CHAPTER - IV
IDENTITY

This chapter focuses on the most important thing for the Negroes which they are looking for and fighting for. It is the outcome of their struggle. It is identity; it is freedom. Identity is a tormenting problem for African American in an oppressor society. The new world in chains of slavery created this problem which has sapped the energies of human beings. Identity centers all Wright's works and novels, it centers every movement in African American literature and was the core of every ideological attitude and stance of the Negro people. It has assumed different colors and shades of meaning.

This chapter attempts to highlight identity crisis in Wright's novels. The protest mood of Wright's writing gave way to the mood of untranquility that reflects the consciousness of his personality. Wright realized that his identity could emerge out of his local and universal experience at the same time. His works and writings gave pride and meaningfulness to the African American people. His quest for identity used his racial motive and impulse as a spur to rediscover his identity in the American and European experience. He emphasized that while he was looking for his own identity, he realized that American was desperately in search of identity as well. He focused in his novel, *The Outsider*, on the racial, cultural and ethnic identity that most of the minority groups were in searching for. The African American involved in the quest for their racial and cultural identity as a part of American civilization. Wright's quest for identity in the growth and development of American took another dimension: He quested for the literary medium in order to render the peculiar sensibility and ethos of a new country.
In his quest for a social identity which would be potent enough to mitigate his suffering and to alleviate his grievance. Similarly, the African American writers confront criminal behaviors through influence on the lives of the African Americans. Often, it is religion that provides them with the strength and bear their suffering with the hope of deliverance after death. They accept their subjugation as a form of trial, by God to defend themselves against racism or to mitigate their sense. Wright, as one of African American literature writers, is often characterized by the quest for political, social, religious or even “human” identity. In his endeavor to seek a convincing and a strong anchorage, the African American writers explore various avenues for the assertion of a distinct identity involves a process of discovery that assists them in comprehending their community and society better. The understanding reached thereby opens vistas for further exploration of the self.

The quest for self-identity is a major theme in the works of Richard Wright. Wright probes deep into sensitive issues in an attempt to come to terms with himself and his milieu. Through the redemptive forces of love and religion, Wright attempts to assert his identity as an individual who yearns for acceptance. In each of his selected novels in this chapter, he traces the power of love and religion and displays how the latter in the absence of the former can be rendered meaningless.

*The Outsider* is the best of his novels to reflect his reaction of looking for a new life and achievement of self-identity. To Richard Wright the definition of freedom never alters. It is a achievement of self-identity and self-mastery. It emphasizes the self-aware, self-controlled exercise of natural power and creation of personal values-
in active confrontation with the reality and pain of an oppressed state; feeling of spirit, not, necessarily a physical liberation. For it is when a man exhibits an unfiltered spirit that his oppressors will more firmly bind his body, as they must negate his triumph in order to minimize their defeat (Anne O. cauley. P.329). According to this view, Wright portrays his vision in his novel *The Outsider* to explore identity as a process in all aspects of life. Wright sheds the light not only on his own identity but also on the social, cultural and economic identity for blacks as a part of American society. *The Outsider* is an impressive novel and is regarded as a body of systematic thoughts which reflects the philosophic intelligence of modern age. The sensationalism of *The Outsider* reflects the melodramatic aspect. Moreover, this novel concentrates on meaning of lives of the people both blacks and whites. The ambitious attempt in it gave a definition of modern man through predicted tensions and philosophy ordains. Furthermore, *The Outsider* proves the overwhelming on brutality and indecencies; it proves and drifts towards a definition of man particularly American Negro. It is an evidence of existentialism. Wright depicts the destroying of left in the track of a man who walked outside society and history.

> Although in his nonfiction after *The Outsider* he found certain existentialism tenets useful, especially for exposing the myths he thought man often irrationally lived by, and although he may not have fully realized what he was doing philosophically in *The Outsider*, the direction of thinking in the 1950s had shifted away from the grim and dark side of existentialism seen in "The Man Who Lived Underground." *(Wright, T O, 163)*

*The Outsider* is Wright's first novel in his exile. It is the first American novel deals with existentialist. It narrates the story of a black man that joined communism and kills many communists in his search for identity and meaning. Wright's *The Outsider* used an
existential framework. This novel is the story of a black man who became involved with a Marxist group. He kills many communists and then murdered himself. Some critics regard *The Outsider* as lukewarm novel but ambitious. The protagonist of the novel quest for meaning. Wright, explored identity crisis through class and race problems that regarded preeminently the problems of the human being. Damon decides and determines his philosophy of history as an expression of Wright's thinking. Moreover, *The Outsider* is considered as a pattern of nihilistic interaction and reaction of Wright to answer the political and intellectual problems that posed for the black artists reflecting the fracture and the fault lines among gender, race, and class. The two powerful obligations sit side by side in the text are Wright's political involvement around race and also his philosophical depth of black experience lay unreconciled. *The Outsider* expressed Wright's trend as a political philosopher and as a writer of fiction at the same time, Wright emphasized this direction in his interview by William Gardner:

*The break from the U.S. was more than a geographical change. It was a break with my former attitudes as a Negro and a Communist-an attempt to think over and redefine my attitudes and my thinking. I was trying to grapple with the big problem-the problem and meaning of Western civilization as a whole and the relation of Negroes and other minority groups to it.* (Wright interview, Ebony. 40)

Wright gives a distinctive features of modernity, modernization and modernism throughout *The Outsider* highlights some complexities and philosophical ambitions of his personality. He reflects the racial terror in the South depicting phallic realism and naturalism. Moreover, he poses of an inquiry of the meaning of the western civilization. This novel focuses on the character and development of the modernist perspective of the blacks.
The Outsider defines modernity as a period and a region characterized by the collapse of old myths. This insight provides the context for Wright's discussion of both fascism and communism, equivalents in that both are "political expressions of the twentieth century's atheistic way of life. (Wright, TO, 366)

This novel reflects the contemporary life emotionally and intellectually and it is a melodrama at the same time. It is a description of action to fight for freedom and identity. Wright was always a demonic writer and an unconscious artist. This novel is an incidental book about Negroes. The Outsider is about modern man and challenging the modern mind.

The Outsider" is, as it was intended to be, a book about modern man, because of Mr. Wright's irresistible driving force, it challenges the modern mind as it has rarely been challenged in fiction. It is easy to disagree with, impossible to disregarded. (35)

The Outsider reflects transmutation in the black society with parallel the transmutation in American Society as a whole. It represents Wright's existentialism through revulsion the protagonist Cross Damon. This novel and others writings by Richard Wright after his departure to France in 1946 made him a serious creative artist. Wright showed through his characters, how he identified firmly with the Negroes in their struggle for political freedom and self-identification throughout the world.

Although some critics have labored to find merits in The Outsider and other fictional products of Wright's French period, there seems no reason to deny that his departure from this country in 1946. Like Steinbeck, he can best be described during these later years as a provocative and increasingly querulous journalist. He became as firmly identified with the Negro struggle for political freedom and self-identification with the Negro struggle as Steinbeck became associated with Adlai Stevenson's sophisticated folksiness as the basis for a democratic society. Steinbeck managed to remain at least a small force in American politics as; whereas Wright was
scorned by the Time-Life empire and other mass-media taste-makers for his tart-tongued pushiness. Both, however, were generally and justifiably considered to have ceased to have any artistic significance. (qtd in CLC, p.448)

The Outsider is a unique promenade about the world. Wright went to the Gold Coast, Spain, Indonesia and shows genuine interest in penetrating the masks of the societies he visited and discovering something about the behavior of the common people. Wright, as a Negro, in The Outsider is deeply concerned with the plight of other Negroes as a part of his battle against whites. He explores what it means to be a Negro. Through his protagonist, Wright depicts the deny of the Negro individual dignity. He also expresses the distressing things he faced as an artist and a Negro as the same time. Thus, he was afflicted in a white and philistine society that dominated Cross's life. The painful sensory relation cut Cross off from his ambitious and couldn't realize his potential. His spectrum of stimuli was curbed by the society. Warren French embodies this picture about the Black American writers:

we can scarcely be surprised, therefore, that Wright accomplished no more of artistic merit than he did. We can only be surprised and happy that he achieved what he did and helped to advance as much as he did the dignity of the Negro at the expense ultimately of his own artistic self-realization. (Wright, T O,141)

