Chapter – V

EXPLOITATION AND INSECURITY

In political economy, economics, and sociology - exploitation involves a persistent social relationship in which certain persons are being mistreated or unfairly used for the benefit of others. This corresponds to one ethical conception of exploitation, that is, the treatment of human beings as mere means to an end – or as mere objects.

Wikipedia on Exploitation

In general “exploitation” referred to as the use of people ‘as a resource’ with little or no consideration of their value and well-being. Exploitation can also be seen in local relationship where one person is “using” the other for his own personal benefit.

The black American, who was kept ignorant of his true history for generations, was never allowed to act on his own. The white man wanted to keep the blacks under his thumb and jurisdiction of white society. He desired to keep the women always dependent and begging for job, food, clothing and shelter, and even to develop their knowledge. The whites kept the blacks where they can be watched and reprimanded.

Psychiatrist and liberation thinker Frantz Fanon comments on Black skin, white masks, “A normal Negro child, having grownup within a normal family, will become abnormal on the slightest contact with the white world…” (Mendes, Gabriel & Fanon, Frantz, 142)

The psychological analysis proves that the black children suffer from psychological stress due to the feeling of insecurity which prevails in the society. It is believed that when a black child steps into the race prejudiced white world, the entire mental picture becomes strange, and he stands astride between the white and the black world, the one which tries to engulf his self
pride, and respect, and the other which tries to safeguard, but fails in a miserable way, since, it is the underprivileged world. The black society is imprisoned in the white world.

The sense of insecurity made the blacks to withdraw themselves from the society. They coiled themselves within the unstable hollow world. Their frenzy and emotional strength were perished and they dared not to step into the restricted line. It was indispensable for the blacks, to get counseled about the reality of the prejudiced racist world. Richard Wright along with Dr. Werham, the psychiatrist founded the Lafargue Clinic in March, 1946 to treat the blacks with psycho therapy and counseling.

Founded in March 1946, the Lafargue clinic embodied a practical response to the need for low-cost psychotherapy and counseling for black Americans trying to survive and to accept the reality in hostile society. The clinic emerged not from a reformist political project or a desire “to study the Negro’s personality,” but instead from a more radical belief that psychotherapy could play an essential part in black New Yorker’s struggles against systematic inequality.” (qtd. Straus & Giroux, 104)

The insecure, fearful and stressful life forced on them made the blacks as rebels or murderers, or psycho-patients. Richard tried his best to outline all these rebel characters in his novellas, Uncle Tom’s Children, and Eight Men, and in his fictions, characters like Bigger Thomas and Fishbelly. In “Long Black Song” from Uncle Tom’s Children, the protagonist suffered from the hysterical stress when he had to face infidelity of his wife with a white man. She was seduced by him when Silas was away. Finally he murdered the white man who betrayed him. Saul Sanders from “The Man Who Killed a Shadow”, in Eight Men, Saul Sanders killed the lady librarian out of fear, to stop her from screaming. On this psychological impact, Douglas quotes from Ralph Ellison as,
As a writer, Richard Wright has out lived for himself a dual role: To
discover and depict the meaning of Negro experience and to reveal to both
Negroes and whites those problems of a psychological and emotional
nature which arise between them when they strive for mutual
understanding. (Ellison, Ralph, 45)

It is perceptible that blacks suffer emotional injury due to the dishonest treatment of
whites. The alienation, suppression and insecurity make them sick. The frightening world of the
‘outsiders’, the whites, leads them to fall sick, with a fear obsession. This feeling of insecurity
embedded in their mind, pushes them into a nightmare, where the white ghost, i.e. the racial
prejudice dances on their peaceful life. It becomes horrendous not only for the black children,
but also for the adults. The fear which was suppressed grows as a gigantic monster. This in-
secured life led them to the state of fear and hatred. Due to this fear, they look everyone with
suspicious eyes throughout their life. This hatred towards the whites is turned against their own
people. “I had seen many Negroes solve the problem of being black by transferring their hatred
of themselves to others with a black skin and fighting them.” (BB, 241)

Generally, the black children are grown from their childhood in an alien society. The first
reason is most of them are deserted by their fathers like Richard’s father abandoned the family
for another woman. The helplessness and self-pity make them indulge in taking revenge.

In Native Son, Bigger’s mother leads a life alone with her three children without her
husband. A fatherless house is meant to be foodless house, and poverty is always at the doorsteps
to enter into. Hunger gnaws at them always. The plight of father-less, food-less, and unsafe life
makes them to feel the dreariness of existence. Most of the black mothers work at white’s house
as house maids, and the children are left uncared always. The absence of a cozy family
atmosphere, imbues within them a fear and stress in their mind. They had to tackle the problems
of their age. Fighting with the white boys and facing the group violence on the street make them feel distressed. The censored psychological emotions, throughout the life burst into violence at times when they are met out with treachery and deception by the white people. The deceived and depressed mothers are ultimately, exploited to become domestic servants and house maids; Richard in *Black Boy* provides the condition of a child who learns the impact of hunger at his very tender age.

Watching the white people eat would make my empty stomach churn and I would grow vaguely angry why could I not eat when was hungry? Why did I always have to wait until others were through? I could not understand why some people had enough food and other did not. (BB, 20, 21)

The obsessive fear of the scarcity of food and the feeling of loss are pictured in *Black Boy*. At times of hunger, the mother desperately gets worried of providing food for the child. But, it goes beyond her capacity to fetch the food and becomes a mute spectator of the child’s discomfort. Both the mother and the child get resigned to their fate. The hunger and the passion bear a negative toll by making them feel insecure at the same time exploited because the circumstances make them vulnerable to do anything to get the food.

I was afraid that somehow the biscuits might disappear during the night while I was sleeping. I did not want to wake up in the morning, as I had so often in the past, feeling hungry and knowing that there was no food in the house, so I took some of the biscuits from the platter and slipped them into my pocket, not to eat, but to keep as a bulwark against any possible attack of hunger. (BB, 49)
When they arrived to live with Richards’s maternal aunt Maggie and uncle Hoskins, in Elaine, they had plenty of food at home and piles of biscuits on the table. He felt relieved from the eternal hunger. Even though, the fear of losing all those food made him to hide some biscuits in his pockets. It clearly portrayed that the poverty was the main cause for the blacks to feel insecure.

