CHAPTER - I
INTRODUCTION

Literature in general is a reflection of the life of the people, individuals, communities and societies. African American writers have engaged in a creative literary writing and explore identity, fragmentation, hardships and sufferings of the African descents in America. The history of African-Americans has been a paradox of incredible triumph in the face of tremendous human tragedy. The present study will examine the black experience in white America in late 19th century as well as through the twentieth century. In the light of that, this thesis is to provide an understanding of the role of black people have played in the history of the American nation and an assessment of why they were, until the relatively recent past, excluded from the promise of American democracy. This dissertation will trace the African American historical experience in the Reconstruction era through pre-renaissance, period during World War I and World War II. African American writers have voiced the various political, economic, social and cultural aspects that African-Americans have to face to survive in an overwhelmingly hostile environment and describe how the issue of black slavery came to be central to the politics of the nation. Wilbur S. Scott in his Five Approaches to literary Criticism by Harry Levin explicates the notion of the relations between society and literature:

...the relations between literature and society are reciprocal. Literature is not only the effect of special causes; it is also the cause of social effects (G.R Milliga, 14).

African American novel regards mainly as a human and a social document that deals with human and social milieu. It deals with
the exploitation of the blacks. It portrays the suffering of the blacks, their fragmented life and their quest for identity with psychological and social economic dimension to it. African American novel aims to give voice to the social group and community. The writers became the revealers of the suppressed soul of their race. African American novel mirrors the dilemmas and the issues of the Blacks in the white American society. Moreover, African American novel was a response of the creative imagination of the Negro’s social experience in America. It is a picture of the absurdities and terrors of American life and also a depiction of bitter truth about Negro. It explains the culture, belief patterns, attitudes derived from both African American and European cultures that influenced the literary traditions in the genre and the narrative forms.

Fragmentation and identity are aspects of the American society which exposed through the black experiences. African-American literature exposes the horrible experiences that the Blacks went through. It has generally focused on the role of African Americans within the larger American society and what it means to be an American. This genre represented a way for free blacks to negotiate their new identity in an individualized republic. The blacks often tried to practice their political and social autonomy in the face of resistance from the white public. The great diasporic heritage has been influenced and shaped the African American literature in many countries. it has been created within the larger realm of post-colonial literature.

* African American literature differs from most post-colonial literature in that it is written by members of a minority community who reside within a nation of vast wealth and economic power. (en.wikipedia.org/wiki/African-American-literature).
The Random House Dictionary defines fragmentation as, the disintegration, collapse, or breakdown of norms of thoughts, behaviors, or social relationships. In her literary work, *A journey into Speech*, Michelle Cliff identifies fragmentation first as a condition, the legacy of colonialism and imperialism that disrupted cultures and continue to threaten people’s integrity, in all its dimensions: physical, spiritual, social, political, sexual. She reveals the critical notion of fragmentation and the various imports and significances. She writes:

*We are a fragmented people. My experience as a writer coming from a culture of colonialism, a culture of Black people driven from each other, my struggle to get wholeness from fragmentation while working with in fragmentation, producing work which may find its strength in its depiction of fragmentation, through form as well as content, is similar to the experience of other writers whose origins are in countries defined by colonialism.* (Cliff, 14-15)

African American writers could allow themselves to dismantle the vision of the Whites about the scattered and fragmented history as a linear. They emphasized that especially in urban sociology, fragmentation refers to the absence or the underdevelopment of connections between the society and the groupings of some members of that society on the lines of a common culture, nationality, race, language, occupation, religion, income level, or other common interests. This gap between the concerned group and the rest might be social, indicating poor interrelationships among each other; economical based on structural inequalities; institutional in terms of formal and specific political, occupational, educative or associative organizations and/or geographic implying regional or residential concentration. (http://en. wikipedia.org/wiki/Fragmentation-sociology)

Fragmentation in literature is a manner used to disjoin and take to pieces the narrative. Many modern and postmodern works of
literature have the characteristic of fragmentation. Thus, Fragmentation can also apply to art, where colors and images are broken up as part of the art. Modernism as a cultural wave, which swept America at the turn of the twentieth century, influenced and affected most of the literary aspects either art or music or literature through the desolation of the traditional forms. It is a kind of a sharp breaking of past rigidity. The elements of the modernism are formal, stylistic and thematic. Among African American writers Richard Wright used the technique of fragmentation as a main characteristic in his novels. The fragmentation is a very important characteristic in the modernism narration as in stream of consciousness and unconscious. The submerging of the indigenous culture into a culture of silence has been resulted from blacks education. Moreover, Fragmentation resulted also from the effects of the socially and environmental atmosphere that oppressed blacks politically, economically, and deprived their mentality. Fragmentation affected the society, the family and also the individual.

Fragmentation may favour some group ... resulting in changes ... landscape. ... Fragmentation is a central issue ...Fragmentation caused degradation of the environmental characteristics on many protected areas (Calow,49).

The tyrannical and oppressive practices of the whites against the black dispersed and fragmented the life of the blacks and made some of them to escape from salvation to other places. These practices also made them committing crimes to prove their identity and existence. Therefore, this instable condition produced fractions in the black and white society, black society itself, black families and also black individual. Fragmentation as a phenomenon is dangerous and unseen current that sweeps and invades all the aspects of life. Most of the African American writers suffered from physical and
spiritual fragmentation while many African American writers was trying to fight cultural domination. Others fight it through discursive fragmentation. Their literary works attempt to expose and dismantle the epistemological and ideological principle according to the base of its hegemonic discourse. So that Trinh argues that fragmentation is a way of life according to his view, he writes:

> For me it's not a question of fragmentation versus synthesis, but rather, of how one understands what happens within the notion of fragmentation itself. If one sees the fragment as being … since it carries with it the compartmentalized worldview I questioned earlier. But if the fragment stands on its own and cannot be recuperated by the notion of totalizing whole, then fragmentation is a way of living with differences without turning them into opposites. nor trying to assimilate them out of insecurity. (Trinh, 156)

Salvation is one of the most element that produced fragmented life for the blacks. The migrants worked in a fragmented society which has been impacted them so much. We can also see this kind of fragmentation in the black society itself; the Black Bourgeoisie is also participated and dedicated fragmentation in the black community through the efforts to pass and be white, live their life and to behave like them. African American writers clarified the fragmented texts and writings and they showed and expressed how such aspects of this phenomenon stroked the American society.. It was natural result to live fragmentation in a society like American society because it is a melting-pot and a pluralistic society, unlike many African American writers believed somehow in the concept of minority, this believe is regarded as the most run rampant and fundamental issue in African American literature. The World War 1 is one of the most important factors that made fragmentation as a main aspect of the life of the people not only in the South or in America as a whole but in the whole world. The societies and the groups, whites or blacks or other
groups, lost the inner harmony of life either between these groups or even in the groups themselves.

African American literary forms started as a canonical stories or pregeneric myths to represent Afro-Americans' quest of freedom and literacy. So the Autobiographical spiritual narrative dominated the African American literature such as the work of Phillis Wheatley is regarded as the first work in African American literature. In nineteenth century, African-American literature reached early high points with slave narratives. But the twentieth century witnessed an efflorescence of literature and the arts that changes the life of the society into modern style of life especially in Harlem Renaissance era. Writers of African-American literature have been set apart and characterized by the highest awards, including the Nobel Prize to Toni Morrison. The themes and issues explored in this literature are focusing on the role of African Americans within the larger and fragmented American society. The beginning of African-American writing has tended to incorporate oral forms, such as spirituals, sermons, gospel music, blues, or rap.

African American literature continuously explored the struggle of African Americans against racism that prevailed and fragmented their life. African American, as a part of American Canon, documented how influence, slavery and freedom, constitutional enfranchisement and educational progress, political agency and social assimilation, as well as the specters of history and modernity, effect and affected by Black Literature.

Although the history of Africans and their decedents on American soil refer to the seventeenth century, the practical chronology of this companion starts in the mid-eighteenth century.
And the inaugural publications of African American literature appeared in 1746 with Lucy Terry Prince’s poem “Bars Fight” and in 1760 with Briton Hammon’s Spiritual Autobiography. It was a narrative of the most uncommon sufferings and surprising deliverance of Briton Hammon. Nationalism was one of the great ideological forces that African American writers had claimed as their own and had concomitantly expressed in literature, especially in the mid-nineteenth century. Briefly, it was the basis of what Robert S. Levine calls ‘African seeds of literary nationalism’.

Beginning in the postbellum nineteenth century, Marlon B. Ross conducts an erudite analysis of the discourse of racial uplift vis-à-vis “new negro”, particularly as they accompanied the political movement of most African Americans from slavery to freedom, through southern “reconstruction” in the 1880s, through the renaissance of African American intellectual and artistic cultural culminating in 1920s and even extending into the next couple of decades. (Gene Andrew Jarrett, 27).

One of the main purposes served by the African American novels is the social purpose which reflects the reality of life through gender and class lines embracing and resisting the past. Beside to that African American absorb multiple forms of expressive culture and the novelists were capable of representing the concerns of the human in general and the Negro in particular. Another purpose served by African American novels is an ideology.

Generally speaking, African American writing drew its strength from an ability to master the themes simultaneously and conventions of traditional American writing, while engaging in a new “literary archaeology. (Graham and Jerry, 11).

Fragmentation and anonymity are a complexity resulted from appearing such symptoms like scattering, fracture, and fission. Therefore, Fragmentation was reflected in the non-unity case of
American Society through the gradual slopes of disintegration. Socially, it is spectacle catastrophically which hinder and constrains the human ability and mentality. This social collapse is unseen prison which curbs the natural life. According to Alan Filxies: 

*Fragmentation was one fear. The loss of control was another. The bomb symbolized the two fears in one.*

The psycho-cultural hangs-ups of African Americans is regarded as one of the fragmentation aspects that flooded the South in the period before and after the World Wars. Another aspect that reinforces this phenomenon is the negative spiral inward because of the belief in the Myth of the white man’s invincibility. Further negative consequence of the black’s dependency upon white analysis is the legitimacy of corruptness with the Black Movement. This study leads to explains the reality of fragmentation through such events and such dilemmas as prevailing of segregation, racism and crime in the African American literature.