The Outsider represents an idea shaped by man who has a philosophical perspective and also overruns the emotions. Although The Outsider is a venture into existentialism, It was not the first to deal with existentialism. Moreover, It viewed as the idea that fully deals with communism, the protagonist unconsciously rejects the meaninglessness of his life. This novel is located first in Chicago in winter like Native Son. It divides into five sections: Dread, Dream, Descent, Despair, and Decision. The first section begins with a scene
of banter among Cross and three friends. This section includes an accidental death that led to shape a new life for Cross Damon. There were parallels in Cross Damon and his relationship to other people in both the black society or the white one. In his track (in his course), Cross has superior education background, his first job was as a postal clerk. He did own a house and a car. So Cross did represent the middle-class Negro for having properties. Education relieved Cross of many problems through creating his aspiration as American citizen to the American dream. To prove his identity and existence, Cross became freer economically by borrowing money from time to time. Damon didn't realized satisfactory on relationship with women; he regards women as instruments for his physically and emotionally needs. As a modern man; Cross's vision is to protect a women's honor. So he regretted for betraying that principle. He defines the relationships with women in the context of humanity. Here, the identity of both Cross and the society emerged gradually. (Bigsby, 125). Wright believes that freedom and new life for Negroes can be achieved only through crushing the whites forces that fell them for apart and submerged world. Furthermore, The protagonist's vision of the women is far from reality. He has a particular vision about the companionship with women spiritually or intellectually. Cross berates and ticks off himself for realizing that the Jenny as a woman is in an effete and powerless and she lacks the resources to share reality. Wright clarified his meaning in this novel by trying to prove his identity and to struggle for it through alienated himself from both his mother and Jenny as Negro women. Like *Native Son*, his tension physically and mentally led him to prove his identity through committing crime by killing Joe; hitting his head and then dropping his body to a roof. Cross's killing and murdering Joe figuratively
destroyed his Negro personality. *The Outsider* confirms his the philosophical position, his reading voraciously is one of his weapons in his struggle to obtain his identity. Wright asks through his protagonist Cross: "What happens to an individual who finds no comfort in the traditional human relationships and institutions?" (qtd in CLC, 451). Furthermore, the District Attorney confesses and professes that he isn't going to demolish Cross Damon. But Wright explores that organized institution that did fear him and tried to destroy his individuality and existentialist. Therefore, the protagonist tries to depict his absolute self-determining. Darwin T. Turner emphasizes Damon's intellectuality and lacking of emotional analogue:

*There is no such emotional analogue in The Outsider. Strangely, however, Damon's problems might elicit more sympathetic response in 1969 than it did in 1953, for it suggests the current rebellion of affluent youth against a society which offers material comfort but no spiritual satisfaction.* (Darwin T. Turner, 49-50)

Obviously, *The Outsider* Parallels to the works of Satre Camus and the post World War II European writers. As Camus's novel, *L'Etranger*, 1942 (The Stranger, 1949), Wright also depicted metaphysical rebellion through his characters in *The Outsider* in a meaningless society. The endeavors of Wright are to reinforce the sense of identity. The novel achieves much more than the naturalistic and race problems. It explored the metaphysical horror as a negative response to *The Outsider*. (Darwin. T. Turner, 40-50)

Generally, *The Outsider* is regarded as an American existentialist fable. The state of dread brings to light the horrible truth of uncertain and cryptic nature of life. Wright depicts modernity, in this novel, as neutral in value through science and industrialism regarding them as moral and good forces. He shows the charitable
side in the humanity through the optimistic to overcome all guilt and to obtain existential. *The Outsider* represents the dramatization and tragedia by philosophical and remarkable literature. That was clear through Cross Damon's rebellion against the humanities of a middle-class wife. This environment and milieu explore the complexity of nonidentity society. As such Damon tried to hide his meaningless past but this limbo of freedom brought frenzied destructions. As such he kills many lines in order to own his identity and freedom. There was an obligation on his freedom that made on a counterfeit identity through acting with moral discrepancies and reasonably murders to protect his freedom and achieve his identity.

Wright, in *The Outsider*, proves that even love requires and needs an authentic identity. Eva's knowing the past of Damon that affected his life, So his past and amoral acts made Eva leaving him and that causes him loneliness and despair. Here, Damon pays the price of truth for the self. He became a victim of bureaucratic functionaries as a result of their misunderstanding his way of his expression as a rebellion. This reflects the social morality and the meaningless of self and this destruction also reflects the psychological coercion, duress and the hostility of the social system. But Wright insisted repeatedly to struggle for freedom and identity for himself and for Negros. Damon believes that truth is not enough in order to succeed in a conflicted and dehumanize society. Thus, his demonic criss-cross through lies and crimes was his tool to prove his identity. Damon was alienated and became estrange by his wife. Gladys in Wright's vision represented the epitome of the predatory middle-class virtues:

... as he suffered her nagging, he felt increasingly walled off from her; but the more he felt it the more he sought to hide it, and finally there crept into his dealings with her a weird quality of irony. It first manifested itself in an innocent question: how could he help Gladys? And the
moment he asked himself that question he knew he did not love her and perhaps had never loved her. ... she had become for him an object of compassion. He was now make her hate him. Her hatred would be a way of squaring their relationship, of curing her of her love for him, of setting her free as well as himself. (Kingsley Widmer, 15).

According to Cross Damon, Manhood was an important thing for the men and for the society in general. Wright gave a more accurate diagnosis and a definition of a man to reflect how identity and freedom can be measured in a man's sense. He wrote:

*May it not develop that man's sense of being disinherited is not mainly political at all, that politics serve it as a temporary vessel, that Marxist ideology in particular is but a transitory makeshift pending a more accurate diagnosis, that communism may be a painful compromise containing a definition of man by sheer default? (The Voiceless, 54)*

Wright, in *The Outsider*, is not satisfied with the black's place and position in the American society. So he resists the white domination, contempt and disdain to blacks. Wright's protagonist presented his repulsion of the white society and depicted his black body as "an alien and despised object" as a result of the white's vision about him as a black to "stand outside the world ". This metaphysical alienation of Blackman is regarded as a rationalization of the whites against blacks. *The Outsider* shows the aberrant behavior of Damon towards his wife which reflects his psychological complexity. In these scene, Damon depicted his madness as stranger and the scene generated fear, revenge and a concatenation of impossible pressures. This scene reflected and explored the gloomy hellfire of the mentality of the protagonist as a stranger and outsider in life. His dilemma is his identity; he tried to escape from the social trap by following his unrestrained desires and trapped also in his mauvaise foi which resulted in self destruction. Wright intended through his protagonist
to find a naturalistic adumbration of Satre's Maxim that "man chooses himself.". Thus, existential became destructive. Cross, the outsider, gave an inverse picture of freedom and deployed doubling emotions. Moreover, He became the protagonist and the victim of his existential lucidity through his actions and identity that appeared to be free and explicit and also through revealing his tortuous in his choosing of the three women. He faced betrayals, acts of violence, self-conferences, and self-destruction.

Wright explores the path of demonic purgation through his protagonist efforts to create "relationship of himself to himself," in order to remove the burden of nonidentity by his project of deception. Furthermore, Cross affected by the systematic bad faith to hide inner emptiness that made most blacks especially meaning a resentment case. Wright's quest for authentic is deviated and failed to achieve existentialist enlightenment which needs a full descent to face destruction and nihilism. The Outsider's protagonist found himself outside the history a Maxim that depicts existentialism as an aspect of a reflection of nihilism:

*Maybe Man is nothing in particular; Maybe that's the terror of it. Man maybe just anything at all* (The Outsider, 507), he continues to say: "He was without a name, a past, a future; no promises or pledges bound him to those about him. He had to become human ... Dimly he realized that his dilemma, though personal, bore the mark of the general. (The Outsider, 509)

The Outsider shows how the quest of freedom resulted in honorific identities and how traditional artistic and political rebels participated sometimes in violence instead of establishing identity. And Fabre explored that the ideological concerns for Wright in The Outsider were "a means of obliterating the past, not of announcing the future." (Michel Fabre, 366). Moreover, Wright explains and
shows how modernity in west created forces of alienation as Cross Damon embodies that in *The Outsider*. Cross struggles against the west deception of modern consciousness, he struggles for identity in an indeterminate world. *The Outsider* embodies democratic and inclusive modernity as a need and a demanding of Post War. Beside to that, *The Outsider* is regarded as a test of the principle, articulated by the revolutionaries in American society. The protagonist depicts Wright's vision to revolt against disguised ideology. *The Outsider* explores the masculine empowerment which was shown in Cross Damon's Paranoia to do anything to prove this empowerment in order to form new life.