When Richard’s mother was not in a position to support her family, she had to put her sons in an orphanage for few days. Richard could not withstand parting his mother, “I begged my mother to take me away; she wept and told me to wait, that soon she would take us to Arkansas. She left and my heart sank”. (BB, 30)

This created a vague hollowness and panic in Richard’s mind. The hard work and the threatening atmosphere made him feel wretched. The ill treatment of the warden, dread and distrust made Richard to flee from the orphanage. During the flight, the hidden fear stemmed out when he met a white police and made him surrender himself to the policeman. As he narrates,

A “white” policeman came to me and I wondered if he was going to beat me...His white face created a new fear in me. I was remembering the tale of the Whiteman who had beaten the “black” boy ... The police man led me to the front gate and I saw Miss Simon waiting for me on the steps. She identified me and I was left in her charge. I begged her not to beat me, but she yanked me upstairs into an empty room and lashed me thoroughly. Sobbing, I slunk off to bed, resolved to runaway again. (BB, 32,33)

Richard reflects his thoughts with several dimensions in his other narratives. The expressions of the characters in Native Son, Long Dream, and Eight Men speak volumes of the feeling of insecurity and the tendency to break away from it. Life was like walking on a double edged sword for the blacks. The poor suffers due to non-accessibility of food and housing. And
the blacks struggle hard to run their own businesses like saloons, parlors and petty establishments, like the business of Tyree Tucker in *Long Dream*, to cater the needs of the blacks. They have to mortgage their lives in order to survive for the mere existence in the unfair white world. The fear of life and the looting of their property give them sleepless nights. In the younger days of Richard with his Uncle Hoskins in Elaine, Richard finds his life comfortable. Even though he finds plenty of food to eat, his habit of hiding the bread in his pockets does not leave and his mother scolds him for this. Richard accepts that, “I did not break the habit of stealing and hoarding bread until my faith that food would be forthcoming at each meal had been somewhat established” (BB, 50). Uncle Hoskins operates a saloon that served the Negroes in the surrounding areas. Unlike his father, Hoskins remains kind towards Richard and his mother. However an incident of riding back home from Helena frightens him so much that he avoids his uncle mostly. A cautious man, Hoskins, always holds the gun with him and Richard watches him having it nearby, even when he is in bed, “Often I would creep into his room while he slept and stare at the big shining revolver that lay near his head, within quick reach of his hand. I asked Aunt Maggie why he kept the gun so close to him and she told me that men had threatened to kill him, white men…” (BB, 50). Because there is a fear in the family that anytime the whites would take away their life, their earnings and their peace. As things eventually turn bad, one day Hoskins does not return home from the saloon. While Aunt Maggie becomes more restless and disturbed, Richard’s mother stops her from going to the saloon to find out what had happened to Hoskins. The waiting and anxiety of Maggie make the reader to understand the value of life amidst the dominant whites, who make them insecure. Alas, they receive the bad news that Hoskins had been done to death. “Mr. Hoskins … he done been shot. Done been shot by a white man” the boy gasped, “Mrs. Hoskins, he dead” (BB, 53). The white cannot digest the progress of the blacks.
Blacks are not allowed to run a business or lead a comfortable life which places them in the equal status of whites. There is no safety or security in their life and throughout the life they have to live under the risk of sacrificing their lives to the whites. Even during sleep, he might be killed, and life is a nightmare and survival is a dream for a black. Uncle Hoskins was killed by the whites, because he didn’t heed to the whites’ warning of quitting his business. His family could not feel remorse to his death; they could not exhibit their sorrow because of the threat by the whites. The life of a black had been forgotten and all his toil for survival and self-respect was buried deep into the soil. Richard explains this sorry state of affairs,

There was no funeral. There was no music. There was no period of mourning. There were no flowers. There were only silence, quiet weeping, whispers and fear. I did not know when or where Uncle Hoskins was buried. Aunt Maggie was not even allowed to see his body nor was she able to claim any of his assets. Uncle Hoskins had simply been plucked from our midst and we, figuratively, had fallen on our faces to avoid looking into that while white hot face terror that we knew loomed somewhere above us. (BB, 53)

Shocked, frightened and without any support, his mother and Maggie were forced to quit Elaine and return to their mother’s home. The unceremonious death of Hoskins makes Richard to wonder why they could not retaliate and he asks his mother, “why had we not fought back, I asked my mother, and the fear that was in her made her slap me into silence.” (BB, 53) Such annoying questions are reprimanded by the parents who are unsure of their safety. When it comes to questioning the brutalities committed by the whites, they are silenced by punishments or a slap on the face. Richard points out that this attitude of a slap on the face of the oppressed
society which is denied of its legitimacy to live and exist. Douglas brings out the views of Ralph Ellison, who supports such a notion,

In discussing the inadequacies of democratic living, typical of the education provided Negroes by the South; a Negro educator has coined the term miseducation with in the ambit of the black family. This takes the form of training the child away from curiosity and adventure, against reaching out for those activities lying beyond the borders of the black community. And when the child resists, the parent discourages him; first with the formula, that, those are for white folks. Colored can’t have it,” and finally with a beating. (Douglas, 57)

The very nature of Richard, fighting back with his foes with a rebellious nature, made him to suffer and face the enmity of the other race. His futile anger subsided when his wits make him realize that a black’s anger would be put out soon like a raging fire under the rain. A sense of distrust evolves in him and makes him alert. The societal frame work creates more opportunities for warring tendency even at the tender age. He becomes a part of the gang and this gang-lore gives them the protection and keeps them away from being exploited.

We were now large enough for the white boys to fear us and both of us, the white boys and the Black Boys began to play our traditional racial roles as though we had been born to them, as though it was in our blood, as though we were being guided by instinct.” All the frightful descriptions we had heard about each other, all the violent expressions, of hate and hostility that had seeped into us from our surroundings, came now to the surface to guide our reactions. “...Our battles were real and bloody; we
threw rocks, cinders, coal, sticks, pieces of iron, and broken battles, and while we threw them we longed for even deadlier weapons. (BB, 7)

Richard learns to survive among the street gangs of white and black and to elude them. The never ending enmity of two races was experienced by him in the streets of Memphis and Mississippi. It makes him believe that the two races cannot run in a parallel line. Their meeting points turned into ‘violence and brutality’. William Andrews, the critic, opines on this as:

Besides learning how to survive in the streets and taverns of Memphis, Richard has also to learn how to deal with the bitter friction which exists between the two races. While he had witnessed the beatings of a Black Boy by a white police man and had heard stories of violent encounters between blacks and whites, it is not until he visits granny in Jackson that he begins to understand the seriousness of the hostility which exists between “the two races who lived side by side but never touched. It seemed except in violence, (Andrews & Taylor, 121)