*Fragmentation is here a useful term because it always points to one's limits. Since the self, like the work you produce, is not so much a core as a process, one finds oneself, in the context of cultural hybridity, always pushing one's questioning of oneself to the limit of what one is and what one is not. (Trinh,156).*

Trinh didn’t attempt to reduce fragmentation or contradiction as a site of resolution. Contradictions and fragmentation become ground for imagining alternative subjectivities, communities and practiced in new ways. This social phenomenon practiced by human against human who also suffered from it and its consequences. The novels of Richard Wright, who is one of the prominence writers of the African American writers, highlights and explores his experiences as a black man in his writings to show that this phenomenon is universal and not limited in one social milieu. Hubert typifies how the
fragmentation dominated the atmosphere of relations so that the possibility of a black and a white meeting one another on equal terms seems remote:

> for if the Negro and the white man are ever to meet responsibility as human being, they must both have a place in their nation into which they can go and face each other. It is a place which nearly three hundred years of slavery and millions of violent words have locked away from both of them; and a mere seventy years of Lackadaisical oratory will not open it. (Hubert Creekmore, 78).

The Afro-Americans present a different case. Since their original group consciousness was badly damaged and since the 'White' image of Africa made a revival of their adapting an 'American' identity. As a [black] apologist of assimilation put it, they should 'avoid being stigmatized as a uniquely different and unassimilable race of African ancestry [and] should at all times emphasize their essential Americanism'. (Charles I, 324). Identity is regarded as a concerning matter for African American people. For other nations, Identity is taken for granted; it is not a problem; it is a conscious obsession; it is only unconscious acceptance. But for African American, it is an obsession, a quest and a passion. Ralph Ellison represents this quest and says: "what does it mean to be an American? And what is America to me?… it is the American theme." (Ralph Ellison, 178). Immigrants lost their identity in America according to Oscar Handlin who describes this miserable fate of the immigrants in his book *The Uprooted: The Epic Story of the Great Migrations That Made the American People*. He writes "they found themselves in a prolonged state of crisis- crisis in the sense that they were, and remained, unsettled."(62). Immigrants did leap into the unknown that deprived them of their identity. They suffered from loneliness and a alienation.
Generally, the sense of the personal identity is deficient and uncertain. It explores the one's experience and uncompleted vantage point with measuring conformity and plurality of the individual. It is empirical matter that generates such commitments. Identity is a coherent sense of self, it depends upon the awareness that one's endeavors and one's life make sense, that they are meaningful in the context in which life is lived. It depends also upon stable values, and upon the conviction that one's action and values are harmoniously related. It is a sense of wholeness, of integration, of knowing what is right and what is wrong and being able to choose. (qtd in Horace R. Cayton, 39). The two basic Black traditions are identity-quest and the concept of soul.

What is a sense of identity? "A sense of identity means a sense of being at one with oneself as one grows and develops; and it means, at the same, a sense of affinity with a community's sense of being at one with its future as well as its history- or mythology." (Erik H. Erikson, 27-28).

African-American writing, from its beginnings in the eighteenth century to the present, is the effort of African-American writers to gain recognition for certain acceptance of black identity initially and to secure due respect as distinct group in America. The Afro-American writing of modern period, from civil rights to the contemporary period, emerges out of the burdens of slavery and racism. And the experiences of the generations of black people, as slaves or ex-slaves, lead an inferior existence subjugated by the neo-slavery of segregation and race violence in America. The perceptions of racial divisions, identity and prevailing white American hegemonic culture are the constituents of African-American writings. Henry Louis Gates Jr, in *Figures in Black*, says ‘It is the challenge for the black writers to refute the claim that blacks had no written traditions
they were bearers of an inferior culture’ (26). The Afro-American writers of course are the guardians of conscience and passionate observer of the experiences of black people in their literary products. The central issue of Afro-American writing is doing the conscious work in the quest of establishing and redefining blacks’ identity and their status within the larger American society.

The sense of social exclusion and subjugation of Afro-Americans by white majority on the basis of race and culture, and the discrimination are the identifiable features of Afro-American writing. Therefore, the folklore and vernacular culture, the role of music in black culture and the legendary tales, played main roles in the development of Afro-American novels since its beginning with William Wells Brown’s *Clotelleor* as The Colored Heroine (1853). Bernard W. Bell opines that Afro-Americans’ quest is to make it possible for a man to be a Negro and an American without having the doors of opportunity closed, and escape isolation. The quest of Afro-American is for life, liberty and wholeness – the full development of unity and self and the black community – as a biracial, bicultural people as Americans and Afro-American descent (12).

Afro-American writers addressed the matter of history as the central underpinning and mostly reconnected black characters with their African roots. They feel that it is their duty to honor their ancestors and their cultural heritage. They bring the voice and vision to a long history of struggle with the land, color, matter of black identity, humanity, and freedom. Black literary and cultural tradition undergone racial holocaust but survived to become the tool for struggle against white supremacy. Oral tradition, myth, slavery and its aftermath are regarding as integral parts of African-American
literature. African-American novelists try to understand and reconcile the tension in their consciousness that resulted from color, class, and gender conflicts between white American culture and the descendent of slaves (Bell, 9). African Americans were stolen from their homelands, they felt strongly the loss of what was familiar freedom, family relationships, a community that shared their languages, values, rituals and traditions. Slavery necessitated either outright revolt or adjustment to unfamiliar and fragmented climate, geography, people, language and customs. How the early southern slaves responded to slavery can be recovered from the oral literature they created from their folklore. (Killens, 6)

The pivotal issue of Afro-American writing lies on the point where blacks are the eternal victims of white as a result of slavery and its aftermath. Black people are close to land, closer to the African of their ancestors, closer to the values and ethics of a society where community and culture are supreme. Afro-American writing unearths the truth that the strength of black people lay in a culture outside that of white American and their self. Blacks' identity can be achieved only after they connect themselves with their forefathers. They tried to set up a harmony in their life instead of the fragmented history and fragmented environment imposed on them. Therefore, African-American literary traditions are the tradition of African-Americans' folklore, which rests at the foundation for the customs, practices and beliefs of Afro-American race. So Afro-American writings are the call to break the boundary established by racism. The black writers find themselves in a very difficult situation to come out of racism. According to John Oliver Killens, the American literary tradition remains incomplete if black American voice is excluded from it. Of course, to account for the voice of black American would be central
to envisage the black American literary tradition. A serious study of this perspective points to the various gaps in the American profession of freedom, humanness and democracy (4). The literature of slavery before the American Civil War comprised a revival with some refractions, that cast back to the history of slave culture. The literary works represent a cultural revolution against slavery to face the implications of race and crime and their painful and frightening impacts. Afro-American novel exposes the man’s inhumanity to man and woman. The desperate people struggle to prove their humanity and identity in order to secure the basic rights in a racism and a hostile environment. The Afro-American writers begin their careers and continue to exhibit with the crisis of identity. Furthermore, the black literary production is about the troubled quest for identity and liberty, it is about the agony of social alienation and the longing for a real and at times a mythical home. The tradition of Afro-American novel begins with method and material of the slave narratives, the residually oral hybrid narratives of realism and romance. The history of Afro-American novel begins with Clotelle, or The Colored Heroine (1853) by William Wells Brown. Clotelle is abolitionist in theme. Brown, in the preface, exposes the individual entrenchment of slavery in the United States and focuses on the ownership of slaves by persons in high places, especially professed Christians, as the principal reason for the perpetuation of the peculiar institution. Revealing the political nature and primacy audience of his narrative, he appeals to the British to use their influence to hasten the abolition of American slavery. Clotelle draws an antislavery lectures and techniques: abolitionist verse and fiction, newspaper stories and ads, legislative reports, public addresses, private letters and personal anecdotes. Clotelle employs realistic details, which ends
melodramatically with the protagonists or their children finding a heaven in another country. *Clotelle* has always been regarded as a pivotal book in black letters insofar as many critics have used it as a departure point for two directions in nineteenth century black writing: the tradition of black social criticism and the novel (Bell,38-39).

Although Harriet E. Wilson is the third black American novelist, she is the first to publish a novel in the United States rather than England. *Our Nig*, based on her life as an indentured servant in New England, was published in Boston in 1859. The letters in the appendix confirm the author’s racial identity and the autobiographical nature of the novel. The most revealing letter about her youth, signed Margareta Throne and addressed to “*The Friends of Our Dark-Complexioned Brethrens and Sisters*”, attests to the author’s identity as an orphaned black who was placed while youth with “people calling themselves Christians, and they likewise ruined her health by hard work, both in the field and house. “She was indeed a slave, in every sense of the word; and a lonely one, too” (Ibid, 46).

Wilson’s double-consciousness and double vision are apparent in the title, epigraphs, theme, and protagonist of *Our Nig*. The title and author’s pseudonym, “By *Our Nig,*” are an ironic play on the paternalistic identity imposed on some black family servants by the master class. Bernard W. Bell says *Our Nig* is an intriguing synthesis of the sentimental novel and the slave narrative, of fiction and fact, of romance and autobiography’(47). Wilson not only introduces into American fiction the first interracial marriage in which the wife is white and husband is African, but also develops the character of mulatto protagonist, the couple’s daughter, as an individual rather than a type. The story of Fredo, the protagonist, is not about virtues in distress because of mixed blood and male oppression, but about the
violation of human rights because of the hypocrisy of New England Christians and of the racial and class exploitation by some white middle-class women. Also, because Wilson was influenced by the sophistication and sentimentality of Euro-American literary tradition than by the Afro-American oral tradition and slave narratives. His novel, *Our Nig*, clearly illustrates that the conventions of both traditions contributed to the development of the early Afro-American novel.