*The Outsider* is an adventure of a rational and disillusioned outsider who grasps a desperate freedom. Wright's concern with the situation of black intellectuals in the West, and his increasing engagement with existentialism and psychoanalysis, led him to the central problem of *The Outsider* - a black man's attempted escape from stable, essentialist forms of identity, including race. Feeling his former life, Cross enters new spaces - a passenger train, the communist party - that permit the blurring and destabilizing of identities. As he forges a new self found on desire and masculine empowerment, he encounters recognition, in the Hegelian sense, characters who are white. However, the institutional meanings of race remain, imposing prohibitions and paranoia on Cross's self consciousness. (Sarah Relyea, 188)

*The Outsider* represents the crossing between the postwar writing of identity and the philosophical prediction to prove that consciousness materializes. Thus, temptation, lure of power drove Cross away from the righteous religious beliefs. It's an adventure that led Damon to the entrapment death. Damon worked in Chicago as a postal worker and studied philosophy. Moreover, he was a lineated from his wife, threatened by his environment, especially by his girlfriend. All these constrain his struggle to forget the past and to
invent a new identity. He introverted and disappeared from his world but sudden facing with one of his friends in the hotel. His seeking for achieving new identity made his to commit another crime to ward off his discovery. He did flee to New York to a void his severed past. He submerged into an internal journey as a new form of dread and suspicion:

The Outsider world had fallen away from him now and he was alone at the center of the world of the laws of his own feelings. … he knew where his sense of dread came from; it was from within himself, within the vast and mysterious world was his own and yet unknown. And it was into this strange but familiar world that he was now plunging. … he had merely shifted his cares from without to within him, from that which he could deny to that which he could not. Imprisoned he was in a state of consciousness itself; so swamped was he by himself with himself that he could not break forth behind the bars of that self to claim himself. (The Outsider, 148-149)

Wright explores Cross's efforts and tries to free from the distressed and agonized narcissism of jailed desire. Cross is melted with several men especially communist leaders. So that he found recognition and surpasses on his constrained society through moving beyond the bounds of modern ideology depicting the "individual mob." (564). His murdering resulted from a whim and not for an idea. The Outsider shows how Cross portrayed the skepticism of the modern West as a young black man with examining the American project of freedom. Paul Gilroy reassessed Wright's The Outsider in view of his philosophical project. He argued that "Wright's philosophical concepts assume their full meaning as their full meaning as the thoughts and actions of characters inhabiting a world demarcated by race. The concept of an embodied speaking position accords with Wright's definition of "objectivity," describes in the easy "Tradition and Industrialization":

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The basic assumption behind all so-called objective attitudes is this: If others care to assume my mental stance and, through empathy, duplicate the atmosphere in which I speak, if they can imaginatively grasp the factors in my environment and a scenes of the impulsive motivating me, they ... will be capable of apprehending the same general aspects and tones of reality comprise my world, that world I share daily with all other men." (Wright, "Tradition and industrialization, 77-78).

The Outsider depicts the universe through one consciousness. This novel for Fabre in his critic is remaining a "mixture of melodrama and rhetorical exposition." (Fabre, World of Richard Wright, 172). It is regarded as a trek that interpreted subjective experiences and desires in a domination of white society. Actually, In The Outsider, Wright has embedded his existentialist narrative in a popular genre plot of murder, flight, and fraudulent identity. Wright's life in Europe made him recasting consciousness sense within an American scene in a modern consciousness through 1930s and 40s. According to Paul Gilroy, the relation between the blackness and modernity is vital relation. Wright's vision in his The Outsider sought to conceptualize a university and not only American system, Gilroy argues:

In Wright's nature position, the Negro is no longer just America's metaphor but rather a central, and political systems of the West as a whole. The image of the Negro and the idea of racial identity which helps to find and discover the living components of a western sensibility that extends beyond national boundaries, linking America to Europe and its empires. The transmutation of the African into the Negro is shown to be central to western civilization, especially to the primitive, irrational, and mystical elements in European culture that Wright would seek to explore in Pagan Spain, his study of Franco and Spanish Fascism.(Gilroy,159-60)

The Outsider bestows a completed view of blackness and rational ideologies and highlights the modern world's existence. It represents the world of African American life as an imitation or to be
Richard Wright reveals modernity through its contradictions. These contradictions created alienated, violence and entrapped identity. He regards modern ideology not only as a form of superstition that was driven by exploitation, but also as economic and political that was driven by racism. Moreover, Wright depicts the uncompleted modernity as an uncompleted identity. The Outsider examines the protagonist's consciousness as a technique for exploring social problems. It does instill unfamiliar discourse within the American scene. The representing of the black consciousness obliged Wright to shift to existentialist through searching for a modern and Philosophy of consciousness. Therefore, Damon depicted the vanguard consciousness and freedom that was clear in the confrontation between Cross and Houston the District Attorney saying: "You went all the way! You have inherited the feelings that only real atheists can have" (Wright, The Outsider, 564). The Outsider offers a melancholic analysis of the modernity through Damon who became ripe for anarchic violence. The only character accepted in Damon's soul was District Attorney Houston:

*Is the mad thing, the irrational thing, Damon, you peeled off layer after laid of illusion and make-believe and stripped yourself down to just simply naked desire and you thought that you had got ten hold of the core of reality. … It's an illusion, but the most solid one! Desire is what snared you, my boy. You feel that what brooked desire could be killed, what annoyed, could be gotten rid of.* (565-66)
Wright expresses the ideas of freedom and the will through Cross Damon in the opening scene of the novel seeking to confirm his identity. He has got married to Gladys drilling a space of freedom and performed a demonic masculinity to terror her. Thus, this picture of practicing violence against a feminine and race at the same time is to prove his identity as a definition of his humanity on base of self-invention and desire. Cross's marriage to Gladys represents their need since they are on the same boat, they are outcasts: "he hungered for her... as a woman of his own color who was longing to conquer the shame imposed upon her by native land because of her social and racial origin"(66). Cross was the reliable man for Gladys through her response to the world defining her color conscious white gaze domains her world even in his presence and that created his response. He tries to prove that he is free by arguing:

_They think they're something and we're nothing," she snapped."It's up to us make ourselves something," he argued. "A man creates himself "you are a man," she said simply. He understood now; it was the helplessness dependence that made her fret so. Men made themselves and women made only through men._ (65-66)

Both Gladys and Cross held advantages from each other. Gladys expressed her attitude from the white race and she mixed and blend her dependence as a woman with her color consciousness. She also sought for protection against white gaze:

"Nestling close to him, she mumbled as out of a dream:
"I hate white people."
"why?" …
"Cause they're different from me. I do not like 'em even to look at me. They make me self-conscious, that's why. Ain't that enough?" "If you say so, baby but, listen, I'm not white." "that's what's so nice about it." (67-68)

Cross rebels against Gladys' domination of his sensual desire, he rejects her color consciousness and her right of reliance as a
woman and he proved his presence through violence and sadism. He wants to maraud her will but she wants him as a fetish in order to disavow and deny both Gladys and Cross refrained to be a black woman and black man and become the same:

she simply clung to him and when she spoke at all on general topics it was to have someone to be with when the whole world was white and she was colored. (68)

This passage explores how the decay of values and fragmentation prevailed the society as a national result of domination of one race over other. It reflects the economic, social and political effects that made people struggle and resist the oppression of the dominated force. Wright shows how Cross wanted to force his wife as a motive of actions and destroyed her faith by setting her free but bringing their relationship to an end:

Her chest heaved, emptying her lungs; then she looked distractedly the room like a rat searching for a hole. She was a tiny child hearing a grown up tell a tale it did not believe, but it dared not challenge that tale because it had no way of successfully disputing feeling that its reasoning was not acceptable. (78)

Damon smoothed away behind his demonic mask and he refused to profess his identity. Therefore, Houston made a distinction of this truth. In his description the fallen of the value and the absence of social justice considering on famine as an important constrain to enable blacks to prove their identity as the white exploit them. So Wright writes:

When you stared so unfeelingly at your sons, when you laughed when your poor wife could not summon enough strength to identify you, I knew that you were beyond the pale of all the little feelings, the humble feelings, the human feelings … I knew that you could do anything! Not in a towering rage, not to save falling mankind, not to establish social justice, not for glory … But just because you happen to feel like that one day. (564)
*The Outsider* shows and explores how the premeditated criminal decisions undermines the freedom and the endeavors of individuals' identity. Cross dramatizes African American struggle with modernity forces and ideals through resisting the traditions strongly to create group identity. This novel explains the effects of industrial life, anarchy and war changes on the African American psyche and acknowledges the dilemma of ubiquity of western culture which is "decay and fragmentation". *The Outsider* is regarded as an evident of Wright's non sense of racial affliction and American racial segregation on Cross. The oppression and other behaviors of whites made problems for Africans American and caused them dual identity. Stuart Hall argues that identity is a matter of "becoming" as well as of "being" which means it transforms itself from somewhere, and yet not as they choose. By rejecting his past, Cross has also cut himself from the process of "becoming" as well as of "being." … identity according to Stuart Hall" belongs to the future as much as to the past" *(Stuart Hall, 436)*. The way Cross goes about the shunning his past he wants to be a free man without social obligations and responsibilities, yet this objective is defeated in the very act of adopting a dead man's identity. *(Abburahman, 132)*.