On similar ground, Tyree Tucker in Long Dream runs the underground establishment. A black with a resolve to come up in life, runs a whore house with the help of the white Police Chief Cantley. He wanted to lead a comfortable life and financially stable. As a determined black, he had the killing instinct in his mind to raise the standard of his status. His never ending dream was to have a car, a house, a wife, and a space and recognition for him in the society. Society plays a major role and it gives an acknowledgment that every person seeks. He takes all the efforts and succeeds in it. But the Dance Hall of the whore house, which he runs, goes on fire, accidently. The poor black girls of the dance hall become the victims of the fire accident. The Police Officer Cantley tries to trap Tyree and frames a case against him for the accident in the Dance Hall. His business gets closed and Cantley threatens him with dire consequences, if
Tyree does not surrender himself. To checkmate the blackmailing of the police officer, Tyree uses the crossed cheques given to him as a trump card. He keeps them hidden and uses as a weapon to escape from the trap, and to corner the white police to free him. But, finally the entire drama comes to an end with the killing of Tyree. His life, his dream of becoming a notable person in the society, his aim of bringing up his son as equal to the whites, his dream of making his son Fishbelly as a leader to the black people at Clintonville, all get shattered with the tricks plotted by the whites against him.

When Tyree Tucker laments the risky and uncertain life of blacks in Clintonville, to his son and his wife Emma, the whole concept gives a single hazardous meaning on “insecurity”.

You a woman and you don’t know what life is in the south for all black folks. Lissen: When the folks get all roused, when they start thinking of us like black devils, when they start being scared of their own shadows, and when they git all mixed up in their minds about their woman- when that happens they want blood! When white folks feel like that somebody’s got to die. (LD, 65)

In the same novel, the happenings in the Farm Fair open up yet another page on the ill treatment meted out to blacks. First, when Fishbelly approaches his father to go for the Fair gets a negative answer, because Tyree has had two burials to attend to on the same day, but Fish insists that only Thursday is ‘For Colored Day’, and the blacks are permitted to attend the fair. It is the saddest reminder of segregation prevailing in the society. Accompanied by his friends, Zeke, Tony and Sam, Fishbelly goes to the fair. Once when the boys are inside the Farm Fair, in one of the stalls, they witness a black man’s head protruding from a hole in a thick canvas. The banner of the stall announces “HIT THE NIGGER HEAD – Three baseballs for 50c”, with a Barker shouting “Come on, folks, and hit the nigger! He’s chained and can’t run! … Here’s a
chance to hit a nigger like you really want to hit ‘im!’” (LD, 41). It is a worst treatment anyone can expect in a human society. Fishbelly’s anguish and frustration is revealed when he mutters “Wouldn’t let folks do that to me,” … “Me neither,” Sam said. … “I’d starve ‘fore I’d make it that way,” Tone said” (LD 42). This incident makes a deep impact on Fish’s mind and he confronts within himself the plight of the blacks in the white society. He visualizes, “That obscene black face was his own face and to quell the war in his heart, he had either to reject it in hate or accept it in love. It was easier to hate that degraded black face than to love it” (LD, 42). It shows the extreme level of exploitation that is forced over an entire culture and degrading them just because of they were black. The pain is open for contemplation and the action of the whites deserves a thorough condemnation from the society.

As the whites take pride in their race and act as masters over other races, they draw a firm line in projecting their women. They feel and act as though they had the eternal privilege of taking any women if they wish. At the same time, the sadist nature of the whites will go to any extent, even to kill, whenever they see their women are touched by the blacks. The very thought of flirting with a white woman make the black to shiver and gives a reminder of death. To thwart the blacks from straying out from their den, whites use killing as a sign of warning and the weapon. The discontented and unsafe lives of the blacks are the creation of whites and their perception that blacks are criminals, harmful, drug addicts, and also rapists. The blacks were taught to keep away from the white women. Tyree thus advices his son Fish, “When you in the presence of white woman, remember, she means death! The white folks hate us, fight us, kill us, make laws against us” (LD, 60). This makes the blacks to view life in a pessimistic vision. They were not daring enough to chat in front of a white man in the fear of outpouring their views publicly. Their usual mockery and jovial talks among them was stopped when they happen to steal a glimpse of white people. The mere presence of the whites makes them paralyzed in order to avoid unwanted consequences. He confusedly remarks, “Why were black people so silent all the
time in the presence of white people?” (LD, 63), and he throws answer to his own query, “You are nothing because you are black and proof of your being nothing is that if you touch a white woman, you’ll be killed. . .” (LD, 144)

The blacks can be divided into two categories one is the dependant niggers and the other one is independent niggers. The dependant one works for the whites and the independent blacks run their own business like underground establishments, saloons, parlors and liquor shops. Finally, however, both these group of blacks are unfortunately dependant to the white society.

The shadow of exploitation glooms over every black. Their life looms large with no meaning and unaware of their destiny; they face death every day, though they appear to be happy. Tyree asks his son to collect the rent from black neighborhood. The depressed, Fish complaints, “Papa, this rent collecting’s showing me something … Our folk is sick papa. All the black folks I meet’s worried to death about white folk-talking about’em all day and all night. They laugh, sing, and dance, but they worried . . .” (LD, 181)

Tyree, the determined black father of Fishbelly, is unwilling to lose all his assets which he earned through his back breaking hard work from sunrise to sunrise. He tries to bait the Chief of the Police Cantley by arguing with him. He wants the white police to save him from the plot and the fire accident issue. But he knows the difference between the reality and the fancy. He requests Mr. Cantley, to bring six black folks to take the jury’s seats. He reasons, “Chief, only black folk can understand black folk. Chief, I don’t want to be judged by your white law” (LD, 226). He further adds upon his quandary, and he pleads, “Chief, when I am on that witness stand, if I talk, I am guilty, if I don’t talk, I’m guilty. What can I say?” (LD, 221). All his pleas and requests fall in the deaf-ear. The police officer cunningly plots and traps Tyree by saying that Maud is dead. He passes this message through Dr. Bruce and he kills him. All the medical
aids and the arrival of a doctor are stopped by the police, and Tyree is left to bleed and die. Thus the destiny of a black is decided by the white.

Apparently, to keep the blacks under their clutches, whites trickily lured them to steal and indulge in unwanted activities. They enjoyed in corrupting the minds of blacks, ultimately the blame befell on the blacks as though they were evil. Thus, they become the fatalities in the hands of whites. Richard had to do some menial jobs to make the both ends meet. But, it was a tough task for him to control his anger when he witnessed the atrocities imposed on blacks. His helpless society made him to feel outrage. He was the mere spectator whenever and wherever injustice and inhuman practice was carried out on innocent blacks. He cursed his inability but it was difficult for him to digest, and face his own people exploited by the whites. The annoyance of living in a gloomy hell and the state of defending for their legitimate rights drove him hysterical and sick. Richard brings this out in a conversation,

I held a series of petty jobs for short periods, quitting some to work elsewhere, being driven off others because of my attitude, my speech, and the look in my eyes.

but I wonder if you can hold it. He said.