Martin Robinson Delany's *Blake* (1859) is the most radical black novel of the nineteenth century. A leading spokesman for black independence and self-determination attacked the racist practices within the abolitionist movement itself. To investigate the immigration possibilities for free blacks to the independent Republic of Texas, he took a long perilous trip down through Mississippi, Louisiana, Texas and Arkansas in 1839. Much of his trip is fictionalized in *Blake*. Delany, in *Blake*, expands the thematic and structural problem of the slave narratives from the break-up, flight and reunification of a single family to an international plot of general rebellion and solidarity. The use of music, poetry, and prayers in *Blake* transcends its socio-historical functions by revealing Delany’s aesthetic kinship with William Wells Brown in drawing on folklore, the Bible, and abolitionist literature to shape his narrative. The Postbellum novel of Frances Ellen Watkins Harper's *Iola Leroy*; or *Shadows Uplifted* (1892) stresses the moral duty of mulattoes to repress the urge to pass for white and to inspire others by their selfless dedication to social reform and service to their race containing the sentimentality and rhetoric of romance with the psychological and sociological truth of mimesis. It is the first Afro-American novel to treat the heroism of blacks during and after the civil war. The major
characters reflect the author's deep involvement in the abolitionist, temperance, and women's rights movements. Although William Wells Brown published the first black American novel, Charles Waddell Chesnutt is generally considered the first major Afro-American fiction writer (Bell,63). Chesnutt’s faith in god, the puritan ethics, and white northern liberals fostered his belief that if blacks would prepare themselves for recognition and equality, literature could promote acceptance of the idea. Chesnutt won the acclaim of white literary world with the publication of *The Conjure Woman*, and Other Stories(1899) such as; *The Wife of His Youth*, and *Other Stories of the Color Line* (1899). His first novel, *The House Behind the Cedars* (1900), a tragic romance also received highly favorable reviews. *The Marrow of Tradition*(1901) is an important novel. It based on the lynching that occurred during the 1898 elections in Wilmington, *North Carolina* and *The Colonel’ Dream* (1905), and attacks on peonage and convict lease labor system. It's realistic illustration of the blood and cultural ties that bind black and white American together. The novel's moral purpose unmasks white terrorism and lore, and shows the complex influence of color and class on black character. *The Marrow of Tradition* enriches the tradition of the Afro-American novel. It further moves on the road towards social realism.

A distinguished man of letters and one of the intellectual giants of his age, W.E.B. Du Bois has published five novels: *The Quest of the Silver Fleece* (1911), *Dark Princess* (1928), *The Ordeal of Mans art* (9), *Mans art Builds School* (1959), and *Worlds of Color* (1961). Bernard W. Bell examines:

*More documentary than meditative, more appealing as historical romance than social realism, Du Bois’s novels reflect his critical view of American society and the stylistic flexibility of the beginning of naturalism in the Afro-
American novels. Understanding the economic underpinnings of western racism and imperialism, Du Bois explores the values of American democracy, affirming them in principal while attacking those social institutions and types that perverted them. (82)

African American novels, in the period of the Pre-World I, are regarded as a depiction of the double-consciousness of their protagonists, who usually were members of the black bourgeoisie, especially through reconstructing the experience of passing for white. These novels reflect the major internal and external conflicts of blacks during the turbulent years when they were stiffening their resistance to terror and their determination to realize at all costs their full rights as American citizens. The Negro renaissance, known as Harlem Renaissance or the New Negro movement, was the period of the rise of such talents as Clude McKay, Jean Toomer, Countee Cullen, Langston Hughes, Bill Robinson, Florence Wills, Josephine Baker, Ethel Waters, Paul Robeson, Roland Hydes, Arron Duglass, Louis Armstrong, Bessie Smith and Duke Ellington (94). Charles Johnson observes this as a tremendously productive period for black literature (18).

Negritude writers not only refused to continue their deference to the white gods of European culture but also sought to destroy the myth of white supremacy and to resurrect the beauty of blackness in order to foster self-pride and to win respect for cultural pluralism and human equality (Bell, 115).

Leopold Sedar Senghor and Aimé Céssair who were the admirers of Clude McKay developed the concept of Negritude in the years between 1934 and 1948. With Leon Damas, they founded the journal *L Étudient Noir* and nurtured a literary movement memorable for its attempt to give authenticity to a unique African personality.
Senghor gives analysis of the African Negro reason and states that the African Negro reacts more easily to excitements; he espouses naturally the rhythm of the object. According to Senghor, Africa is a diverse ensemble of culture and it is not a homogeneous culture so it has its own history of oppression. Senghor assumes racial essences that are timeless and historical; in fact black people seem to be less historical being than metaphysical types. Negritude is a retreat from ambiguity, the complexity of being occasioned by the conflict of interpretations, and a flight by the black artist from the agony of facing a universe silent as to its sense, where even black history must be seen as ensemble of experiences and documents difficult to read, as an experience capable of inexhaustible readings.

The most important figure in contemporary black arts and letters for the theoretical development of Negritude after Cessaire and Senghor is Amiri Baraka (LeRoi Jones). This man, who, in "Black Writing" an article among his social essays in Home (1966), says that their customary isolation from the mainstream is a valuable way into any description they might make of America. It is just this alienation that should serve to make a very powerful American literature since its hypothetical writers function in many senses within the main structure of the American society as well. Baraka says “The Negro, as he exists in America now, and has always existed in this place (certainly after formal slavery), is a natural nonconformist. Being black in a society, where such a state is an extreme liability, is the most extreme form of nonconformity available. This nonconformity should be put to use (Johnson 20). Johnson says by 1968, in a decade full of political assassination, an unpopular war, and a new militancy. Baraka was thrust completely outside the mainstream (21). In the
weird days of the 1960s, the dominant themes in black arts and letters were paranoia and genocide.

The most significant development in the Afro-American novel by Baldwin is the rediscovery of myth, legend and ritual. His novels reveal the qualities of realism and modernism that were to become more pronounced and dichotomous in the 1960s. James Baldwin, probably the very embodiment of our consciousness of political crimes against the poor and oppressed, a courageous man who has intensified everyone's sensitivity to dilemmas involving race and sex; we could not have reached this critical juncture in black fiction without his overwhelmingly important, selfless contribution as an author and front-line fighter for civil rights" (Johnson, 82).

Ishmael Reed, who has made a career of challenging whites, western forms imposed upon blacks’ experience, deploys brutal satire to bait white liberals and blacks both. Reed in his novel *Reckless Eyeballing* (1986) claims that white feminists and black women are in league to drive black male writers into oblivion. In his introduction to *19 Necromancers from Now* (1970), Reed describes the “black experience” as being diverse. He says that each writer is his own esthetician. Reed’s ideas on art present a highly personalized twist on Black Aesthetic and cultural nationalism. However, he gives few tips, his books are often about writing. Reed’s fiction and criticism fed on the accumulated history of the black literature. Like Major, Reed expects his reader to sweat a bit to seize the overall meaning of his works. In place of familiar characterization and conventional plot, he substitutes on ever changing montage of elements he has made distinctly his own: actual history and popular trivia about blacks in the 1920s to critique American history and European culture in
Mumbo Jumbo, and about slavery in Flight to Canada (1976), where slave-owners drink the milk of bondswomen for breakfast; a fairly complete reinterpretation of western civilization by way of his affection for popular literature, his interest in folk forms of storytelling. This remarkable mixture throughout Reed’s later novels even with his personal style, as he says of American culture in general is “eclectic.” It is also important from the standpoint of deconstructionist criticism. Reed’s unique and individual styles firebombs with a freewheeling criticism of west, offbeat yet plausible facts drawn from his voluminous readings in history of race relations.

Samuel Delany has made the lasting contribution to the field of Science Fiction. He stands as the first author among black writers to explore systematically the possibilities of tradition created in the modern era. It is Delany, a winner of the Nebula Award, who published the first novel at age nineteen, who goes the distance in addressing dilemmas specific to the twentieth century, as in his best-known novel, Babel-17 (1966), a work that applies linguistics to questions of identity and blacks 'experience of reality. His work exhibits a range that is rare in black fiction and in such works as Flight from Never yon (1985), a prose style that conjures imaginative world, with sentences that are fluid and fully voiced and by virtue of such beauty satisfy every esthetic standard. A novelist of great technical skills, William Melvin Kelley, as he demonstrates in Dunsford’s Travels Everywhere (1970), explores, in A Different Drummer (1962), the impact on a white community when its black residents all move away. In Dem (1967) he presents brutally effective satire of race relations premised on a quirk of genetics – a white, middle-class woman bears twins, one white from her husband and one black from her maid’s boyfriend. Many critics find Kelley’s
involvement with the Black Arts Movements a crucial dimension in his fiction.

Leon Forrest has published three novels: *There Is a Tree More Ancient Than Eden* (1973), which contains a preface by Ralph Ellison; *The Blood worth Orphans* (1977); and *Two Wings to Veil My Face* (1983), all difficult to read. This is said with great sadness, for in many ways Forrest’s fiction is an archaeology of black consciousness, a fascinating search through subterranean strata of mind for mythic, folk and psychological material fashioning the souls of black folks. The fictions of Leon Forrest are surrealistic in their effects. They figure nightmares and apocalyptic visions; they collapse and confuse the sense of time; they portray intense, often destructive emotional states; they present personal and family histories filled with coincidence, violence, and madness; they do all in a language that moves rapidly across biblical, street-slang, mythic, folkloric and literary systems of discourse. Much of black writing is the meditation on remembrance. All the blacks have shared history of oppression, which is admittedly an idea true and necessary to bring blacks together. The black writers endeavor to honor their predecessors in stories that break with stereotypes and portray the piece of their lives. It is an effort to keep them alive, perhaps even to enshrine the meaning of their lives. Outstanding among the Novelists of Memory is John Edgar Wideman who published his first novel, *A Glance Away* (1967) when he was only 26; followed by *Hurry Home* (1970), the story of a black lawyer's journey through European and American culture. In other words, his past and back to a deeper involvement in the black American community; a novel called *The Lynchers* (1973), which is about four black men who plan the lynching of a Philadelphia cop, and another novel *Hiding Place* (1981). Wideman’s
writing “experimental” in the sense of Clearance Major and the Surfictionists, for his esthetic does not break from the past. Indeed, it is precisely the past he recovers, as an archaeologist might, in his many, rewarding books.