Wright expresses the way of the quest for freedom bases on a fraudulent identity through committing murderous to silence his opponents. He also tries to express his protagonist's dilemma through his irresponsible behavior and that leads to collapse his marriage with Gladys. He was a victim of capitalist exploitation. But Cross also worked very hard and sustained himself in order to get rid of the despair and disappointed. He addicted to drink Alcohol; he said; his: "*engine won't run without it*" *(Wright, TO, 370)*. Not only that, but also Cross fought to escape social restrictions he was emasculated by
his wife. He underwent and obeyed on front of his wife's orders as a result of his decisions. She told him to do:

*Number one: you are signing this house over to me once.
Number two; you are signing over the car to me. Number three: you are going to the post office tonight and borrow eight hundred dollars from the postal union on your salary ... I want that money to clear the titles of both house and the car... I am squeezing you like a lemon (437).*

Wright expresses the African American dilemma through Gladys's authority over Damon. Even the law binds Cross to carry his family responsibility. Dot also made Damon in a spot for her fabricating of the underage, exploiting him through his race as an inferior. Cross is unconsciousness in his thinking through the consequences of his actions. He plunged into an unprepared marriage with Gladys and that is a bad decision dropping him out of university: "he dropped out of University right after he married Gladys and after that nothing went right." (380). In this action and behavior, he went through a wrong course that affected his life, his future. Cross was establishing a new identity by ignoring the result and the consequences of his decisions.

*The Outsider* explores to what extant Cross's freedom and identity were destroyed through the threaten by Dot and Gladys. It is a meaninglessness life for Cross, he saw that his gun is to be a final as a final solution: "he sprang to the dresser and yanked open a drawer and pulled forth his gun ... If the presence from within or without became too great he would use it; his gun would be his final protection against himself"(381). These lines explores the hostility impression in every solution for every issue. There is no flexibility, the characters regard everything as a matter of daring. The social environment for Cross menaces him and continues to pester him to
the Chicago River" (449). Wright as a universal man through the protagonist of *The Outsider* represents this view as a result of his migration to France,

> Were there not somewhere in this world rebels with whom he could feel at home, men who were outsiders not because they had born black and poor, but because they had thought their way through the many veils of illusion. (396)

The identity of otherness was trusted upon Cross by West. He described the challenges of his living in between. He expresses the reality of the blacks according to the whites vision; "What's a black man to a white man? An ape made God to cut wood and draw water, and with an in born yen to rape white girls" (396). Cross's mistake was the Self-liberation through denying the past. He wanted to separate his life in New York from his past experiences in Chicago. This course defaced his real identity and invented disingenuous identity. The yearning for freedom and the social constrains confused Cross's enjoying of the individual freedom. The quest for freedom and identity through the escape of the past represented Cross's selfishness. killing Joe Thomas depicted Damon rejection of the past by a form of dying, the scene of the train accident was a whiteness of his unconsciousness when he tried to escape from the train wreckage:

> The girl was dead but if he was to get through the winder he had either the choice of standing upon her crushed body or remaining where he was. He stepped upon the body feeling his shoes sinking into the lifeless flesh and seeing blood bubbling from the woman's mouth as his weight bore down on her bosom.(446)

Wright explores the moral and psychological experience of modern African intellectuals, he depicts the picture of Negroes as a deformed picture by making modern life as commodity on the account of the real identity. A meaningless personality: "Nothing made meaning; his life seemed to have turned into a static dream
whose images remain unchanged throughout eternity"(453). Elly Houston describes Cross Damon as a Christian follower. Moreover, Damon left inhibition and became pre Christian man, Houston informed us that Cross Damon;

… is a man living in our modern industrial cities, but he is devoid of all moral influence of Christianity. He has all the unique advantages of being privy to our knowledge, but he has either rejected it or has somehow escaped its influence … And what's there to guide him. Nothing at all but his own desire, which would be his only values.(403-404)

The protagonist of The Outsider explored how cultural identity was sub-theme that reflects it important as a character in the personal and collective identity to shape the society. Stuart Hall emphasizes this perspective: cultural identity "is not a fixed essence at all, lying unchanged outside history and culture. It is not some universal and transcendental spirit inside us on which history has made no fundamental mark"(53). It is the mark of history that Cross is attempting to escape is the influence of history and society. Cross exiles himself into the marginal "Third Space" which degenerates into the psychopathological violence of Frantz Fanon's Black skin white Masks. (435).

The Outsider is a reflection of Damon's hybridized identity. As it was clear through Wright's geographical transition to France. This transition generated a shift in his attitudes and thoughts. As a black man, he struggled in order to discover his own identity. Furthermore, He and other minority groups suffered from the same tragic experience of western imperialism. Wright experienced the Diaspora identity is his diasporic journey to many countries in more than one continent. He abandoned his own culture and embraced a culture with double standards. So this deception caused his Diaspora identity. He
did search for individual freedom. Eva and her dominating of Damon made him change his behavior to prove his identity whatsoever the price. The perfect freedom and identity were guided by his own personal instincts. These instincts led him to commit such criminal behaviors without taken into his consideration the sense of society.

*that all men were free was the fondest and deepest conviction of his life. And his acting upon this will plan would be but an expression of his perfect freedom. He would do with himself what he would, what he liked.*

*(Wright, The Outsider, 457)*

Wright explores the contradiction of life's philosophy in Cross Damon's name. This name reflected the spiritual side in his personality. His behaviors based on redemption as "Cross" symbolized and Devil as "Damon" implied. This feeling of isolation was a aggravated by his mother who has named him Cross Damon resulting the Cross of Jesus' crucifixion. His mother has given him this name for a religious reason. The quest for identity for Damon is a universal predicament especially in the third world: Bekale argues that "Cross Damon is like the westernized and tragic elite of the third world, Outsiders who exist ambiguously on the margins of many cultures … Having travelled to and studied in European nations, African and Asian elites are in western culture, but not of that culture"(4). This was clear in the same reiteration by Houston in *The Outsider*, describing this reality of western modernity in putting Negroes in the marginalized status; the Negroes in Wright's depicting:

*are going to be gifted with a double vision, for being [African American] they are going to be both inside and outside of our culture at the sometime.* (494)

*The Outsider* blames Negroes for their way to quest for their identity that is through mimic the whites and forgotten their black identity. This bleaching out of their origin identity deformed their
identity as a group and as a community. Negroes suffer from a cultural amnesia. At the end of the novel, District Attorney Houston prepare a confrontation meeting between Damon and Gladys and his three sons. Here, Damon rejects to profess his identity. And Wright explores the vision of mobility of identity as a result of the contradictions of passing tries. Joe and Cross relationship embody also the vision of Kierkegaardian terms of one's relation to himself as a challenge to God's existence,

*It's between you and your maker, your problem*” Joe said. … Cross rose, smiled widely for the first time, pointed his finger into Joe's fat, Black, round face, and intoned: "'And God Made man in His own image…” Pink and Booker yelled with laughter. Joe passed his hand caressingly and self-consciously over his black face and look demanded in a mockingly serious voice: "Did God really make that face? Is He guilty of that? If He did, then He was walking in His sleep!" Cross shook with laughter. To blame God for making Joe is to degrade the very concept of God! (10-11)

This passage reflects the rebellion desires and demonic behaviors. Mocking, contempt and secular philosophy witness the degradation of the concept of the God as a view of white Christians. Cross sees that any means are permissible and necessary to free himself must be done because man is going to die:

> no breath seemed to coming from the nostrils or mouth. Cross shuddered. If the man was dead, then any action he took to free himself was right. … He planted with despair, regarding the man's head as an obstacle; it was no longer flesh and blood, but a rock, a chunk of wood to be whacked at until it was gone. (95)

*The Outsider* shows how Cross's behaviors actions made him flee from the real world into his own world which is his own consciousness. He lost the real meaning of his personality:
since last night, since he had broken all of the promises and pledges he had ever made, the water of meaning has begun to drain off the world, had begun to dry up and leave the look of things changed; and now he was seeing an alien and unjustifiable world completely different from him. It was no longer his world; it was just a world. (116)

Each action or behavior by Cross created new obstacles to freedom. Cross's new identity mostly was conditioned by removing others from his way in any means. Wright explains how Damon affected by the communist leaders as a kind of obtaining an independence personality. Therefore, Damon tries to be a little god by coveting power for himself only and by his identification with the communist. But cross's way is different since he is black; he deceived and negated his real identity and his behaviors are to horror others. His living mostly in a white world made his homosocial relations as an example of intensely and negatively at the same time. *The Outsider* depicts the new form of a world born of modernity. Houston portrays this vision of a new world that seeking: "a man in whose mind consciousness all the hopes and inhibitions of the last two thousand years have died" (426). One of Cross's friends described his perceptible motive by telling Damon "You don't add up" (470). The *Outsider* discloses Damon's mask and desire to penetrate the white society whom he was hidden in. Meanwhile Houston noted the free spirit of Cross through his saying to him: "Just because you happen to feel like that on day" (564).