Dick, I know you. You’ve been trying to hold a job all summer, and you can’t. Why? Because you’re impatient. That’s your big fault.

----“Do you want to get killed?”He asked me”.

“Then for God’s sake learn to live in the South.”

“Dick, look you are black, black, black, see? Can’t you understand that?”

“White people make it their business to watch niggers.”(BB, 177)
He had to figure out in his mind how to act in front of a white, and what kind of polite words to be used, and what kind of gestures would suit to satisfy the white’s ego. It was an unwritten law that blacks should always live in a state of fear, and dilemma. They should give up their self-respect, self-confidence, and optimistic views towards life. To put in a nutshell, they have to consider, and view themselves as mere corpses, a corpse which cannot move, think, and decide things on their own life. In the working place, blacks endured a lot of sufferings. There was no law or security for the blacks. This was proved again and again by Richard through many of his protagonists, and Richard himself. Saul sander, from “The Man Who Killed a Shadow” suffers the harassment by the white lady and finally, unable to tolerate the word ‘nigger’, and to prevent her from screaming, he murders her.

During the final judgment on Saul Sander’s case, it is not the crime that needs to be elaborately discussed, but the innocence and the fear psychosis thrust on blacks. Saul Sander as a black never had the intention of committing a crime, but it was the fear of consequence, and the pain, that forced people like Saul to take the extreme step of committing a crime, a ‘murder’. Richard tries to wriggle out the feeling of “insecurity” deeply buried in the black soul. It is a fight for survival and an escape from the pain of the repercussions. Saul Sander tries to silence the lady librarian not because he is averse of her being a white, or her being his superior, or her nagging to extract work from him, but because the fear that she evoked in him by screaming. A scream of a white woman against a black would mean a death knell for the black. As the story unfolds scene by scene, it is understood, how Richard narrates the events and opens up the mindset of a black and his uneasiness and tenseness of being a black.

In “The Man Who Killed a Shadow” describes the racial hatred and unsafe life style of a black, even though he does not wish to take part or indulge in any unwanted crisis, at the same time keeps to himself. However they maintain the distance, their remains unstable. The feeling
of insecurity always cripple them as if a sword hung over their head wherever they travel in their long, unprotected, insecure, fearful and dreadful journey. Saul Sanders, the protagonist of the story, “The Man Who Killed a Shadow” from *Eight Men*, elaborates the real pain of “insecurity”, and living with it throughout the life. This story is the outcome of the in-depth wound and fear that is deep rooted in the minds and souls of blacks. Sometimes their pain bursts out as violence.

Saul Sanders from a little southern town lives in a world split between the whites and blacks where the blacks were totally isolated from the whites by a million psychological miles. He always looks at the white world, timidly. He feels as though the world dominated by the whites is cast with shadow and something strange, which resembles as an illusion. The more he looks at the shadowy white world, the more he feels alienated. He had no parents and his five brothers and two sisters remained strangers to him. There was of course, no adult in his family with enough money to support them all, and the children were retained out to various cousins, uncles, aunts and grandparents. Saul was left with his grandmother. When his grandmother passed away, he started working for the white people because there was none to earn for his bread and butter. This can be illustrated from this line, “He understood nothing of this white world into which he had been thrown; it was just there, a faint and fearful shadow cast by some object that stood between him and a hidden powerful sun.” (“The Man Who Killed a Shadow”, 195)

He soon learnt that the white people consider him inferior. Though he did not have this feeling in his mind, he was unable to challenge when the other black people were ready to accept this definition. Saul never laughed in front of the whites. He imagined the whites as “shadow” and he was thrown into the white world accidentally without his consent. He felt as if the whites stand between him and his destiny. The brightness, the benefits, the joy, and the prosperities, which he wanted to enjoy, were prevented by the whites.
Saul becomes mute and feels suppressed with anger when he observes some black people being dragged by the white police to jail for trivial matters. Finally, he gets a job as a janitor in the National Cathedral. He is assigned to clean the Christmas Card Shop, the Library and the choir room. But the trouble starts with a white woman. Whenever he cleans the library, the woman stares at him. He feels embarrassed about this, but he couldn’t complaint this to his boss, who is also a white. He knows pretty well that no white would accept the complaint on a white woman from a black. The gazing and indifferent attitude of the white lady confuses Saul and he finds it difficult to ignore her. One day, after cleaning the Card Shop, he begins to dust the books in the library and he finds the woman staring at him. She demands Saul, “Why don’t you clean under my desk?, she asked him in a tense but controlled voice.” (“The Man Who Killed A Shadow”, 200). Even though Saul gets agitated, he goes near her in a composed manner and attends to her work,

He went and stood before her and his mind protested against what his eyes saw, and then his senses leaped in wonder. She was sitting with her knees sprawled apart and her dress was drawn halfway up her legs. He looked from her round blue eyes to her white legs whose thighs thickened as they went to a V clothed in tight, sheer pink panties…Saul was so startled that he could not move. …“There’s dust there now,” she said sternly, her legs still so wide apart that he felt that she was naked.” (“The Man Who Killed A Shadow”, 200, 201)

Saul understands the act of authority from the whites, therefore he does not jump to protest their orders, however the behavior of the white woman worries him a lot and his confused mind gets even more confused by her posture and indifference, which he has never experienced. Apart from this, she continues to abuse him with bad language. The hurl of wounding words
comes out from her mouth like sharp nails being hit on the head. The utterance of “Nigger” hurts him like pelting stones and the erupting volcanoes.

. “Why don’t you do your work?” she blazed at him. “That’s what you’re being paid to do, you black “nigger”.