David Bradley’s novel, *The Caneyville Incident* (1981), a story which concerns a young and talented black historian named John Washington, who, against the setting of Bedford, Pennsylvania, must unravel several mysteries: the enigma of his father, Moses Washington; a slave catastrophe that happened a hundred years earlier; and the coming to terms with his white girlfriend, Judith, the descendent of slaves. Bradley brings the excitement and downright mystery of historical exploration. History and memory are presented as problematic. For the first time in black American fiction, the racial past brings to appear, in *The Chaneyville Incident*, as partly a product of imagination. Novelist John A. Williams is one writer who provides a link between the generation born in 1910s and the generation born in 1930s.

Ishamael Reed calls his masterful book *The Man Who Cried I Am* (1967) ‘the best novel of the 1960s’. In Williams’ works there is strength united with intelligence, literary skill with scholarship aimed at restoring black self-esteem and dignity. William uses the occasion of *The Man Who Cried I Am* to record the complicated, often unknown history of race relations from World War II, through the Civil Rights turbulence of the 1950s. The novel is packed with Williams’ formidable, ongoing research into pre-colonial African history; a political critique of imperialism. This novel is the ultimate tale of the racial paranoia. *The Man Who Cried I Am* captures and gives dramatic form to the half-rational, half-irrational beliefs of
black American that whites are programmatically committed to suppressing all people of color. This novel dramatically objectifies black’s deep-seated fear for a racial holocaust, the nagging, gut-pinching terror that they can never be safe in the white world because there is a design behind the horrible statistics of black life – the poverty, the black-on-black crime, the drugs, that these dreadful, continuing tragedies have been masterminded by ever-dubious whites. Another significant novelist, John Oliver Killens, an uncompromising protestor of inequality, pulls of a sustained, complete satire of black manners and class conflicts so relentless in its attack upon white western values in *The Cotillion* (1972). *The Cotillion* is presented from the omniscient viewpoint of a young, aspiring writer and Cultural Nationalist Ben Ali Lumumba, a world-roaming poet born in Harlem. What Killens sets up is a biting, close-to-the bone conflict of racial and ethical interpretations within the black community itself.

Gayle Jones' fictions invite readers to explore the interiors of caged personalities, people who are at the edge of madness by sexual and racial defilement. Jones' works include: *Corregidor* (1975), a hunting blues novel about Ursa Corregidor, a man battered blues singer oppressed equally by black men and generations of white males. The more startling novel is *Eva's Man* (1976) as a horror story about a mentally deranged woman who creates a bizarre murder. Paule Marshall's work is distinctive for several reasons, not the least of which is her dual American and West Indian background, which provides her work with an interesting interface of cultural variations within the black Diaspora. Her novel *Praise song for the Widow* (1983), is notable for both steady production of first-rate writing and a spiritual balance and emotional maturity rare in much black fiction.
This book traces the transformation of a middle-class, middle-age widow named Avery Johnson into a woman healed for her identity crisis and fully at peace with her non-western roots. Marshall's work exhibits sensitivity to the inequality of sex roles long before the issue became widespread. There are strong similarities between Killen's *The Cotillion* and Marshall's first novel, *Brown Girl, Brownstones* (1959), which is propelled by the conflict of a black mother and father with their daughter torn between them. Marshall impresses one with her honest effort to explore the oldest of themes in black literature – the loss of identity – as well as non-American black voices. Her novel *The Chosen Place, The Timeless People* (1969), is the work that expands on her interest in black people with a dual heritage and the dilemmas this causes them.

It is well known that Negro has been taken forcibly and coerce from Africa continent and thrust them into the most gloom and grieve manual work under the system of servitude. The Negro suffered from the barbarity and brutality of White master as also from togetherness and identity of loneliness and segregation. Black always suffered from “bi-focal vision” or “double consciousness” i.e. looking at oneself through the eyes of others. We can easily imagine his twoness: an American, a Nigro, two thoughts, two demarche strivings; two souls, two belligerent ideals in one dark body.(Du Bois, 87). Du Bois’s work *Soul of Black Folk*; gave a very accurate narration about the history of the Negro. The Black literature, autobiographies, fictions, folklore and music clearly reveals the common thematic issues such as dispossession and protest, oppression and invisibility and above all a search for racial and personal identity and for self-realization, wholeness and fulfillment.
Our task, then, is twofold: to put black people at the center of their history and to put the black experience at the center of American history, by reinterpreting that history in light of that experience... for only in that way can history lay any claim to centrality in natural experience.(Du Bois, 34)

Historically speaking, The Negro was deprived of any identity in the past. The Negro has no metaphysical identity, no recognition, no past data to interpret his presence. He is incognito, virtually unknowable, a baffling object or as Jean Paul Sartre would say, indefinable for he is “nothing”. No, he is a “nigger”, a man without character or value a mere object and a victim of the White American. Du Bois inquired and posed the question:

What, after all, am I? Am I an American or a Negro? Can I be both? Or is it my duty to cease to be a Negro as soon as possible and be an American? (Du Bois,16–17).

It is to remember that African slave trade began with the exploitation of the New World in 1492 by Columbus. Blacks were transported from Africa to America were given the temptation of jobs and other benefits. They shocked because the picture there was completely different. Moreover, They were suppressed and bruised, lynched, segregated and molested. The Blacks tried to learn to live the life of the New World in an atmosphere of rejection and hate. African Americans struggle for freedom and written accounts about their lives in the South seeking and quest for the identity. They described and explored the cruelties of life under slavery, as well as the persistent humanity of the slaves as persons. They escaped to get the civil rights as the white .W.E.B. Du Bois has explained that:

The history of the American Negro is the history of this strife, -- this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost...
He simply wishes to make it possible for a man to be both a
Negro and an American... without being cursed and spit upon by his fellows, without having the doors of opportunity closed roughly in his face. (W.E.B. Du Bois, 198).

The argument over slavery led to inflammatory literature on both sides of the issue, Harriet Beecher Stowe's represented the abolitionist view of the evils of slavery in his novel *Uncle Tom's Cabin* (1852). It overshadowed the historical impact as a vital antislavery tool. This novel explored the fragmentation phenomenon through the frequent use of direct authorial interjections on religion and faith. Stowe advocates acting on one’s own conscience, in accordance with one’s personal relationships to God. He declares that every individual should work against oppression by practicing Christian love, and then slavery would cease to exist. The novel shows and reinforces racial stereotypes and the blacks are portrayed in racist terms as childlike such as the ‘Uncle Tom’, the ‘Mammy’, and the ‘pickaninny’. *Uncle Tom’s Cabin* was represented the Fragmentation through the destructive power of slavery which can split apart a family and break a home. The three distinct forms of Slave narratives: tales of religious redemption, tales to inspire the abolitionist struggle, and tales of progress. They are regarded as most literary writings by African Americans in the 19th century and through the early years of the twentieth century while the most famous slave narratives are Frederick Douglass's autobiography and *Incidents in the Life of Slave Girl* by Harriet Jacobs (1861). She was first woman to author a slave narrative in the United States was Jacobs. She highlights and focuses on the proslavery forces and the difficult experiences as a physical punishment. She portrays the emotional agony of mother whose children are taken from them as well as the shame of slave girls who are sexually victimized by white men. She struggles for
remaining free spiritually and regards that as an important moment of awakening. Jacobs embodies her powerful and radical claims. She argues about relationships of slave to crime and law. It is a story of struggle, survival and ultimately freedom and written under the pseudonym “Linda Brent”. It can be traced through Jacob’s series of letters to various friends and advisors. Jacobs struggles for freedom, not only for herself but for her two children. Jacobs' narrative became apart and a partial of the history of African-American literature, as it discloses injustices that black women suffered under slavery.

The late nineteenth century has seen a lot of social tensions between blacks and whites. The whites, owners of factories and companies, preferred to employ white women and children rather than blacks. They portrayed blacks as a wooden, indolent and truant. Consequently, the most of African American work as sharecroppers or tenant farmers and other trivial works. And the white curtailed the civil rights of blacks through segregation which was institutionalized in the South as well. The Civil Right Act in 1875 curbed the racial discrimination in public accommodations such as hotels, railroads and theatre and become banned and prevented. The segregation of facilities in the landmark decision in Plessy v. Ferguson (1896), reinforced the notions of whites racial superiority and African American inferiority. This atmosphere encouraged violence, rape and crime. Moreover, the lynching of blacks was clearly evident especially in 1890s. In addition to that, the concept of separate but equal was not changed by the Supreme Court until 1954. The blacks tried to threat the power of the whites through poll box and doing an electoral alliance with poor whites. But white people came up with various ways to disenfranchise blacks through imposing limitations on voting. These limitations such as residency, qualification, payment
of the taxes and a literacy test hindered blacks. These restrictions
were in the favor of whites. Then, the blacks had lost their right to
vote anywhere in the South at time and the laws cut blacks voter
registration in the South by 1900. As a result of all these abuses,
African Americans migrated to the urban North in 1890 and some of
them back to Africa as well. They began to establish civil rights
organizations such as the Citizen Equal Right Association (CERA)
(1890). In spite of the African American struggling to achieve
freedom and equality, Fragmentation still accompany them and their
disparate thoughts. Du Bios’ contention with Washington’s
philosophy was clear in his *The Soul of Black Folks* (1903). Du Bios
attacks the apparent acceptance of segregation as well as he stresses
and emphasizes the necessity for higher education, the first appearing
of the phrase *Talented Tenth* in 1903; Du Bois writes in this easy
that:

*The Negro race, like all races, is going to be saved by its
exceptional men. The problem if education, then among
Negroes must first of all deal with Talented Tenth; It is
the problem of developing the best of this race that they
may guide the Mass away from the contamination and
death of the worst.* (Du Bois, 78)

Du Bios believes that in order to achieve equality they must be
educated leaders. He came up with another way to make blacks more
effective in this society; the blacks must think about electoral blocs.
Du Bios emphasizes on the learning especially higher education. He
tries to convince his race that one of the weapons to get rights and be
in the natural place in the society as individuals or as community or as
a part of the American society is the education. He assured that blacks
can compete with the whites well and emancipate themselves strongly
but by education. In board term, he focuses on the importance of
education as a social power which will enable black to pose
themselves among whites and to reduce their supremacy. His encouraging education is to build an integrated community in order to achieve and gain their rights. As such, harmony and unity will make them overcome fragmentation as a destructive phenomenon threaten the social fabric. In his writings, he wanted to fight white but through literature as an active instrument and a reaction to the whites practices, segregation and oppression. He writes:

*I would not deny, or for a moment seem to deny, the paramount necessity of teaching the Negro to work, and to work steadily and skillfully; or . . . but I do say, and insist upon it, that it is industrialism drunk, with its vision of success, to imagine that its own work can be accomplished without providing for the training of broadly cultured men and women to teach its own teachers, and to teach the teachers of the public schools.* (*T. Thomas Fortune*, 4).

African American struggle was not only individually but also collectively through establishing associations. The powerful Universal Negro Improvement Association (UNIA) and its founder Marcus Garvey (1887-1940) focuses on the ideas of racial consciousness and solidarity that attracted and caught many African Americans who found their lives not at the level of the American dream. The African American writers during the 1920s and 1930s served with constrains and limitations of the past and claimed for self-determination. This was clear in the political continuum that extended from the Lock’s cultural pluralism and Garvey’s Black Nationalist politics to Du Bois’s notions of *Talented Tenth*. In addition to that the conservatism iconoclasm of H.L. Mencken’s (1880-1956) and protégé George Schayler (1895-1977) extended through the political continuum. A clear picture of the positive fragmentation of blacks was their division about the apocalyptic idea of both Du Bois and Washington about the manner of struggle. White Washington
believed that attaining the economic security for the black could be realized through emphasis on vocational skills, through education in the crafts and industrial skills and political power. Thus, black could accept segregation and discrimination but eventual acquisition of wealth and culture would make them gradually win the respect and acceptance of the white community. This would make fragmentation disappears between the two races and also leads to equal citizenship for blacks in the long run. This diversity is regarded as a positive fragmentation for the blacks' struggle.

The double consciousness of the Afro-American is a vision or a way of being rooted in the socio-cultural and racial distinctions between the dominant life-style, mode of thinking, values and attitude of the whites and those of the suppressed, lynched and victimized Blacks. The naked practical of racism prevailed in the whole of the United States, of course, in varying degrees imposed from above a consciousness in such a way that the blacks developed a range of identity symbols as strategies and successfully withstand the crushing pressure, and save themselves from being shattered into pieces. The African Negro emerged from this stage of being-in- the world to a whole person having complete identity, self-respecting, proud and as good an individual as any white. The African Negro carved a place for them-selves in the American cultural landscape, W.E.B.Du Bois expresses this long journey and its effects on the personality of the Negro as An American citizen:

If, however, the vistas disclosed as yet no goal, no resting place, little but flattery and criticism, the journey at least gave leisure for reflection and self-examination; it changed the child of Emancipation to the youth with dawning self-consciousness, self-realization, and self-respect. In those somber forests of his striving his own soul rose before him, and he saw himself, darkly as through a
veil; and yet he saw in himself some faint revelation of his power, of his mission. He began to have a dim feeling that, to attain his place in the world, he must be himself and not another. (Du Dois,15)

During the first half of the twentieth century, African American has always been organized around Harlem. The Harlem Renaissance reached the highest level, especially in the period from 1910s till the mid-1930s. It was an era of an exploration of creative activity in such literary works: poetry, songs, oration, dance, plays and novels. There are many novels written in or reflecting the period and some called them the vogue of the Negro. There was a steadily accelerating pace since the original Renaissance. And the main two major wars, shaped African American life between 1910 and 1950. Moreover, The depression affects and redefined the African American economic and political life. In the meanwhile, the rise of a union movement with a mixed record on racial issues and also the great migration shaped the American life. These changes were in parallel with the advent of the machine created a new and modern life.

The modernism was obsessed with the developing of new forms of expression in order to demonstrate and perform new forms of human consciousness. It was self-consciously experimental. Modern warfare and self-experience of modernists represent a profound sense of fragmentation and alienation which was understood in psychological (Freudian) terms or in political (Marxist).

Black modernists certainly shared the general sense of psychic and social alienation. They grew directly out of the specific circumstances of African American history. There was an uprooted from their geographical, cultural, and linguistic homes because Whites forced them to adapt to a world in which nothing could be trusted. So many of the key modernists' question about the folk
culture of the Black Diaspora anticipated such as; Sterling Brown, Zora Neale Hurston, and Langston Hughes was recognized. They sometimes expressed a selective nostalgia for communal rituals that had been deformed or destroyed by modernity. African American modernists at times found themselves suspended between an old world dying and a new one yet to be born. That is inspired from T. S. Eliot turning to the seventeenth century which had given birth to the forces which created the waste land.

Writers, especially the blacks were acutely aware of what W. E. B. Du Bois described as “double-consciousness,” which he defined in *The Souls of Black Folk*(1903). This was derived from Hegel’s work which was the last of the great philosophical system builders of modern times. He developed a dialectical scheme that emphasized the progress of history and ideas from thesis to antithesis and thence to a synthesis. The experience of double-consciousness was not unique to African Americans and all members of immigrant groups confronted stereotypes and social boundaries.

As a result of the double-consciousness, many African American modernist texts contained both central theme and structural principle. James Weldon Johnson’s novel *The Autobiography of an Ex-Colored Man* represents and expresses the psychological and cultural dimensions of the dilemma. From ideological side, the core of the *Ex-Colored Man* is the identity. The narrator basically endeavors to understand whether he is black or white in order to know to which society he belongs or he should belong. He contemplates his responsibility to his race, and weighs it against his responsibility to himself. He chooses to pass as white but sometime embracing life of a colored man. He swing and sway between two
worlds. His identity is not singular but full of contradictions. James (1912) observes that “the colored people of this country, in reality, are a mystery to whites”. Here, the personal identity does not align with pre-establish racial boundaries. The White House by Claude McKay depicts the time of the Harlem Renaissance and its surrounding events in the history of the United States. Whites oppressed blacks and other minorities in the country. Mckay’s poem is represented as a reaction to the injustice suffered by African-Americans during these times. His poem regards as a symbol of the oppression which posed on African-Americans because of laws that created to keep them oppressed. Double-consciousness distorts even the most intimate experiences and runs down within the African American community in relation to gender, sexuality, class, and color not only in the relationship between blacks and whites. The White House shows Mckay disgust towards white-America’s hypocrisy; he promotes the flexible and elastic image of the black man in Africa. Zora Neal Hurston in her work Their Eyes Were Watching God focuses on the hardships and the race discrimination of the time.

*It was the time to hear things and talk. These sitters had been tongueless, earless, eyeless conveniences all day long. Mules and other brutes had occupied their skins. But now, the sun and the bossman were gone, so the skins felt powerful and human. They became lords of sounds and lesser things. They passed nations through their mouths. They sat in Judgment. (Hurston,1-2).*

This passage expresses the nature of the black community which is double-edge necessity. Hurston always lives between these necessities, and she was an unruly novelist of the Negro Renaissance. The novel focuses on the adventures of Jake who spends much of the rest of the novel hoping to find her beautiful as a brown skin. Her thoughts and writing about folk represent the authentic origin of a
black modernist aesthetic. Hurston’s fiction showed the ignoring economic and racial exploitation. She succeeded in transforming the uses of literary dialect in a dramatic manner that reflects the protest aspects indirectly and in a subtle way. Her literary works especially novels depended on her rural Southern background and also on the appropriateness and competencies of the intellectual obsession of Manhattan. The modernity in *Their Eyes Were Watching God* was exposed through that Janie who lived in the South, exploring her experience from the period of post-reconstruction and under the Jim Crow laws. She tried to cross her boundaries as a female. She wants her voice to be heard. This fragmentation in her personality discursively represents the modern period of African American Literature. Her life story, childhood, school and the different experiences through getting married many times, represented fragmentation in her personal life and in the society as well. All her dreams are shattered. Nevertheless, the lesson she has got in the first marriage is that love does not follow marriage. Her second marriage represents the power corrupts, and the people change. In the third marriage, love may bring unhappiness. All these may seem to be as a reflection of today. Fragmentation, change and ephemerality characterized the modern life. Berman questions and describes:

*I will call this body of experience 'modernity'. To be modern is to find ourselves in an environment that promises adventure….; in this sense, modernity can be said to unite all mankind. But it is a paradoxical unity, a unity of disunity; it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said,'all that is solid melts into air. (qtd from DonaldL-Donham, xv).*

Hurston in her novels *Passing* and *Quicksand* depicts fragmentation, identity and race as a real dilemma for the blacks
through the racial discussion taking place in the United States during the 1920s. She offers the complex account of fragmentation of black life, culture and heritage of race and gender. In addition to that, she highlights black struggle within economic and racial oppression. Hurston shows the conflict between black men and black women; representing how men exercise oppression against women and how women fight against a subservient role and struggle to empower themselves. She also presented a range of aesthetic opportunities compatible with the modernist fascination with ambiguity as in her fascinating work of autobiographical ethnography *Mules and Men*:

> The white man is always trying to know into somebody else’s business. All right, I’ll set something outside the floor of my mind for him to play with and handle. He can read my writing but he sho’ can’t read my mind. I’ll put this play toy in his hand, and he will seize it and go away. Then I’ll say my say and sing my song. (Nellie Y. Mckay,420).