*The Outsider* explains the dilemma of blacks or even those people who passes and lives white's life. That was clear in Houston culture and identity. He is too a hybrid: a hunchback whose physical deformity has given him special insight into black American, was "whom he defines as "both inside and outside of our culture at the same time" (163). Houston talked about his accumulated experience
in his society; he reflects how society was fragmented and draw the attention to his role in the society and his personality: "My personal situation in life has given me a vantage point from which I've gained some insight into the problems of other excluded people" (162). Moreover, the protagonist remarked the hybrid nature of District Attorney Houston through his mental and physical characteristics. These characteristics made him distinguished. This unusual appearance was clear:

_His shoulder were Herculean with long arms that terminated in huge hands with dedicatedly strong fingers. The hump on the back was prominent. ... Cross had first sat down, but now he remembered that Houston had moved forward to the table with a motion that slightly resembled that of a creeping animal, holding his body still as he walked. He reminded Cross of a giant, patiently waiting white spider whose temper was never ruffled but whose mental processes ground both fast and exceedingly fine._(161-62).

_The Outsider_ exposes the Damon's proud rebellion in his replacing god with the state and power. The way of Damon's evading was interpreted through regarding Houston as a dangerous adversary whose vision depended on a psychological depth. Houston used repeated terms of Wright's terms of self-definition as an explaining of Negro consciousness:

_Negroes as they enter our culture are going to inherit the problems we have, but with a different. They are outsiders and they are going to know what they have these problems. They are going to be self-conscious; they are going to be both inside and outside of our culture at the same time. Every emotional and cultural convulsion that ever shook the heart and of western man will shake them. Negroes will develop unique and specially defined psychological types. They will become psychological men, like the Jews... They will not only be American or Negroes; they will be centers of knowing, so to speak._(163-64)

This passage shows the free spirit of Wright's expressing of the modern skeptic of the west society and challenges that face modern
conceptions as a truth and real. This despotic cult of freedom was
condemned by his moving beyond the laws. Wright explains the
identity problems that suffused Damon's relation with Houston. He
depicted the veneer aspect of identity and complex and contradictory
identity. He explained how difficult is to have your own identity that
bases on a culture of erasure of others. The novel is regarded as a
revelation of Damon's unreal nature to endeavor for achieving
identity in any mean. His frantic trial as a man to eradicate his past
and to construct a new form of identity:

hidden under that veneer of order the jungle still seethes
... may be Man is nothing in picture... may be the whole
effort of man on earth to build a civilization is simply
man's frantic and frightened attempt to hide himself from
himself;" Moreover, "this awful' part of himself might
not be as awful as he know finds it too stranger and he
does not know what to do with it. (171-172)

Wright depicts the psychological attitude of Cross when he
asked himself and pondered of his nature and abnormal behaviors and
actions to prove his own identity. The sultry climate of relations
among individuals and this branded of dealing reflects the identity as
an outcome. This outcome deforms the real meaning of the identity
that Damon and blacks are looking for. The queer and devilish
motives drove Damon to persuade himself that he is on the right way.

were not queer motives of his crimes in themselves a kind
of ally? Would not Houston, precisely because of his
position of public trust, instinctively hesitate to expound
an idea that went contrary to the basic tenets of normal
and even abnormal actions? ... Would not his accuser
have to place himself, in branding him guilty, in a
psychological attitude that would spell the same kind of
that resided in the heart of the criminal? There was an
inescapable suspect him of being guilty on the basis of
real motives unless he himself had wrestled fatally with
the same serpentine motive s in his own heart? And if
one had so wrestled might he not, on finding Cross guilty,
feel inclined to Cross the line of law and arraign himself
on Cross's side? (410)
The Outsider presents Damon as a victim through his struggle for identity. He became as scapegoat of Houston and the society as well. Damon emphasize that Houston is not psychological free but he is tainted and corrupted individual; and described him as a universal contagion. Wright describes their common identity through Houston's attitudes that described by Cross Damon:

was Houston psychologically free to act upon what he found? Had not Houston admitted that maybe some men had the right to become lawyers? Was there not, maybe, in Houston's heart the capacity to respect some me? Had not me respected the crimes of Napoleon, station, Mussolini, and Hitler…?(411)

Assimilation is a complicated process of give and take. It has been uncertain identity of this new man, this American, Wright refuses to adopt the religion of those who called them “Christ-killers”, feeling thoroughly at home in the secular city which they too have helped to build. The modern American Black is no longer affected by the “double-alienation”- alienation from his own heritage and from the culture of the ‘host society’.

foul holes of clipper ships. Dragged us across thousands of miles of Ocean, and hurled us into another land, strange and hostile, where for a second time we felt the slow, painful process of a new birth amid conditions harsh and raw. (Richard Wright,12 million Black Voice, 1914, 5)

The late of the ninetieth century and at the beginning of the twentieth century, men, especially the western men, who are so much conditioned by time and machine find that their lives lose purposes. He seems as a drift in a world where values keep shifting like the sands on the beaches. In such a maze of changing values and conflicting ideals he has to quest out his identity. The Outsider emphasizes the literary trend of Wright in most of his novels and
works. He also made a comparison of this novel with *Native Son*; considering modern alienation as a part of his protagonist's identity. Richard Wright gave a comprehensive view of Cross as a symbol of modern man. Gate emphasizes in his argument on the ideological, religious and traditional ties that prevailed in the society. Moreover, he also highlights how the family ties were decayed and were fragmented. So Wright holds the responsibility on the whites for the absence of cultural homogeneity of society. Cross Damon like Bigger Thomas doesn’t believe in the Christian values and principles. Like the latter, he feels alienated from the society of the white people. Comparing these two protagonists, Henderson writes:

> like Bigger Thomas, the protagonist of the later novel, Cross Damon, represents a study in modern alienation. He too is a rootless figure, detached from race, environment, acquaintances and family … . Bound to none of the traditional, national, regional or ideological ties to society, Cross symbolizes man in state of absolute existential freedom. (Ibid,390)

*The Outsider* shows Cross position as a black outsider in the western society. He was recognized by other outsiders. The prohibitive and forbidden of homogeneity through racial lines as an intense bond among men. Wright draws the attention to the thematic of homophobia. The issue of Damon as an outsider was in an era when many Americans were accused of being vulnerable communism new spaces and became a member of communism party. All his endeavors to empowerment his position in his society forcibly and vigorously as a way to obtain and to achieve his own freedom and identity. Cross reflected and asserted a paranoid masculinity in his environment in which he recognized himself as white through Houston, Blount in order to create normal life among them. He practiced his aggrandization ego as a result of the suffering, danger
and despair he faced through his life. It was a long and trek in an injustice society. Wright considers psychology detachment and moving away from the world as a manner that will help him to prove his identity. He emphasizes a thematic of interiority according to the corresponding of Freud's analysis to describe the situation about Cross's psychological detachment from the world of Chicago and blackness. This was clear through the culminating in his withdraw into his own mind after his "death" in the subway crash. Paranoid structure determines Cross's self-invention: his posture as a free spirit who enjoys absolute power over himself and other; the feelings of hostility and persecution, and the murderous violence, that characterize his attempts to reinvent a world; and his construction of an elaborate system of idea to justify the murders. (Sarah Relyea, 213).

In this novel, Houston classified and depicted Damon on the Base of Freudian analysis in similar terms. He gives a significance picture of the modern Blackman who is looking for his past and his lost heritage.

_Could there be a man in whose mind and consciousness all the hopes and inhibitions of the last two thousand years have died? … A man who would be the return of ancient man, pre-Christian man? (Wright, The Outsider, 426)_

Wright continues depicting the man in his age as pagan through his protagonist's elaboration on Houston's idea. Moreover, He debates that modernity exposed dying out of the moral world and emphasizes the returning of pagan man to represent this era:

_He'd be something like a pagan, but a pagan who feels no need to worship … And, by the nature of things, such a man sooner or later is bound to appear. Since we are speculating about this, why can't we say, in theory, that maybe he is appearing already? Modern man sleeps in the_
myths of the Greeks and the Jews. They can no longer serve him. When they are really gone, those myth, man returns. 'Ancient man … And what's there to guide him? Nothing at all but his own desire, which would be his only values. (426-27)

Damon gave a portrait of his loneliness world and showed a pagan racism through the impulses of their desire. In addition to that, Cross asserted that a catastrophe has overtaken the world. His trying to pass away showed the inferiority of the situation for Damon and gave him a kind of returning of an abandonment identity. This repression was as a reflection of Damon's relation to himself. In his experience, Cross partook abjection with aggrandizement and love with hatred as well. Damon's endeavors at the beginning of the novel to avoid reaching the climax of disappointed. This deepest despair generated a demonic energy to achieve his own identity in both societies, white and black, all together. Disappointed Cross, instead of creating a new identity and new life, he creates a destructive power that lead him to obtain a fraudulent identity. Wright, in The Outsider, rejects the party dogma of the communists. He suggests the need and necessity for rebellion. In spite of his remaining as existentialism in his thinking, he moved into Pan-Africanism. Therefore, aberration was clear in his endeavors to achieve and to obtain his identity. While he was looking for dignity and social justice, he obtained absurd meaning through his behaviors and defined identity as a matter of revenge, rebellion, overcoming on others by any mean. His strategy to get his own identity is to cope up with life problems. His view of the world is the one which challenges the modern mind. Unlike others protagonists in Wright's works, Damon represents a metaphysical rebellion, his life is a kind of inexorable struggle to prove his own identity.
The Outsider shows Wright's career as a public figure and shows also American society as a consumerist ethic during the period after the World War II. He emphasizes the meaningless values of this fragmented society. In this period, Wright was an activist in an European forum especially in France. The period of 1940s and 1950s was devotion to Wright's thoughts to The Outsider. This period was witnessed of this attending such activities like: The Congress for Cultural Freedom and spoke in Amsterdam about the Liberation Movement in the Gold Coast and sailed for Ghana. This period made him to explore his choice and to emphasize a more metaphysical isolation through his earlier experience. The exile shows his retention of Marxist ideals. But in spite of his keeping sympathy towards these ideals, The Outsider shows Wright's inclination toward communism as a result of his personal experience:

*The Outsider- it is a purgation of wishful thinking and a recognition that self-definition is the only definition possible in an empty universe.* (Robert Felger, 110)

The Outsider explores that the drawbacks of the author activate his imagination. Wright depicts his protagonist's route as an embrace of nothing that led to the Deep South. This picture portrays Black men as outsiders and trivial things. Damon's trying and making the existentialist leap in the course of the novel in order to break all obstacles that faced his narration. But, through these social, political, religious and moral restrictions; he did learn that they are conventions to make one human being. Thus, he recognized that he became nothing and didn't escape nothingness. He started his life with sheering Dread and ended with despair more than purity. The narrative of The Outsider is regarded as a warning against the excessive. It proved that freedom can't be a complete accommodation
unless there will be unity and respecting of the humanity, variety and equality. Moreover, It emphasizes that quest for wholly liberation will not create a survived society. As Joe Thomas described Damon as "that the best thing for Cross was to plow himself under." (Wright, The Outsider, 2). Damon expresses his rejection of materialistic values through his attitude by throwing money from the eleventh floor of the post office. In this behaviors, Cross proved the material believe and trend of people by swarming antlike after money. There is another reason which motivated him to throw the money as Joe said; "Cross said that that the only time he ever felt like God'Ha-ha!" (5) This behavior also regards as a revenge of the money which form and reform the personality.

Wright explains how questing for identity has taken a wrong course to be achieved that was clear in controlling others as a kind of divine power to obtain freedom. That motivates Cross to fool his adversaries through his forging on a large scale as Joe observing, "Any man who can do things like that is a man standing outside the world"(6). He emphasizes that whites four hundred years and now returning the same action but by modernity which oppresses blacks and regarded them as trivial things: "For four hundred years these white folks done made everybody on earth feel like they ain't human, like they're outsider!"(27)

The Outsider shows Wright's mood of writing in his moving from concrete to theoretical and from sociological to philosophical narration. In his quest for his identity, he discovers that the same situation in the Deep South can be applied as a postulate all over the world for all outsiders. This modern vision of Wright reflects T.S.Eliot vision in seeking some sources of his value as an outsider.
This vision of modern man also is regarded as a reflection of his metaphysical distress in the Waste Land of the 20th century. The *Outsider* presented in the first and second sections of the novel flashback of the disaster of Cross's life by three women: his mother, his wife and girlfriend. The quest for freedom makes the protagonist impinged with his past that deformed his new form of identity. The objectivity was shown by his discovering himself from the past. Damon's mother was severely disappointed because of his behaviors and actions. The narration shows his environment that his mother created for him,

> *this frigid world suggestively like the one which his mother, without knowing it, had created for him to live in when he had been a child … an awful face shaped in the form of huge and crushing No. (17-18)*

Damon's envisage to control others, especially his wife, Gladys, was to slap her to get rid of her. Struggle for freedom as an inevitable way made him to think of taking a loan in order to clear the title of the car and the house. The clerk tells him: "*You look like an accident going somewhere to happen*"(70). *The Outsider* highlights Wright's Realistic-Naturalistic aesthetic through the subway accident in which Cross: "*opened his eyes and noticed another Negro, shabbily dressed, about his own color and build, sitting across the aisle from him*" (72). The situation after the subway wreck was regarded as a representational narrative of Wright. He depicts the protagonist's meaninglessness, nihilism.

> *lines zigzagged and solids floated in shadows, vanishing into meaninglessness; images dissolved into other images and his mind was full of sense of shifting significances. (74)*

This scene exposes the new identity for Cross which was born through his choosing and not as a predetermined. He did free himself
from the wreckage of the subway and from his past. His decision did allow whites to grasp him anymore; smashing a white face with his gun. *The Outsider* emphasizes on the relationship between moral identity and narrative through Damon's resistance of the trilogy. He minimized his past and tried to achieved a new identity and sensation in the present. This relation became more visible and unavoidable in a trilogy of Wright's novels. The recognize of a main role was regarded as a decisive influence to form Damon's new identity. The philosophical and moral perspective didn't only elucidate Damon's attitudes and behaviors but also through the interaction between moral behavior and personal identity. Actually, the protagonist's actions were disconnected from each other in the course of the novel. Wright's concern was to determine the direction of our lives. He gave a clear picture of the intentions and consequences by his protagonist's behaviors and thinking. *The Outsider* proves that in modern time a social identity is the sine qua non of the very notion of identity. Damon has been survived from the subway accident; considering himself fortunate. He depicted his delusion of freedom to life a new life and to entertain a new identity:

> An intuitive sense of freedom flashed through his mind. Was there a slight chance here of his being able to start all over again? To live a new life? It would and all the people who knew him could think of him as dead … couldn't have known him from Adam. (83)

The passage emphasizes Damon's old scruple when he entered the restaurant but things were changed; the proprietor was not there and the waitress a new one and couldn't recognize him. The subway accident created from Cross a new man. This existentialist attitude can be obtained through personal redemption and gives way to inspect and inquest the conception of freedom. Furthermore, the contradiction is inherent in his name and reflects his internal and
external conflict. This conflict created an intrinsic tension to his state of double-consciousness. The new identities Cross masked are Charles Webb, Addison Jordan and Lionel Lane. He changed identities as people change their clothes. This naive of his notion of identity made him exchange continually from one mask to another and that reflects the fragile basis of the self. Forging is Cross's new act to have new identity by leaving Chicago for New York. He lived a rigging life. Damon severed of his memories and tried to efface them to prove and create new identity. The Outsider depicts the life of the blacks through Damon's life as a series of roles rather than as an essence. Thus, Damon felt utterly alone; his despair led him to be dread: "He was too much alone and it was unsupportable" (104). He decided to remove everything refers to past and he could do that with Joe Thomas; he disposes of him; killing him but one thing he couldn't achieve it which "free from everything but himself" (117). The Outsider exposes the dream and focuses on the "burden of nonidentity" (120). In Book 2 of the novel. Damon explored how communist prevailed among American society even in the transportation. He coincided and harmonized with two people while he was on the train from Chicago to New York. The first one was Bob Hunter, a communists who trying to organize and attracts labors to join the communist party. While the second one was the District Attorney of New York City, Ely Houston, who is regarded as an outsider as Cross and has a peculiar perspective on the world. This persists his embezzlement to create his identity through his name Addison in a new world.

Cross sighed. He had break out of this dream, or he would surely go mad. He Had to be born again, Come a new into the world. To live amidst others without an identity was intolerable... . In a strict sense he was not really in the world; he was haunting it for his place, pleading for entrance into life... he sat and rested his head in his hands. (123)
Afterward, he transmuted into Lionel Lane as his final postulation of identity, this behavior indicates his own spiritual collapse. Hunter emphasized this collapse when he made a visit to Addison Jordan. *The Outsider* exposes that communist is an evil thing among American society. This depended on Wright was severely critical of the Communist Party. And he has chosen such abrasive personalities because of his insufficient motivation. He describes Communist as the following: "Being a Communist is not easy. It means negating yourself, blotting out your personal life and listening only to the voice of the party." (183). Here, Wright explains his suffering in order to be a Communist "I Tried to be a Communist". Thus, Wright pulls away and changes his live place into Greenwich village. Cross discovers the reality of Eva and Blount marriage through his indulging in Communism and became attracted to Eva. This discovery enlightened Cross to know about the Communists exploitation in Chicago. Wright equated his experience of white treatment toward blacks in the Deep South and the abuse of communists.