“Never before in his life had he been called a “black nigger”. He had heard that white people used that phrase as their humiliation of black people. But he had never been treated so. (“The Man Who Killed A Shadow”, 201)

The very word “nigger” gives him acute pain and damages his self-respect. He gets stunned and shocked because he never had heard such words from any whites throughout his life. So much was the power of the abuse; the word makes him feel his life meaningless. Agitated, he loses his control over himself; he forgets his state as a black and, he fails to recognize that he is treated as an animal in the white world. Blacks have been taught to keep away from whites, particularly on occasions where they are to face a woman alone, a black need to remain more cautious. This caution goes out of Saul’s mind and it refuses to take control of his emotions because of the abuse from the white woman. “If you were alone with a white woman, and she screamed, it was as good as hearing your death sentence” (“The Man Who Killed A Shadow”, 196)

The humiliating word hit the core of his self-pride and the anger screens his vision. A black needed to be alert in the white world with fear, humility, and more often behave submissive to them. The real ‘me’ sizzled in his boiling blood, and he felt, the first time in his life as a man, a human being, and a sense of masculine power spread within him. The sense of “born again” made him to slap on her face. He behaved vehemently, as if he took a new birth to act like a maker of law on his own rights. It made him to feel that he could decide his own
destiny. And he stood by the ground saying, “I don’t like that”, he said and before he knew it he had slapped her flat across her face.” (“The Man Who Killed A Shadow”, 201). The slap on the face of the white woman created a pandemonium. She got frightened by the sudden rush of anger and retaliation from a black, which is never expected and uncalled for. She started screaming at the top of her voice calling for attention and Saul became panicky not knowing how to react to her shrill cry. Richard thus explains,

She started screaming in sharp shrill voice. He felt helpless and strange. His wobbly legs started shivering. “Oh! God, In her scream he heard the sirens of the police cars that hunted down black men in the Black Belts and he heard the shrill whistles of white cops running after black men and he felt again in one rush of emotion all the wild and bitter tales he had heard of how whites always got the black who did a crime and this woman was screaming as though he had raped her.” (“The Man Who Killed A Shadow”, 201,202)

Saul’s anger puts his life in great danger. Everything becomes unstoppable, Saul could not contain his anger, neither could he pacify the white women, nor his reaction due to her nonstop screaming. Richard points out that the things go beyond control,

He felt a hotness bubbling in him and urging him to do something. He gave a swinging blow to her with the fire wood. “not to hurt her, not to kill her but to stop that awful noise, to stop that shadow from screaming a scream that meant death…” (“The Man Who Killed A Shadow”, 203)

The heavy blow takes her life and to hide the crime Saul pulls her into the recess and wipes the blood stain by removing her pink panties. Even at that time he does not look at her or stare at her body. The very next day he gets trapped by the police and questioned by them. But
he knows very well that it was hopeless to explain to them how helpless he was and how horrible it was to hear that woman screaming. The novel ends at the court room with judge pronouncing the verdict and mention the name of the victim, for which Saul Sanders mumbles, “So, that’s her name”. This is something very much important to be taken note of. First the protagonist is timid and as a person, who keeps himself away from trouble, a character that suits whites. Even then, circumstances make him to suffer. As a sincere worker, he does the work assigned to him, but the nagging personality of the white woman leads him into the trap of no return. Richard tries to inform that the trauma provokes intense emotional disturbance and forces them (blacks) to go to any extent, even though they try to avoid it. Too often it results in falling themselves as victims. Richard depicts the court room scenario,

And a week later in a court room he heard a voice “… The grand jurors of the United States of America, in and for the District of Columbia aforesaid, upon their oath, do present: ---That one Saul Sanders on, to wit, the first day of March, 19__ ’ and at and within the District of Columbia aforesaid, contriving and intending to kill one May belle Eva Houseman … ““So, that’s her name”, he said to himself in amazement.” (“The Man Who Killed A Shadow”, 208)

In the American society, black became a color for exploitation, it became concomitant with, and inseparable from slavery. It became a yard stick to judge the character and make a comparison, as Winthrop D. Jordan notes, “…the Negro’s color attained greatest significance not as a scientific problem but as a social fact” (Jordan D. Winthrop, 20). However, Ralph Ellison simplifies that such an attitude was active with the white American society, “Since the beginning of the nation, White Americans have suffered from a deep inner uncertainty as to who they really are. One of the ways that has been used to simplify the answer has been to seize upon the
presence of Black Americans and use them as a marker, a symbol of the limits...” (Ellison, Ralph 583). The feeling of insecurity and humiliation in the minds of blacks tend them to indulge in the act of petty crimes and sometimes, if it demands, it takes them to the extent of murdering the whites, which evidently reasoned in the story “The Man Who Killed a Shadow”. The very word ‘nigger’ and the fear of the woman’s scream force Saul to kill the woman even though there was no intention at all. In the same way Bigger Thomas, the Protagonist of the Native Son, also indulges in a crime. He murders the Dalton’s daughter Mary, when he carried her to her room as she was drunk. In order to hide his presence in her bedroom from her mother Mrs. Dalton, to stop her from moaning he tries to press her with a pillow and suffocates her to death.

Their daily chorus provides a variety of incidents for a black to tackle. Lack and money lack of entertainment converts blacks in petty criminals. Bigger and his friends plan to steal in Blum’s store. As it belonged to a white, they are scared to disturb a white’s shop because the cops would sure take action if it is white’s. Their conversation leads to an argument among the three friends and Bigger feels nervous. Wright expresses Bigger’s thought as,

Bigger felt an urgent need to hide his growing and deepening feeling of hysteria; he had to get rid of it or else he would succumb to it. He longed for a stimulus powerful enough to focus his attention and drain off his energies. (NS, 471)

Wright illustrates how racial, physical boundaries induce blacks to take out aggressions on one another. They feel safe rob their own people, rather than going beyond their boundary demarked by the whites. It was easier and safer for the blacks if they had committed crimes against each other, the whites and the white police ignored such happenings. It was even considered ethical. Thus they are allowed to commit crime among their own race and society but when they try to cross the boundaries they are punished. Bigger, shares his disturbed thought about the white society with his friends Gus and Jake.”They don’t let us do nothing.” I know I
oughtn’t to think about it, but I can’t help it. I feel like somebody’s poking a red hot-iron down my throat” (NS, 463). Bigger blames most of his hardships on white society, which will not admit blacks into its privileged world. Huggins and Urban quote this frustration of Bigger precisely as, “Every time I think about it, I feel like somebody’s poking a red-hot iron down my throat. . . . Full of fear and hatred for whites, there is a mass of teeming frustration bound to erupt into violence at any moment.” (Urban Joan, & Huggins, 12)

The very thought of whites, creates a blazing fear in his stomach. They were considered as a natural calamity which affects the innocent lives unexpectedly with a threatening force. “They were a sort of great natural force, like a stormy sky looming overhead, or like a deep swirling river stretching suddenly at one’s feet in the dark.” (NS, 550)

*Native Son* proves to be a different platform. The death of Mary creates quiet a furor in the town. Bigger, to avoid the police arrest, commits multiple crimes of killing his girl friend, Bessie. These incidents come too handy for the oppressive cops to unleash terror on the blacks, and to exploit. They go in thorough search of every black ghettos and every Negro houses. Fear prevails in every place and the blacks become victims of arson and loot. Vehicles leaving the South are stopped and searched. White parents beg the Superintendent of City Schools, Horace Milton, to close all the schools until the rapist and murderer is caught as he created more panic. Several Negroes (blacks) were kept under police custody for investigation. It comes as an opportunity to take personal vendetta on them.

