbols are used by Wright to shed light on the bad denotation of the term discrimination as the rat that exists in blacks' houses alone firstly and naming Bigger in the court to humiliate him and their race secondly. Colour is an important symbol in the novel that represents the division in America. The novelist makes a comparison in hostility between the black rat and the white cat the same way between black and white people. Colours work as another technique by the writer to show racial discrimination and segregation in American society as black rats in the black houses and white cats in the white worthy houses.

Media works as another technique of discrimination in the novel. Wright depicts two contradictory scenes of the media in which it supports the supremacy of whites and the violent nature of blacks. The first one is when Bigger goes to the theatre to watch a film that starts with a service announcement of Dalton's house which is white's glory upon blacks. In reverse, an advertisement shows a scene of black monsters dancing in the forest is the second one. The role of mass media to serve discrimination to picture the glory, education, development, and supremacy of whites firstly and an advertisement depicts blacks as monsters that dance in the forest to show violence of them secondly. He uses three kinds of propaganda to determine the scene of discrimination. It includes films, magazines, and newspapers. The media pictures wealthy white's culture.

It is also worthy to state that the state attorney is driven by the title of racism and whites are always right. For the purpose of breaking such supremacy, the novelist displays the demand of Bigger to kill and rape white Dalton's daughter. Wright depicts his protagonist as a victim of discrimination, not as a criminal. He pictures the crime and unfair controlling power by which they govern everything and ignore blacks as much as they can. After all, Wrights' main concern is to make white readers put themselves in the shoes of blacks in terms of equality. He tries to deal with the knowledge of equality as much as he can even violently when finally Bigger kills a white female. Such action denotes the equality in strength and power for damage.

Blindness is considered as one of the most prevalent concepts in western literature. Blindness is used by the novelist in his masterpiece as a metaphor to define the relationship between blacks and whites in America. Throughout the novel, Bigger regards almost all

characters as blind. Mrs. Dalton and other white women try to help blacks while they don't allow blacks to live with them. Mrs. Dalton and her husband are blind to social reality. Blindness works like a big wall of the racist stereotype that disables the whites to see the blacks as a human being. For the purpose of serving his claim, Wright has used many natural elements to show discrimination and principle of equality. The noticeable element is snow with which the novel starts and ends. The snow colour serves as the dominant power of white throughout the whole story which determines the protagonist's fate as well. At long last, the novelist intends to uncover the fact and inform the readers that blacks, in general, have strength and capacity as whites in the violence and unrest to oppose the tyranny.

Unlike Wright, Ellison introduces his protagonist, the narrator as a young black who is educated and has fluency in speaking persuading and leading crowds. At the very beginning of the novel, Ellison introduces the corruption of the mass media when describes the narrator as "mugged". The accusation of the narrator by the media is out of discrimination. Since the media is controlled by whites serving whites and ignoring blacks.

So as to clarify the notion of discrimination, the novelist uses many symbols in the story to draw readers' attention. *Battle royal* is the first symbol which describes discrimination and the controlling power of whites. The boxing match is managed by white and played by black boy students. The winner is rewarded to study at the college. In *Battle Royal*, blacks harm blacks to make whites happy. Such scenery is the climax notion of discrimination and inequality. The narrator delivers a speech of "social responsibility" that is welcomed by whites. He has to say what whites intend to say and nothing more. Blindness is well used by the novelist to define the plague of discrimination. At the beginning of the story, the novelist introduces himself as an invisible man. Such invisibility is not a physical one but out of discrimination. Upon the accident of the blond man, the narrator is described as "mugged" by the white media. Black youngsters are forced by whites to wear blindfolds in the battle royal to make them blind and followers.

The protagonist decides to go north, to New York, Harlem. He settles there and he believes that he is going to live as equally as whites without racial discrimination. There, he faces many kinds of discriminations by white supremacy. Liberty Paint is the first step

to enlarge the gap between both skin colours when they want to paint every subject in white colour. All workers in the basement are blacks like the narrator and engineer Lucius. Brotherhood organization is the second step of discrimination he faces in Harlem. They use the fluency of the narrator in their sake and ask him to say what they want and nothing else. The third noticeable mark of discrimination is placed on the factory hospital after the explosion and the narrator's unconsciousness. The white racist doctors intend to paralyze the narrator so that their race will vanish. His only sin is his skin colour.

Throughout the novel, the novelist determines two kinds of discriminations. The first one exists between whites and blacks. The second one exists among blacks themselves. Ellison clarifies the second type of discrimination that is also derived from the first one and it is more damageable. Through Dr. Bledsoe, the president of the University, a black man who opposes the narrator when he attempts to put his position in danger. He misleads the narrator and forces him to immigrate to the north. In New York when the narrator works in the basement of Liberty Paints Plant, he introduces a black engineer called engineer Lucius Brockway. He doesn't like the narrator and takes him a threat. He is just like Dr. Bledsoe. Such hatred among black workers is considered a damaging factor to destroy their community.

Eventually, Ellison as his master Wright admits his personal fear for the future. With the ongoing process of racial discrimination, characters such as Ras the Exhorter will start a civil war and destroy the community infrastructure of whites and overthrow the white supremacy.

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Education

Degree	Education field	Graduation date
Doktora
Master	Van Yuzuncu Yil University	2019
Bachelor	University of Duhok College of Art/ English Department	2007

Work experiences

Year	Place	The task
1997	Iraq	Teacher

Languages

Kurdish, English, Arabic

Hobbies

Watch movies, touring the world and cooking



VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ

LİSANSÜSTÜ TEZ ORJİNALLİK RAPORU

...../...../ 2019

Tez Başlığı / Konusu:

DISCRIMINATION IN RALPH ELLISON'S *INVISIBLE MAN* AND RICHARD WRIGHT'S *NATIVE SON*


Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 101 sayfalık kısmına ilişkin,/...../2019 tarihinde şahsım/tez danışmanım tarafından **turnitin** intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı 14% (on dört) tür.

Uygulanan Filtreler Aşağıda Verilmiştir:

- Kabul ve onay sayfası hariç,
- Teşekkür hariç,
- İçindekiler hariç,
- Simge ve kısaltmalar hariç,
- Gereç ve yöntemler hariç,
- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimedenden daha az örtüşme içeren metin kısımları hariç (Limit match size to 7 words)

Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi İnceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içemediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini bilgilerinize arz ederim.


...../...../2019

, İmza

Adı Soyadı : **Bayan A. MOHAMMED**

Öğrenci No : 179216006

Anabilim Dalı : İngiliz Dili ve Edebiyatı

Programı : İngiliz Dili ve Edebiyatı

Statüsü : Y. Lisans X Doktora

DANIŞMAN

..... / /2019

Doç. Dr. Aydın GÖRMEZ

ENSTİTÜ ONAYI
UYGUNDUR

..... / /2019

Doç. Dr. Bekir KOÇAK
Enstitü Müdürü