Originally, African American literature was read for content; that content was considered as mainly documentary in nature. African American authors chose to depict those realities, the content was argued, in order to engage with the nature of fragmented and racist society and then changing it. Gates emphasizes on the black experience and tried to reshape the African American literature seriously as an American literature by analyzing the texts in terms of their content. *The Black the Berry* by Thurman shows the implications of the capitalist system in American and how this system created a gap between blacks and whites. This gap caused and created a fragmented environment. Thurman explores to what extant fragmentation prevailed in the American society classes. The novel portrays the racial distinction that became a source of economic gain and erotic fantasy on the contrary the luster of racial purity caused the
hidden of the miscegenation. The transforming of social and political landscape in American generated the notions of traditions and purity. He expresses the color prejudice among African American. According to Freudian psychology recognize the fundamental fragmentation through the character Campbell Kitchen in *The Black the Berry*. Moreover, Thurman provides a kind of natural conclusion in his last work, *Infants of the Spring*. He attempts to discuss the problem of cultural debates of the Renaissance nature. The novel portrays the debilitating black self-doubt and condescending white patronage that curb the hopes of cultural rebirth in the bud. Furthermore, this novel gives a narrative of an experimental house about the Neggeratti Manor. This novel expresses Thurman’s self-consciousness and represents one of the fragmentation aspects through dysfunctions of the small clique housed in Neggeratti Manor. The persona created by Thurman in an inimical racial environment and his accepting the phenomenon of racial bigotry remain in the society since skin-color is regarded as a social marker. Discrimination and prejudice overwhelmed the society. Literary modernism is the wider period of modern literature. It is a combined of complexity and ambiguity. The focus in modernism was primary on how literary practice was shaped by ideas such as; racial identity. Modernism became the prestige culture of the west societies. Black modernism shifted from written words to the photography. Thaggert focuses on visual representation of the black modern image in the photographic work of Vechten’s controversial novel, *Nigger Heaven* (1926). He depicted stereotypical as one dimensional assumptions about black. The following passage is regarded as an epitaph to the Negro Renaissance:
An inky black skyscraper, modeled after Niggeratti Manor… on which were focused an array of blindingly white beams of light. The foundation of this building was composed of crumbling stone. At first glance it could be ascertained that the skyscraper would soon crumble and fall, leaving the dominating white lights in full possession of the sky. (Miriam Thaggert, 137)

The Autobiography of an Ex-Colored Man (1912) is regarded as a touchstone of African American modernism. In this novel, James Weldon shared Fenton Johnson’s awareness of double-consciousness. They regarded it as a psychological and social phenomenon. Weldon made a move to prove crucial to the linguistic experiments of Sterling Brown and Jean Toomer through concentrating on redefining the possibilities and potentials of the African American vernacular. Such of literature works; The Autobiography of Ex-Colored and Fifty Years and Other Poems began to explore the potentials of African American vernacular traditions. Johnson made as much use as possible of the ideas, experiences and knowledge by Leaves of Grass poetry collection by Walt Whitman which is an exaltation of the body and sexual love and also because of its innovation in verse form and influenced by it strongly. He began to examine African American folk language with highlighting and setting the overlapping and interfering between dialect and literary images which denied African American humanity.

Negro dialect is at present a medium that is not capable of giving expression to the varied conditions of Negro life in America,” Johnson writes, “and much less is it capable of giving the fullest interpretation of Negro character and psychology. (Graham, Maryemma and Jr, Jerry W.Ward, 249).

The aspects of the language of the blacks occupied the center of African American modernist masterworks. These aspects are appeared and are included in works and novels such as; Jean
Toomer’s *Cane*, Zora Neale Hurston’s *Their Eyes Were Watching God*, and Ralph Ellison’s *Invisible Man* (1952). Johnson stand by and indorsed a sense of the black voice which integrated diverse intellectual, spiritual, and emotional registers:

> He was a master of all the modes of eloquence. He often possessed a voice that was a marvelous instrument, a voice he could modulate from a sepulchral whisper to a crashing thunder clap. (James Weldon Johnson, 2).

In spite of their actual using of dialect in the common connections for the preachers Negro in the old time, they sometimes stepped out the narrow confines of the dialect when preaching. They overfeed and satiated sumptuous manner of Hebrew prophets and impressed by the idioms of King James English. So they used another language, far from the traditional Negro dialect, in their preaching and warming into their works. This fragmentation and fusion of Negro idioms with Bible English is inherent and inbred glorification of their old African tongues. The language of Mississippi cotton-field dialect prevailed as burlesque. That reflects the domination in the Language as kind of losing the identity. (Ibid., 9).

African American novelists and free blacks in particular expressed the oppression they suffer from such a narrative forms. They resist and spoke out against racial injustices, oppression, slavery and identity through using the spiritual narrative. Chesnutt was not the only African American novelist to respond with increased narrative directness and realism to the worsening conditions African Americans faced. The life opportunities of blacks Americans were severely restricted as racial violence was rampant and segregation was an institutionalized fact of American society. Griggs had voiced explicitly in *Imperium in Imperio*, he shows and explores the race relation that prevailed in the South with explaining the connection
between segregation and the African American male. The South became as a spiritual center for African Americans.

*The Marrow of Tradition* is an example of the crime in the African American Literature. Chesnutt introduces the character of Josh Green, a ‘black giant’. He explores the rioting of the whites as well as the revenge of the white who killed his father. The physical representation of the conflict between black and white society shows the mixed race characters used by Chesnutt. He believed that reconciliation between Janet and Olivia; the father is white but the mother of Janet was slave and servant while the mother of Olivia is white:

..Janet would have worshiped this sister, even afar off, had she received even the slightest encouragement. So strong was this weakness that she had been angry with herself for her Lack of Pride, or even of a decent self-respect. (Charles W. Chesnutt, 99).

Olivia, as a representative of the white world, doesn't welcome Janet because she is not pure white. These mixed symbolizes represented the inevitable union of the races. The novel also dealt, in part, with the lynching used by the supremacist leaders to reinforce the conventions of racial purity as an accepted means to execute the justice. Their using of lynching was to intimidate and not as a punish. This crime as an unlawful form of vigilant justice regarded as an evil practice according to Chesnutt. This crime suppresses the values of humanity. The inferiority made whites community blames black community for any crime:

_Suspicion was at once directed toward the negroes, as it always is when an unexplained crime is committed in a Southern community. The suspicion was not entirely an illogical one. Having been, for generations, trained up to shiftlessness, theft, and immorality, against which only thirty years of very limited opportunity can by offset,
during which brief period they have been denied in large measure the healthful social stimulus and sympathy which holds most men in the path of rectitude, colored people might reasonably be expected to commit at least a share of crime proportionate to their numbers. (Charles W. Chesnutt, 266).

Chesnutt tries to send a message to the whites that the Blacks became a valuable part of Southern society and must be protected from unjust practices such as lynching. The moving of the Millers into the middle class is a fictional example of a family. The survival of the protagonist represents the self-defense against wanton white racial violence. In *The Sport of the Gods*, Dunbar responded to the worsening social conditions and blacks life in the urban. He shows the fragmentation and the family falling apart in the inner cities of the North after immigration from the South forcibly. He explores the destruction of Racism and its effects in both South and North. This naturalistic portrayal can be noted in *The Hamiltons’ family*. This family moved from urban area to New York in order to save its two children. But The imprisonment and degradation destroyed this family. Furthermore, the style of Dunbar in this novel is sentimental and it is completely different from later African American novelists like Richard Wright. But the realistic portraying of urban poverty and description of the tough realities of the city gives anticipation and expectancy of the Harlem novels of the New Negro Renaissance.

*What Joe Hamilton lacked more than anything else in the world was someone to kick him. Many a man who might have lived decently and become a fairly respectable citizen has gone to the dogs for the want of someone to administer a good resounding kick at the right time. It is corrective and clarifying.* (Paul Laurence Dunbar, XI).

Du Bios, like Dubar, focused also on the changing realities of African America such as the World War I and the Great Migration
from South to Northern cities. But he avoided and obviated the naturalistic sense of sealing his fate and doom. *The Quest of the Silver Fleece* (1911) is his first novel in which he mixed and combined his analysis of the economics of racism and the exploitation of blacks in the cotton industry with a romance. He disconcerted the literary conventions of naturalism with emphasizing on racial destiny. The protagonists work together and built the black economic community. In this novel, he gives a description of the U.S.A in the era of Jim Crow and evoked the racism issue through race and social strata.

*You are right, Zora. I promised and I lied. Liars have no place in heaven and heaven is doubtless a beautiful place, but oh, Zora! you haven't seen Paris!* (Du Bios, 329)

Du Bios explores also how a black man can integrate into society through struggling and emancipating from slavery to get his civil rights. The gathering of blacks as a group and they must lobby the only solution that Du Bios view in order to demand their right to fair treatment before the law. Du Bois decided to be a leader of his people through putting his plan into action. The black man, Sam Hose, had been arrested in because of his murdering his landlord and raping the wife in Central Georgia. This action lit the fuse of lynch mobs but Du Bois stated that Hose should receive a fair trial. He stated that there must be evident and starting down to the Atlanta Constitution Office. He explored the scene of lynching to the press and his narration was so sophisticated to portray the whites' aggressive and oppression. He highlights the extra-constitutional practices of the white against the blacks; he wrote:

*Sam Hose had been lynched, and they said his knuckles were on exhibition at a grocery store father down on Mitchell Street, along which I was walking. I turned back to the university.* (Du Bios, 57)
The autobiography of an *Ex-Colored Man* (1912) highlights the demographics changing of African American with reflecting the impacts either culturally or socially. James Weldon Johnson celebrated the continuity and distinctiveness of the black culture and folklore depending on the African American traditions. This fiction portrays the post-construction era and the Pre-Renaissance era and then the New Negro Era through immigration from South to North, expatriation to Europe and finally returning to the South. The aspects of racial violence, racial injustice, racial alienation and lynching finalize the protagonist’s decision to pass to be white.