Wright may embody the motivating force in human nature as a man's drive for power. This demonic strategy forced him to kill Herndon and Gil while they were fighting each other. *The Outsider* shows the deporting of Bob Hunter to a Trinidad prison and recognizes Cross's discovery of the lost handkerchief smearing with blood. Here, in this scene, Cross regarded Hilton as his coincidences through his finding the handkerchief when visited his room. Damon got this chance when Hilton was absent. Cross knows that: "the only difference between him [self] and Hilton was that his [Cross's] demonism was not buttressed by ideas, a goal." (291). Cross was shoved by a blanked desire to authenticate himself. He revealed his
Nihilism through such arbitrary values he created to achieve his new identity. Therefore, He focused in his struggle on attacking the customs and traditions as a restrict for his quest for his new identity. Hilton had advantages by his membership in the communist party. At all events Cross forged everything; his committing murder appeared as a suicide. Houston described him and summarized Wright's feeling as an outsider:

*Could there be a man in whose mind and consciousness all the hopes and inhibitions of the last two thousand years have died? A man whose consciousness has not been conditioned by our culture? A man peaking our language, dressing and behaving as we do, and yet living on a completely different plane? A man who would be the return of ancient man, pre-Christian man? Do you know what I mean? (316)*

*The Outsider* exposes how the quest for sustaining identity was effaced and did rub out and in which generated fragmentation that affected the society. In this scene, Houston managed to recoup and restore the pieces of the fragmented life to reach and to achieve a sustained identity through his knowing the real name of Cross; confronting him with the details of his life as a former employment, subway accident, the cause of killing his mother. Actually, Damon's excessive actions demonstrated his transcending of the conventional and moral behaviors. Wright was affected by such thinkers who espoused variously existentialist, atheistic and nihilistic: Friedrich Nietzsche, G.W.F Hegel, Karl Japers and Martin Heidegger. Wright depicted the life of Negroes through Houston's question when Cross answered him saying : "Nothing. ... Alone a man is nothing"'(439). *The Outsider* 's actions emphasize the necessity of the social conventions and reject the philosophy of Cross orientation. Unlike other works, *The Outsider* also is regarded as a distinctive shift,
Damon continually forced to be outsider looking in identity, the novel gives a wide berth any interest in race:

There was no racial tone to his [Cross's] reaction; he was just a man, any man who had had an opportunity to flee and had seized upon it. (109)

Wright shows that race was represented as an obstacle for Cross to get a birth certificate for Lionel Lane as one of his new identities. The notion of freedom, as a part and partial of his identity, is regarded as a more significance for blacks than whites: "That all men were free was the fondest convention of his life" (87). The Outsider as an Exile Fiction has its own features that distinguished it from other novels. Robert Felgar asserts that The Outsider is an ambitious novel emphasizes on its uniqueness. He writes:

Much of The Outsider readers like a primer of cliché's of Existentialism rather than a powerful dramatization of the events and people behind the philosophizing. Wright was always at his best when he allowed events to reveal meaning instead of trying to impose meaning on events, as he did in The Outsider. (Robert Felgar, 121)

Wright was credited with making the Negro 'visible'. He explains the modern era and focuses on the hot psych climate of 'crisis' and 'anguish' and 'dread' in life. Nathan expresses his trend and instinct from the sociological toward the metaphysical and “the focus of his metaphysical interest has been not God but man.” (Nathan A. Scott, 99). The Outsider expresses the man's rebellion and shows how cruelty and violence played a role to form the identity of the protagonist. It gives and impression about Cross's course of life and his endeavors to live as a human. Moreover, the novel shows Cross as a despair man complain from the society, form his family, from his friends. Thus, he showed his failure to establish a good and right view. The protagonist's, Cross Damon, quest for freedom and
identity was full of dejection, violence and frustration. And this portrait draws the attention to what African Americans suffer from?. Deception in life's way made Cross losing his identity. Moreover, The Outsider reflected and implied the rejection of the machine culture of western society. It is also regarded as a recognition of the black soul in the western societies.

Damon, in The Outsider, argues about Fascists, Communism and Alienation as obstacles of modern life. He describes communism as a vanguard part and attacked the universal and positivistic pretensions of Stalin's dialectical materialism. This makes a conflict between Cross and the leaders of the party by Wright's vision of commenting the party's method and procedures. He criticizes the party for using a particular ideology to achieve their cynical purposes. One of the reasons that fuels this conflict is Richard Wright's belief in the ephemeral nature of the open, and democratic forms of modern political culture. So Cross conceded:

*I admit they are different, but the degree of the difference is not worth arguing about. Fascists operate from a narrow, limited basis; they preach nationality, race, soil and blood, folk feeling and other rot to capture men's hearts. What makes one man a fascist and another a Communist might be found in the degree to which they are integrated with their culture. The more alienated a man is the more he'd lean towards Communism. (The Outsider, 364)*

The idea of identity through Cross's vision was explored in a tone more from Wright's residual Communism. That was clear in his letter to Pandit Nehru in 1950:

*The changing physical structure of the world as well as historical development of modern society demand that the peoples of the world become aware of their common identity and interests. The situation of oppressed people the world over is universally the same and their solidarity is essential, not only in oppression but also in fighting for human progress. (Gilroy,148)*
Wright reflects the view of blackness and the rational ideology not only in the context of historical identities but also in a metaphysical conditions of existentialism of modern life. *The Outsider* represents a developing philosophical interest in the existentialism and highlights the well-arranged part of his radicalized forestation the life of a black Mississippian. Therefore, Cross Damon represents the life of a modern man in unreal way looking for a new form of identity. So that Wright depicts the protagonist's behavior's: "individual just as modern man lives in the mass each day;" (Wright, *The Outsider*, 423). But Wright also does not rule out that Negro can be oppressor: "Negroes can be fascists too." (384). Wright shows Cross Damon picked out the moral and political implications of his anti-social inclinations. He emphasizes routinely to name this period as post modernism,

> had no party, no myths, no tradition; no race, no soil, no culture, and no ideas—except perhaps the idea that ideas in themselves were, at best dubious. (377)

*The Outsider* situates both philosophical and political problems of blacks as a depiction of the mode of the metaphysics of modernity throughout his period. It exposes the psychological derangement of the protagonist of the novel. Wright of 1950s is overly concerned with power exercised on a "micro" level as in the following passage from *The Outsider*:

> [T]his system of sensualization of the concept wasn't restricted to the Communist or Fascist worlds; the Communist had merely rationalized it, brought it nakedly into the open. Cross began to see that this systematization of the sensuality of power prevailed, though in a different form, in the so-called capitalistic bourgeois world, it was everywhere, in religion as well as in government, and in all art that was worthy of name. And bourgeois rules, along with the men of the church, had forged through time and tradition methods of concealing these systems of
sensual power under thick layers of legal, institutionalized, ritualized, ideological, and religious trappings. But at the very heart of this system were the knowing and conscious men who wielded power, saying little or nothing of the real nature of the black art they practiced, the nameless religion by which they lived.(201).

The Outsider reflects the barbaric life in the time of the modernity; it is involvement in the post political regimes which affected proving the identity and citizenship. The advent of modernity changed western political life in the twentieth century passing through further transformations. Wright's vision is that communism was not capable of assimilated the profound changes culturally and technologically:

Communication, inventions, radio, television, movies, atomic energy, by annihilating distance and space and the atmosphere of mystery and romance, create the conditions for the creation of organizations reflecting the total and absolute in modern life. Commercial advertising, cheapening and devaluing our notions of the human personality, develops and perfects techniques that can be used by political leaders who want to enthrone the total and the absolute in modern life.(366)

The Outsider poses complex questions related to the relation of race to class examined the class differences within the race. Consequently, the novel focused on the relation between literature and politics which Wright tried to answer. That led him to argue that a new perspective inspired by black vernacular and derived by the political momentum can overcome the backward and narcissistic aesthetic strategies of the blacks. Through modern mode, Wright highlighted on a new cultural production reflecting the consciousness and political actions of blacks to prove their identities. The texts in this novel construct a model of literary modernism to present the black culture creating emotional attitudes and psychological characteristics. The novels deals with the notions of the freedom and show the
subjectivity throughout the novel. Wright's vision about this culture encouraged specific forms of identities and distinguished conceptions of social changes,

*It was. in a folklore moulded out of rigourous and inhuman conditions of life that the Negro achieved his most indigenous and complete expression. Blues, spirituals, and folk tales recounted from mouth to mouth; the whispered words of a black mother to a black daughter on the ways of men; the confidential wisdom of a black father to his black son; the swapping of sex experiences on street corners from boy to boy in the deepest vernacular; work spngs sung uncker ..... blazing suns-all these furmed the channels through which the racial wisdom flowed."*(Wright, Blueprint for Negro Writing, 405).