It was reported that, several hundred Negroes employees throughout the city had been dismissed from the jobs. A well-known banker’s wife phoned this paper that she had dismissed her Negro cook ‘for fear that she might poison the children. (NS, 674)
The pressure mounts up and Bigger gets entangled in the situation and the needle of suspicion of the murder turns towards him. Bigger even tries to divert and implicate Jan, Mary’s friend, but his attempts go futile. Jan, following the communists’ ideologies, turns magnanimous and visits Bigger in the prison. He reveals to Bigger that he loved the girl whom Bigger killed. But he was able to swallow the grief and sorrow, consoling himself, by reminding himself of the thoughts of the blacks’ who were exploited by whites for generation together. His voice broke and Bigger saw his lips tremble.

I was in jail grieving for Mary and then I thought of all the black men who’ve been killed, the black men who had to grieve when their people were snatched from them in slavery and since slavery. I thought that if they could stand it, then I ought to. (NS, 714)

While it becomes almost certain and goes beyond doubt that Bigger has committed the twin crimes, the death of Mary, the white woman gets more priority and publicity. The society takes the maximum advantage of proving that the blacks as evil and need to be kept under control. This incident gives much more chances to the whites to exploit the helpless blacks. The situations take control over Bigger, although there cannot be any second opinion on the motive of the protagonist in committing the crime, he tries to explain how everything is deep rooted, that ultimately exploded violently. Richard echoes the views of the all the blacks who want to come into the mainstream of the society, but are prevented economically and in other ways. The whites were aware that the economical power to the blacks will improve their standard not only from the individual aspect but also as a whole society. But the capitalistic society would not want that to happen. Bigger shares his thoughts with Max, the lawyer;

Mr. Max, a guy gets tired of being told what he can do and can’t do. You get a little job here and a little job there. You shine shoes, sweep streets;
anything … you don’t make enough to live on. You don’t know when you are going to get fired…You just work day in and day out so the world can roll on and other people can live. (NS, 775)

The exploitative white world takes the lives of the blacks as ‘taken for granted’ and there is nobody to question these atrocities. Blacks get limited scope to work since specific works are demarked for them, restricting them with minimal job. They could do only the menial, dirty and disgusting works like sweeping the streets and polishing the shoes of a white man. They are paid a very minimum wage so that he leads a difficult life unable to meet both the ends.

As Max, being a Jew, takes up the case to represent of Bigger, no lawyer comes to his aid. Annoyed by the representation from a Jew, many get agitated and they threaten him with dire consequence. Even then Max stands vehemently with Bigger. While pleading for Bigger, Max argues further in defending the blacks, that their fore-father’s were captured and brought in chains as slaves. The blacks were subjugated and they were used like tools to fulfill the white master’s desires. To prosper in the land, the whites have utilized the resources, the prosperity of blacks, and their roots, their labor, their culture and their lives. Max explains,

Your Honor, They came here with a stifled dream in their hearts, from land where their personalities had been denied, as even we have denied the personalities of this boy. They came from cities of old world where the means to sustain life were hard to get or own. They were colonists and they were faced with a difficult choice. …We need but turn our eyes upon the imposing sweep of streets and factories and buildings to see how completely they have conquered. But in conquering they used others, used their lives. Like a miner using a pick or a carpenter using a saw, they bent the will of other to their own. (NS, 810)
Wright skillfully merges his voice into Bigger Thomas so that the reader can feel how the pressure of racism affects the feelings, thoughts, the self-image, and life of a Negro person, when Bigger narrates,

“You make us live in such crowded conditions … That one out of every ten of us is insane. …You dump all stale foods into the black belt and sell them for more that you can get anywhere else… You tax us, but you won’t build hospitals, the schools are so crowded that they breed perverts… You hire us last and fire us first...” (NS, 767)

The mere presence of a black is considered a conspiracy. His curiosity and interest in life is considered as dominance. His desires are considered by the whites as greediness. James Baldwin notes that, whenever Negro face appears, a tension is created, the tension of silence filled with things unutterable. He becomes paralyzed throughout his life, at home, at schools, and in the working place. For generations, the poison of fear has been injected into the whole race. Richard emphatically says, “You think that because your color makes it easy for them to point you out, segregate you, and exploit you…” (NS, 770). There is no use in pumping blood in a dead body or no purpose would be served by giving fresh air to it. Realizing themselves, it is time for the whites to treat the blacks equally and provide them the rights and opportunities which was snatched and nipped from bud by the white society.

It is pertinent here to speak about ‘Maya Angelou’ the African American woman writer who wrote her autobiography I Know Why the Caged Bird Sings. Afro-American women suffer sexual exploitation in the white society and they become the victim of sexism and racism. They underwent several sexual exploitations and assaults perpetuated on them. They were mere victims and witnessed more often helplessly, and it was conveyed by several Afro-American authors, especially by Alice Walker in ‘Color Purple’, Toni Morrison in ‘Bluest Eyes’ and
Maya Angelou’s *I Know Why the Caged Bird Sings*. It speaks about the hardships of women who are born black in the white dominant society and untold miseries of gender adversities culminating with the fear of insecurity. Women felt apprehensive and had to expect exploitation anytime, anywhere from the hostile hands. At the age of eight Maya was raped by her mother’s ‘live-in’ partner. Maya reflects this incident and her feelings in *I Know Why the Caged Bird Sings* to reveals the physical and mental pain, and humiliation, she was subjected to at her early age. In similar fashion the sufferings of women are dealt by Richard. In his novels the exploitation of the women are portrayed through the narrations about the life of his mother in *Black Boy*, exploitation of the wife Silas, in “Long Black Song”, also portrays how the poor black girls were sexually exploited if they were unable to pay their insurance premiums.

In Alice Walker’s *Color Purple*, the protagonist ‘Celie’ was made to face humiliation, and sexual exploitation, by her father. Toni Morrison handled black women’s sufferings and sexual exploitation and the insecure state of life in a society belonging to whites. She also threw light on the slave women who became the puppets in the white master’s hands and gave birth to several children with mixed blood. They bore the white men’s sin of “miscegenation” by becoming the ‘Scape-goats’ of exploitation.