According to Johnson in his novel *Ex-Colored Man*, blacks could demonstrate their intellectual equality and advance their placement in American. He shows the cultural identity and racial identity by telling the fictional life of a nameless mulatto boy who moves easily between the two worlds (white and black) due to his coloring. He moves in and out of both worlds and not being of either world. He has got married from white women and decided to live as a white person. In spite of his choice this kind of life, he remains to feel uneasy. This paradox of race and color because he is visibly white and legally black. He shows that it is possible for blacks to aspire and success in America. The last sentence of the novel fully expresses the hesitating and the ambivalence feelings of the narrator at his choice to pass as white and not embrace his African American roots. The following lines shows that the narrator's identity is still unformed, still amorphous, still a mass of contradictions.

*I sometimes open a little box in which I still keep my fast yellowing manuscripts, the only tangible remnants of a vanished dream, a dread ambition, a sacrificed talent, I cannot repress the thought that, after all, I have chosen the lesser part, that I have sold my birthright for a mess of pottage.* (James Weldon Johnson, 93).
These lines reveal the unsuspected fact that prejudice against
the Negro is exerting a pressure. The novel is an emotional
recollection of a man who was both black and white. It represents a
journey full of sorrow, bad mistakes, a glimpse of happiness for
Weldon. He decides to seize his own opportunity for success by
passing as white. This passing has been viewed as instance of racial
self-hatred or disloyalty.

Finally, he recognizes and realizes the course of his fragmented
life. James believed that blacks must produce literature as a weapon
to gain their identity and freedom. The narrator disassociated himself
completely from racial identity in his choice. He chooses the easier,
and more cowardly, path. The experience of the brutal lynching of a
black man in the South inspired the narrator to devote himself in
order to overcome the fragmentation phenomenon in its negative
meaning. That is in his society life and also in literature and then to
achieve racial equality in America:

I finally made up my mind that I would neither disclaim
the black race nor claim the white race; but that I would
change my name, raise a mustache, and let the world take
me for what it would; that it was not necessary for me to go
about with a label of inferiority pasted across my forehead.
(James Weldon,139).

This novel regards and considers as a powerful exposure of the
fragmented society and powerful exposure of the social composing of
“race,” and “oppression”. The narrator’s musical practices reveal the
limits of this “hybrid”. In addition to that, he challenges the notion of
the borders and frontiers between white and black:

A great wave of humiliation and shame swept over me.
Shame that I belonged to a race that could be so dealt
with; and shame for my country, that it, the great example
of democracy to the world, should be the only civilized, if
not the only state on earth, where a human being would be
burned alive. (James Weldon,137)
The novel of the *Ex-Colored Man* was regarded as a turning point in the quest of the identity. The main theme in this novel is identity in which the narrator attempts to identify and classify different groups of the blacks in the south. The narration is repleting with comparisons between the white and the black. Johnson crosses back and forth between white and black communities and struggles to understand his own racial identity. His trying to pass and to behave like white can be clear in the school when the school principle came to his class and asked the whites students to stand up for a moment; he stood up but the teacher asked him to sit down and to rise with the rest of the students. This scene shocked James and made him surprising about this socially constructed racial revelation. The white kids call him a nigger and the black children state that they knew he was a colored. All this norms influenced his understanding of his own identity and finally made him to decide to work and contribute for the sake of his own black community. The lynching scene shows how the identity self-fashioning and mob violence became interrelated in many novels written by modernist writers. James Weldon Johnson suffered from the ambiguous racial identity with his knowing that the identity of a colored man is still unknown. His mother tried to convince him in indirect way that he is a nigger when he went home and complained severally. James Weldon (2008) depicted this view through the protagonist “I buried my head in her lap and blurted out: 'Mother, mother, tell me, am I a nigger?” (P.7). He describes the scenes of lynching focusing on identity; an example is the real-life lynching of Sam Hose when whites hung him by rope and then burned. By doing these brutalities, they wanted to erase and rub out the victim’s identity. Weldon writes and explains this crime which happened on front of the others as a kind on intimidation as the following:
A space was quickly cleared in the crowd, and a rope placed about his neck, ... suggestion, "Burn him." It ran like an electric current. Have you ever witnessed the transformation of human beings into savage beasts? Nothing can be more terrible. A railroad tie was sunk into the ground, the rope was removed and a chain brought and securely coiled around the victim and the stake. ... Fuel was brought from everywhere, oil, the torch; the flames crouched for an instant as though to gather strength then leaped up as high as their victim’s head... The cries and groans were choked by the fire and smoke; but his eyes, bulging from their sockets, rolled from side to side, appealing in vain for help. Some of the crowd yelled and cheered and cried, "You are burning him too fast!"... The horrified eyewitness was fixed to the post where he stood, powerless to turn his eyes away from what he did not want to see. ..., he was looking at a scorched post, a smoldering fire, blackened bones, charred fragments sifting down through coils of chain, and the smell of burnt flesh—human flesh—was in his nostrils. (James Weldon, 82)"

The scene gave a clear answer to the identity crisis. This crisis affected many mixed individuals who tried to pass as a result of their light skin color and to escape from shame. The Ex-Colored Man novel showed and gave a hint to the misconception during the modernist era. This scene with no doubt expresses the extent of black oppression. Weldon explains that the identity of the ex-colored man must be adopted in order to safe him and to remain him survive. Johnson tried to show that attempts through lynching to define racial identity. He invoked the crime’s uniqueness through his arguments against lynching. In collaboration with Missouri Republican Representative, he struggled to reach the Dyer Anti-Lynching Bill in (1922). The Autobiography The Ex-Colored Man is regarded as a troupe of the modernism and the modernist literary uses. Johnson shows and portrays the black American culture in a distinctive way.

This significant incident induces and stimulates the narrator's fateful decision to pass as white in order to save himself from the implicit and conceivable torture at the hands of white men who do not
hold a rational vision on race relations. Kwame Anthony Appiah support a universal type recognition relying on the notion of strange, talking about the necessity of applying to the reluctant world of the ethics of cosmopolitanism.

*Often enough, as Faust said, in the beginning is the deed: practices and not principles are what enable us to live together in peace. Conversations across the boundaries of identity – whether national, religious, or something else – begin with a sort of imaginative engagement you get when you read a novel or watch a movie or attend a work of art that speak from some place other than your own. (Anthony Appiah,142).*

At the early of the twentieth century, there was somehow divisions which conciliated through the attitudes of Black writers in America to face racism such as; W.E.B. Du Bios and Booker T. Washington. Works of these writers debate whether to confront or appease racist attitudes in the United States. Other writers like Richard Wright and Gwendolyn Brooks wrote about issues of black nationalism, segregation, racial and identity during the Civil Rights Movements. African-American literature today has become accepted as an integral part of American literature, with books such as *Roots: The Saga of an American Family* by Alex Haley, *The Color Purple* (1982) by Alice Walker, which won the Pulitzer Prize; and *Beloved* by Toni Morrison achieving both best-selling and award-winning status.

Harriet E. Wilson shows the poverty caused fragmentation to the family life in the novel *Our Nig* through the protagonist Frado, who is a multito girl, which reflected the tough and miserable life in the North. Her mother recanted and abandoned her after her father’s death. However, she has lived and grew up in a white family and never treated as a slave. She sorely allowed to become a Christian and getting married a con man who left her situation, she said:
did the same God that made her make me?” “yes,” “well, then, I don’t like him.” “why not?” “because he made her white, and me black. Why didn’t he make us both white?” “I don’t know, try to go to sleep, and you will feel better in the morning,” was all the reply he could make to her knotty queries. (Harriet, 19).

The novel exposes the suffering and difficulties of life in North. According to some scholars Our Nig is significant because they recognized the complexity of its language. The novel supports the uprising of the black and also criticizes the racism in the North. Frado is a victim of racism. Wilson explained it clearly that the blacks were separated in the society because of the economics factors and not only because of race that affects the social aspects. He highlights the important to understand the black literature helping to establish the black identity through the decision of Frado who writes her life’s story and to sale it as a kind of supporting to her and her child. This novel, according to Wilson’s interpretation of race, gender and identity, is a counter-narrative to the sentimental novel and mother-centered novel of the 19th century. For Leveen Lois argument: Our Nig focuses how hierarchies of power within the private home and exposes how the racial dynamics of interracial encounters outside of slavery and social constructions of race are essential borne in such domestic, private spaces. The Bondwoman’s Narrative regarded as a work of early African American literature. Hannah Crafts, who wrote this novel in 1853, was a fugitive slave. The novel was authenticated and republished in 2002 with an introduction by Henry Louis Gates, Jr. Bounty of shards and fragments of the black past are showed in the novel by Gates (IX): description as follows:

It was that gate came across the holograph … Unpublished Original Manuscript, Offered by Emily Driscoll in her 1948 catalogue, with her description Driscoll in her 1948 catalogue, with her description reading in part, … The
narrative is not only that of the mulatto Hannah, but also of her mistress who turns out to be a light-skinned woman passing for white. It is uncertain that this work is written by a “negro.” The work is written by someone intimately familiar with the areas in the South where the narrative takes place. Her escape route is one sometimes used by run-a ways. (Gates,17)

This novel was never published during Crafts’ lifetime. The novel situates itself between slave narratives and the sentimental novel and explores the national identity through a historical period that is used to construct a shared or common sensibility. This novel depicts the southern life and displays the negative thoughts of marriage that find their way into the protagonist’s head. It represents contributions to the study of early African American literature. Crafts' novel is important because it rethinks the genre of the slave narrative and it is fiction about women by women. Some critics try to prove that the narrative was serialized and bears resemblances to Charles Dickens' style. Crafts writes:

Then I thought of the young couple, who had so recently taken the vows and incurred the responsibilities of marriage- vows and responsibilities strangely fearful when taken in connection with their servile condition (Henry Louis Gate,120).