*Pagan Spain* is another novel which expresses the exile of Wright and gives impression about his universality in his quest for freedom. It highlights on the wrong explanation of cultural and religious facts in Spain as a reflection of the deep South. This novel dealt with Wright's vision about identity and universality on the base of Freudian and militantly secularist perspective. Wright, in *Pagan Spain*, describes the Spain conquest of Aztecs. *Pagan Spain* proves Wright's courage to deal with fanatical secularism. Fascist Spain made Wright to remain his childhood in Mississippi. Even the religious ritual in Seville reflects his real life in South America with giving a picture of Ku Klux Khan when Wright shocked by a taxi driver abusing hysterically white women: *"acting like a Negro"*(Wright,PS.88). *Pagan Spain* reflects Wright's psychological experience as an oppressed in America with the persecution intentions against women, Jews, Spain protestants and other races. This novel shows practices of downgrading as a universal issue that constrains to achieve freedom and identity. Here, Wright wants through *Pagan Spain* to convey his message to say that the people of
Spain also suffer. He emphasizes that secular reaction to hyper religious slave mentality reflects his task to explain the meaningless suffering. Moreover, he depicts and reported how hopelessly backward the Spanish people are. Wright's protagonist reveals the matter of equality of women with men in Spain through his convention with a group of women. This scene on the train explores the enthusiasm and Ultra orthodoxy that become an obstacle on front of the quest for identity and freedom. This novel shows Wright's tries to prove masculinity and masculinism, it shows also his suffering he suffers from ignorance and consciousness. *Pagan Spain* emphasizes Wright's perspective of his embracing of modernity through his disapproval and denial all traditionalism aspects:

> *I have no religion in the formal sense of the word… . I have no race except that which is forced upon me. I have no country except that to which I'm obliged to belong. I have no traditions. I'm free. I have only the future.*(12)

This passage explores the unreal ideas about the existence, it show how illusions, delusions and denial disfaced the real identity of the people. Furthermore, the novel exposes the duality between thought and reality that destroyed the human and constrained the protagonist's quest for freedom and identity. Wright, in this novel, exposes his dilemma as a black with emphasizing his hope to obtain freedom and identity only in the future. The novel exposes that Wright is a protestant, who attacks the role of the Church to reach his identity and freedom, through expresses his emotional torture as well:

> *I was born a protestant. I lived protestant Childhood. But I feel more or less towards that religion as protestants in Spain feel towards Catholicism. What I felt most keenly in Spain was the needless, unnatural, and utterly barbarous nature of the psychological suffering that the Spanish protestant was doomed to undergo at the hands of Church and State officials and His Catholic neighbors. For that exquisite suffering and emotional torture, I have a spontaneous and profound sympathy.*(136).
Wright wrote *Pagan Spain* after his trip to Africa in which he draws parallel between the Spanish Loyalists and African Americans. He has given a comparison between protestants and American Negro emphasizing on freedom of expression and liberation specially individual liberty. In spite of *Pagan Spain* was a universal work, Wright turned back to the America society. He exposes communism and fascism as a conflict result from Cold War and the Ideological attitudes. He recognized his background as an American Negro and as an oppressed black in the American society. So the plight of Spain protestants evoked his past in his homeland and make him care about oppressed minorities in the North America.

*I am American Negro with a background of psychological suffering stemming from my previous position as a member of a persecuted racial minority. What drew my attention to the emotional plight of the protestants in Spain were the undeniable and uncanny affinities that they held in common with American Negroes, Jews, and other oppressed minorities. It is another proof, if any is needed today, that the main and decisive aspects of human reactions are conditioned and race not inborn.* (137)

The novels expresses the otherness of the writer through the simultaneous recognition and obscuring of racial difference. Wright focused on this point through his first encountering the Spanish: "I was a heathen... I was not only a stranger, but a 'lost' one in dire need of being saved" (16-17). The novel explores Wright's Journey to Spain as a mapping of cultural and racial identity of a black American protestant. This journey to Spain gave an impression of a specific literary genealogy through African American Writers in Spain. They discovered that Spain represents for them a space of contested cultural meanings. This journey also reflects the late of American modernism which framed by *Pagan Spain* according to M. Lynn description, *Pagan Spain* is an ambition and represents Wright's
history as a black in a global context. He shows Wright's influenced by Hemingway and he writes: "Wright was specially conscious of this literary tradition and of his place in it."

Furthermore, Wright's quest for identity as a universally issue, explores and reflects the genealogy of his writing about Spain as African American Writing. Thus, the novel proves and demonstrates the awareness of the sense of variegated identities within Spain. Guy Reynolds in his Article: explains that Fabre suggests that Wright invested a great deal of time and research in his Spain trip and he was attracted to that country because he was interested in nations and in transition; and that country because he was interested in nations a specific hypothesis. That hypothesis, which developed from his African experiences, dealt with the underlying "primitivism" and Paganism onwards, a sense of the Pagan acted as the guiding logic of his study. (Guy Reynolds, Richard Wright's "Spain Job", 492).

Wright, in this novel, draws the attention to Black Americans through expressing the correspondences of both African American and Spanish Loyalists. This cross cultural comparison in Pagan Spain. His vision of identity is that it is a cultural product. His work in the 1950s poses the of cultural otherness in two different societies. This novel among other novels highlights and map out new trend and move towards cultural anthropology.

The novel was regarded as a journey into the past through Wright's using mimic discourse. Wright's quest for identity through his travel writing reflects the lasting hangover that transposed as marooned culture in the history of both blacks and Spanish Loyalists. Wright, in Pagan Spain, as African American writer emphasizes his exploration of the customs of a foreign milieu. This stereotypical
image was clear in Barcelona Cathedral, Wright is telling, "the first Indians that Columbus brought of America were baptized" (Wright, PS,16). Despite of the degradation look Wright face in his visit to a Spanish village; people terrorize him, staring at him as "an object that was neither human nor animal" (131-32). Furthermore, Wright wasn't only stranger but a lost and was despised. Wright writes:

*It was beginning to make sense; I was a heathen and these devout boys were graciously coming to my rescue. In their spontaneous embrace of me, they were acting out a role that had been implicated in them since childhood. I was not only a stranger, but a "lost" one in dire need of being saved. Yet there was no condescension in their manner; they acted with the only truth in existence and they were offering it to me. (16-17)*

_Pagan Spain_ portrays Spain as modern equivalents to the Native American. Moreover, Wright is regarded as the first writer who attempted to explore the cognition of "Paganism" with backwardness. He tried to interpret ideologically what such backwardness means. The novel was written in the midst of Wright's journey to African and Indonesia. It attacked the ideology that controlled Spain for the pre-modern Paganism. _Pagan Spain_ represents the cursory civilization which created a deep-rooted Paganism resistance to modernity. Thus, Wright, in _Pagan Spain_ described the heathen people in the Americas as a result of the deceived civilization by both whites in America and Spanish. He portrays Spain as a posterior of European countries:

*There were no signs whatever of industrial or farm life and when, later, I did see a rare stack-pipe, black or red, lost and lonely in the scaly hills, it resembled an exclamation point, emphasizing how far Spain had fallen to the rear of her sister nations. (117)*

Wright explores the personal memoir as depiction of personal identity through its amalgamation with religious and political history.
Therefore, *Pagan Spain* become not only a sociological work but a polemic work that presented the African American urban community and the demographical location as a combination of sociology and anthropology. In this novel, Wright meshes the social injustice in Spain and the black American's dilemma. On the light of the modernism wave, Wright describes Spain and Spanish life with providing an insight about a modern European nation as a reflection of the American Society. According to some critics, *Pagan Spain* is regarded as a sociological report or an anthropological to his friend Myrdal and his wife. Wright represents Socratic dialogue in his narration of *Pagan Spain* to describe Spain:

*The litany of imperial examples then adduced includes the conquest of the Americas, the moment" when the sovereigns Isabel and Ferdinand, began, through the universities and the Spanish missionaries they sent there, to civilize the whole of America. (30)*

In addition to that, Wright's reading of the *Formacian Politica* by Falangist made him rewrite and coordinate Stein's image with westness: "I was staring at the mouth, at the veritable fount of Western history" (PS, 30). Wright, in his quest for identity, believes in ideology as a main obstacle to achieve freedom and identity. He explores ideology as a reflection of anti-modernism in Spain and in America. Gunner Myrdal's *Black Metropolis* and St. Clair Darke's *An American Dilemma* shaved Wright's belief. Myrdal and Brake emphasizes Wright's vision of American: of All national origins, classes, regions, creeds, and colors, have something in common: a social ethos, a political creed." (Gunner, An American Dilemma, 3).

Wright's, *Pagan Spain*, explores the fragile of the traditions of the society and emphasizes the sustained wound of the human being. He regards the issue of identity as a mortal wound and cannot be heal
unless there will be a reorganization of this issue. Wright impressed us with this picture which teach us that identity is a controversial topic and we need such organizations to help people to achieve even apportion of their rights. Furthermore, Wright recognizes that "Spain was not yet Christian!" (Wright, PS, 229) and emphasizes that Paganism devoured Spanish and Spain. He also emphasizes on the irrationality as a feature of modern societies either European society or American Society one.

*Pagan Spain* and *The Outsider* explored the difficulty environment of the protagonists to achieve real identity. The protagonists in these novels exposed the issue of identity crisis as a universal issue not only as an Americans or blacks issue. The characters in these novel embodied how it is difficult to achieve identity under such circumstances, starting from the Pre-World War I till the post of the Second World War II. Wright, through these novels, confirms the issue of the identity as a problem forever not only in the past or in the present time. These novels showed to what extant modernity played a role to reform the life of the people and its impact on the identity on both levels either individual or collective.