The male characters in Richard’s novels represent the virtues of both a feminine and masculine. Wright projected the black woman’s’ suffering of sexual exploitation during his period only through the male characters. His concentration was much on male protagonists in all his oeuvres who were exploited by their white bosses. Mostly, blacks were victimized even for trivial offenses; they were easily implicated for crimes such as rape though committed by a white man upon a white woman. They become a target when a white woman is harassed by a white man; eventually the black gets framed and goes to jail. It was more like a social obligation for the blacks to sacrifice himself to the white’s sin. This is a social sacrifice which is expected out
of every good black man to save his boss from humiliation and whites do not see this as exploitation of the poor blacks. In one of his pursuits as a Bell-boy in a hotel, Richard encounters humiliation from the prostitutes. Richard shares of what it was to be working in a hotel as a bell–boy whose presence was never appreciated and considered. Eventually, Black-boys were never considered as men and the white prostitutes never gave heed to them. They are not expected to express their feelings and even a slight change in their facial expressions and body language invited wrath and reprimand. They were expected to behave like human with five senses. The white prostitutes too do not care the presence of a black as he was never considered a human. Richard states,

One of the bell-boys I knew in this hotel was keeping Study Company with one of the Negro maids. Out of a clear sky the police descended upon his home and arrested him, accusing him of bastardy. The poor boy swore he had had no intimate relations with the girl. Nevertheless, they forced him to marry her. When the child arrived, it was found to be much lighter in complexion than either of the two supposedly legal parents. The white men around the hotel made a great joke of it. They spread the rumor that some white cow must have scared the poor girl while she was carrying the baby. If you were in the presence when this explanation was offered, you were supposed to laugh. (“The Ethics of Living Jim Crow”, 233)

Most of the times, the illicit act of whites toward the black women was burdened on the blacks who work there. The innocent blacks had to bear the blame and wear the shame on them. This would be discussed among the whites and blacks in whispers. Women in general face the huge burden of being exploited for several reasons. For a black woman, the life is more pitiful with no solace. The men too tend to be mute spectators and the victims are required to digest the
shame than to retaliate. The whites had the freedom of touching, slapping or tapping as a
gesture on a black woman, who is expected to accept it as a privilege and closeness with their
master. Sadly many black women too took this to their advantage since they had no other
alternative. Tylor explains,

    About white men’s sexual exploitation of black women, Wright is as
much critical of black women as of white men, because black women
expect and readily condone white men’s behavior. Once, a black maid
who had been slapped playfully on her buttocks by a white night watch
man told the indignant Wright who had witnessed the incident; “They
never get any further with us than that, if we don’t want ‘em to. (Taylor,
Douglas, 174)

    It is proved here that if a white compels the black woman to indulge in sexual affairs, she
has to subdue herself to the situation. This was miserably reported by Richard through Silas, the
victim of the racial and sexual exploitation by a white. Silas, the hero of the story, “Long Black
Song” was an unfortunate husband who had to swallow the infidelity of his wife with a white
man.

    Sarah, the wife of Silas, was alone at home with her child Ruth, when Silas was away for
a week to sell his cotton. By the evening a white man, came their house to sell his clocks,
seduced her. The whites take advantage of such circumstances, where the women are alone and
none to protect them. She answers that she was penniless. He asks her about the whereabouts of
her husband. To quench his thirst she takes him to the well. There, by using the darkness, he tries
to molest her.

    “Naw, Mistah!”
“I’m not going to hurt you.” White arms were about her, tightly. She was still. “But he’s a white man. A white man”.

“Naw, naw …. Mistah, Ah can’t do that’’!”

“But he’s a white man.” (“Long black song” 337, 338)

The phrase, ‘But he’s a white Man! A white man.’, implies the fear of domination of the ‘whiteness’ which prevents Sara from protesting. She gets lured and forced to accept the white man. The man naturally over powers her and fulfills his ambition exploiting her fear of the whites and insecurity of being alone. He exploits not only her loneliness but also her ignorance, that every black is compelled to serve the white, whether a master or a stranger. They remain a bystander of their own selfdom. The fear makes her to subdue herself. Silas returns home and suspects something has gone wrong and witnesses some of the weird things, the clock, the gramophone, and finally the handkerchief which the white man had left on her bed. He fears the worst scenario and demands the answers from Sara. Finally Sara breaks down and explains to him how she was overpowered and why she could not resist and stop the white man. Frustration and anger overwhelm Silas and he shouts, “Gawddam yo black soul t hell, don yuh try lyin t me! (“Long Black Song”, 343) and he adds,

From sun up to sun down Ah works mah guts out I pay them white trash bastards whut Ah owe em, n then Ah comes n fins they been in mah house! Ah can’t go into their house, n yuh know gawddam well Ah cant! They don’t have no mercy on mo black folks; Wes just like dirt under their feet. (“Long Black Song”, 343)

A hard working black, Silas is determined to come up in his life and be free from the clutches and abuse of the whites. Here, Richard recalls the living condition of his plantation life
from the South to make one understand the miserable life in a plantation, where the whites rule supreme. The life of a black is bound from several forces that it becomes inevitable from his narratives that whites do not wish to loose their grip upon the blacks. Silas shows his anguish and annoyance by dipping his words in pain. He works like a slave in white’s farm to earn and to free his land and it took ten years for him to free his land. But, finally he stands helpless when the white man sneaks into his house stealthily. Unable to control his rage, he vows to take revenge on the man who damages the modesty of his wife and the honor of his family. He waits for the white salesman the next day and Sarah tries to stop him from murdering him. Sarah explains her helplessness and pleads Silas to forget everything, but unable to contain himself, Silas, whips her and makes her to flee for her life. Finally, he kills the Whiteman who seduced his wife and snatched his life from him. He walks on the dead body of the white man hysterically that makes him feel like a conqueror. Sarah pleads him to go away from there. But he refuses and stands bravely to face the wrath of whites. His life is an example of the mind set of every black in the plantations and throughout America. Richard’s writings are not a mere statement; they have a message to the society. His entire literary creations made the public to turn their heads towards him.

_The Ethics of Living Jim Crow_ also treats the apparent white myth that the Negro male’s sexual prowess must be matched or out done by white virility, and the white women must be protected from the animal instincts of black men. Through this myth, the white men find other means to flaunt their overall dominance by molesting Negro women and expecting Negro men to make no complaints. Any black man’s attempt to defend black womanhood is, of course, a sign of general rebellion and must be punished. Brignano speaks on the living condition saying, “If a black man is suspected of having had sexual relations with white women, he must face castration, if not death, at the hands of a white mob – so Wright recognizes the sexual under
pinning’s for much that has determined Negro – White relations in the south, and he impartially places them next to other irrational or mythical conditions.” (Brignano, Russel Carl, 12-13)

Sarah, deep in sorrow, realizes that it is now too late to change her husband’s mind. He was standing on the body whom he murdered, growling and wailing. He reprimands the whites for the injustice,

“Ahm gonna be hard like they is! So hepme, Gawd, Ah’m gonna be hard!
… They take yo lan! They take yo freedom! They take yo women! N then they take yo life!” He turned to her, screaming. “N then Ah gits sta Black Boyed in the back by mah own blood! When a mah eye is on the white folks to keep em from killin me, mah own blood trips me up!” … “Fer ten years Ah slaved mah life out t git mah farm free…” “Now, Its all gone. Gone… Ef Ah run er way, Ah ain got nothing. Ef Ah stayn fight, ah ain got nothing.” ("The Long Black Song", 350)

Sara blind with tears and dejection, walks across the fields and crosses the river. The killing of whites by blacks as retaliation becomes perennial in the American society. The whimper and curses of Silas make her overcome with sorrow and pity. Richard has given the word “black song” as the title to represent blacks’ life as well as their misery. He associates the word ‘black’ with the entire black society that goes through the ruthlessness of whites.

In his struggle between life and death, Silas, feels concerned for his wife and her safety. He does not want his wife to face humiliation again. He asks her to cross the fields otherwise they’ll catch her too. With strong determination, he decides to sacrifice his life for his action, which the whites see as a crime and quench their rage. But before that he wants to kill a few White men at least. He wants to die fighting against the exploitation and against the whites till
the very end. He knows the bitter truth that he is going to die at the hands of whites. Murder of a white by a black will bring only the devastating, cruel death for a black.

The exploitation of white on the black women is equally portrayed in “The Man of All Work” from *Eight Men* through the protagonist Carl, the responsible black husband and the white boss Mr. Fair Child who tried to exploit Carl.

The story screens the characters, Carl, a desperate and a responsible black husband and, Lucy his wife, who gave birth to a girl baby a week ago. Carl helps his wife to nurse the baby. Carl has recently lost his job and searches for one to support his family and the new born baby. Moreover he has to repay the debt, and to retrieve their only property, the house. The prevailing family situation and his desperation force him to take any job despite his likings. The debt is overdue with the final two payments; hence they are in dire need of money. All their money is tied up in their house. Carl and Lucy are worried much for that. “Oh, Carl, we mustn’t lose our house” (“Man of All Work”, 119). Unless they both had not lost their jobs at the same time, they would have paid the installments in time. Unfortunately, ill luck knocks at their house; and Carl’s boss had to close his restaurant and Lucy, giving birth to her baby, is also out of job.

He searches for the advertisements in the Newspaper. Since all the people wanted to have only female cook, Carl decided to disguise him in a woman’s attire to get a job in order to save his family and his house from debt. Despite Lucy’s disapproval of his disguise, he leaves for a white’s house to work as a cook. Mr. Fairchild and Mrs. Fairchild, with a girl child hires, Carl as a cook. Carl names himself as Lucy and pretends like a woman and cooks, does the entire household work to their satisfaction. Mrs. Fairchild, even though amicable and friendly to him (her) warns Carl not to be close to her husband. Carl assures her that (s)he never touches whisky and will be careful in dealing with her husband. The second day itself Fairchild approaches, the maid (Carl) for sexual pleasure after taking whisky.
This is the plight of most of the colored women. They are exploited at the hands of their white bosses and become the victim of sexual abuse. When the struggle was going on between Carl (in disguise of housemaid) and the white boss, Mrs. Fairchild enters there and becomes hysterical by seeing both of them together. Knowing the character of Fairchild, she shouts at both of them, even though Carl pleads innocence, Mrs. Fairchild shot him. Instead of punishing her husband, out of rage she shoots at Carl, who is in the disguise of a black maid and he starts bleeding. Both husband and wife realize the big error they have committed and as the situation prevails upon them, the white lady starts to cry, out of panic. Mr. Fairchild rings up to a doctor and brings him home, Dr. Burt, who happens to be Mrs. Fairchild’s brother-in-law to treat the black maid and hush-up the case. Fairchild’s consoling words to his wife shows his cunningness and cleverness to turn the plate and blame the black (Carl) for the mistake not committed by her. Fairchild convincingly constructs his words without repentance, by saying,

> It is a woman. A colored maid she’s bleeding ... I shot her. But, I don’t know if she’s dead or not.” “I should’ve shot myself, rather then that poor fool of a gal!” “Take it easy, Anne, look, I did the shooting. See? I’ll take the blame. I found her stealing and I asked to halt. She ran I shot her.

(“Man of All Work,” 150).

The story takes a twist when Dr. Burt, while treating the wound, finds out that the maid is not ‘she’ but ‘he’ and Dr. Burt informs this with a happy note that, “… I’m trying to tell you is that your female servant is a man wearing a woman’s dress” (“Man of All Work,” 154). The finding comes as a big advantage to both Mrs. and Mr. Fairchild. Now they try to escape from the whole episode and come out of it unscarred. The story shows a fine line of exploitative nature of the whites. Generally, Fairchild has the habit of abusing and taking advantage of maid’s condition and he takes this as his privilege. This happens to be the general tendency of
almost every white male in the society. They want to enjoy at the same time wash their hands off from it, when cornered. The family cooks up a new story to put Carl in a fix so that they can escape from penalization. However, Dr. Burt, a man with some reasons gives a solution. He suggests of compensating Carl, with the money he wants, to keep him quiet and not to disclose the happenings at Fairchild’s house.

In all his works, Wright has taken effort in bringing the maladies of blacks in the white dominated society to the forefront. The theory, survival of the fittest, adds good to every living being. The fear and insecurity takes the front stage when this survival becomes a big question thereby creating two groups of have-s and have-nots. The have-s exploit the have-nots on several reasons. In American society, the have-nots are prejudiced due to color. Protesting against the biased treatment of keeping them in a corner, suppressing them on several fronts, blacks over the centuries have fought their way upwards. Civilizations have erupted over the others by subjugation and overpowering. In today’s modern world, the negative attitude based on color has taken the back stage and the mankind has realized its zeal and potentiality irrespective of race, religion and color. Richard Wright beyond any argument is America’s most prominent writer who portrayed the values of blackness against the ideological and cultural hegemony of the dominant white society.