Harlem Renaissance was regarded as a forum and outlet for black writers to express their suffering and struggling through this literary movements. It was a distinguished literary approach and was regarded as a way and manner to fight for their rights and freedom.

Harlem Renaissance was an idea and a project; a moment and an era; a state of mind and a battle ground. “ it was the best of time ; and it was the worst of times(qtd from Fabre and Feith, vii).

This period is regarded as a flourishing, a flowering and a modern era of African American literature with many changes: social, economic, industrial and political. Actually, it was the high water
remark of the African American literature. The Historians interpretations about its beginning and end were different slightly but most of them agreed that Renaissance era spanned through 1920s and 1930s. There were numerous implications and ramifications of the Renaissance which involved modernity and high modernity. Furthermore, Harlem became as Mecca for the black writers historically and symbolically; and constantly was affecting other centers of activities that occurred in other cities. There is no doubt that Renaissance center was Harlem city but also Renaissance occurred in other cities like Philadelphia, Chicago and Washington. It represents a very important period of the black history and their struggling to assert their existence and identity. There was a contented between writers in this period; some of them were observant and concerning about problems and text. Therefore, Nella Larson and James Weldon Johnson wrote about race, modernism and identity offering new prospective. Other writers were universal in their writings either at the exile or as movements contacting with universal organizations. Alain Locke’s *Anthology* has a universal prospect through embracing such problems in modern era like national identity and transcultural solidarities. In Harlem Renaissance, Alain Locke emphasized on the case of non-unity and fusing as aspects of the fragmented life and writings of the black writers as a new ethos; he writes:

*Within this area, race sympathy and unity have determined a further fusing of segregation becomes more and more, as its elements mix and react, the laboratory of a great race welding. (Claude Macky, 143).*

Harlem was regarded as a melting pot and an antidote to the black dispersion. It made them able to unite into new entity. Other factors like the demographic and cultural prominence also helped
black community. Harlem became the center of African American literature, culturally and socially. Its place elevated to be sacred place as a shrine for the blacks. The term New Negro overlapped with Renaissance; this term is an essential definition to understand the Renaissance. There was an attestation on racism, consciousness, history and heritage. The novels during Renaissance era demonstrated the political situation for black novelists to write novels to make a mark in the literary field as a new set of modernism. The blacks tried to integrate into the American society; Alain Locke emphasizes this desire of the blacks:

*The Negro mind reaches out as yet to nothing but American wants, American ideas. But this forced attempt to build his Americanism or race values is a unique social experiment, and its ultimate success is impossible except through the fullest sharing of American culture and institutions. (qtd from Fabre and Feith, xi).*

The above passage explores the society suffering from segregation and inequality point of view which emerged and encouraged ethnic conflicts. The politics played an important role to deep the race and racism conflict through the cultural pride and pressure. Thus, the repression was as a result of the exclusion. Integration and black nationalism were the themes of nineteenth century literature; Marble expresses this in the 1926 *Criteria of Negro Art*. He wrote:

*The struggle against racism was at its core a two-sided cultural conflict, an attempt to undermine to racist stereotypes and beliefs among whites and to restore a sense of identity and pride among nonwhite. (Du Bois, 46)*

The philosophy of Alain Locke scoped the Harlem Renaissance and New Negro movement; in addition to that he offered a view of identity. He dealt in his literary works and novels with the nature of race and interracial relations. He regarded race as a cultural product
which affected the cultural mixing. Locke states in his work *New Negro* that cultural pluralism are historically important and still influential and showed the interdisciplinary boundaries of the replacement of the concept of race:

> Race accounts for a great many of the specific elements of the cultural heredity, and the sense of race may itself be regarded as one of the operative factors in culture since it determines the stressed values which become the conscious symbols and tradition of the culture. Such stressed values are themselves factors in the process of culture making, and account primarily for the persistence and resistance of culture-traits. (Charles Molesworth, 274).

MacKay, in his autobiography *A Long From Home* (1973) explores his view about Renaissance movement as a product and unequal exchange. The Renaissance era was full of publications of magazines such as; *The Crisis, Dreadnought, The Liberator, The Nation, The Emancipator and The Crusade* which edited by black writers. The National Association for the Advancement of Certain People (NAACP) has played main role in the cultural and social changes in the society. However, There was a mutual ignorance prevailed in the relation of black radicals during this period. Marcus Garvey emphasis the role of Universal Negro Improvement Association (UNIA) between 1916 and 1927 which was most important in terms of numbers and influence. He explored and showed Harlem Renaissance and its project saying:

> The masses of Negroes in America, the West India, South and Central America....build up Africa as a Negro Empire, where every black man, whether he was born in African or in Western World, ....Africa will develop an aristocracy of its own, but...our program (is) the only solution to the great race problem ... .there is no other way to avoid the threatening of war of races that is bound to engulf all mankind,...there is no better method than by apportioning every race to its own habitat. (James Weldon Johnson,175).
Locke had proved earlier in his *Opportunity* essay titled *Apropos of Africa* in 1924. The Pan-African congresses from 1900 and the article in *The Crisis* beside to the sponsored musical performances and art exhibitions enriched the Renaissances era. All these and the technological developments made it most effective and distinguished period for the blacks as well. This technological development enabled blacks to contact other universal organization especially in Europe. The new pride of the blackness among Negroes was as a result of the stimulation of emergency of New Negro movement. Langston Hughes, the father of African American Literature observes the new interest in the black life style as an artistic energy in the black writings:

> *When I came back to New York in 1925 the Negro Renaissance was full swing. Countee Cullen was publishing his early poems. Aaron Douglas was painting, Zora Neale Hurston, Rudolph Fisher, Jean Toomer, and Wallace Thurman were writing... Louis Armstrong was playing, Cora La Reld was dancing, and the savory Ballroom was opened with a special built floor that rocked as the dancer swayed. Alain Negro Lock was putting together New Negro. Art took heart from Harlem creativity Jazz filled the night air-but not everywhere- and people came from all around after dark to look upon our city within a city Black Harlem.* (Cary D. Wintz, 395).

Alain Locke’s description in *The New Negro* shows the rise of a pressure group; he talked about ethos and the efforts of intellectuals and artists. However, the white patrons influenced the New Negro movement through the supporting and the recognition that created an interaction which maybe regarded as the positive side. But the negative side of this interaction was the stereotyped ties and the white’s thought of a Negro as a rugged tree in the forest living under the pressure of the white’s friendships according to Mackey (1970) describing Robert Minor: “said he could not visualize (him) as a real
Negro. He thought of a Negro as of rugged tree in the forest” (P.143). The Great Migration especially from rural areas was regarded as the important demographic factor to make the locus of the New Negro Renaissance in Harlem. The Migration of blacks play a significant role in the life of the African American community at all levels including political, cultural, social and economic. This changing took place and was clear during the first three decades of the twentieth Century. This manifesto helped the ethnic minority to represent and to have a position in the society.

Involving of the fragmentation during the Renaissance era was also within the African American readership not only in the literary works. Harlem Renaissance was the most important period in which the African American culture expressed. The works of Langston Hughes, who was one of the most well-known Harlem Renaissance writers, is distinctly African American in content and details. Although his novels reflect this experience as a Black man, his writing is very accessible to readers of all races. His work "Harlem A Dream Deferred") questions the consequences of oppression. Hughes first received attention in the 1922 publications; poetry, short stories, novels, plays and children books. Hughes, in Not Without Laughter, illustrates the opposition which runs through the novel. The protagonist Sandy experiences that hardships growing up as a black man in America in a naturalistic tale interspersed with visions of black life in a small Kansas town. Sandy suffers from the humiliation of Jim Crow in Kansas for the example the free Children’s Day Party is for white kids only. The fragmentation was clear in Hughes’s novel through the thinking and the behaviors of Hager’s three daughters. The hard working maid Annjee leaves with her husband and subordinates everything to love; Harriet, the fun loving daughter who
became a prostitute; and Tempy joins the white community and refuses Negros ways of life. Sandy, his mother and his aunt Harriet are reunited in Chicago. He has a achieved his grandmother wish to be a champion of the black race, like Washington and Douglass: A successful cabaret singer helped her with education. Hughes always tries and attempts to unite various elements of the community in his works as a struggle against the fragmented environment he lives in. He demonstrates how community should not be fractured by its folk heritage. The Red Summer as James Weldon called is period that represented the worst spate of anti-black riots and lynching in 1919. The riot swept cities and towns from Chicago and many other cities. The racial unrest rolled across the South into the North and Midwest as a result of this unprecedented wave of anti-black riot and lynching. The Red Summer in 1919 explores the first stimulating of a civil rights movement that transformed American society forty years later. James has an insightful examination of the complex formations of African American culture in every case. This insightful examination is buttressed by the claim of the centrality of African American culture to American culture.

I will not allow one prejudiced person or one million or one hundred million to blight my life. I will not let prejudiced or any of its attendant humiliation and injustices bear me down to spiritual defeat. (Gunnar Myrdal, 758)

African American writers kept up the rapid changing of the Social Milieu, like Euro-American counterparts. They called for a shift in literary representations of the Negro and produced a set of manifestos. This creation of new types of art sounded a defiant and ultimately empowering discourse. Alain Locke’s in his work *The New Negro* (1925) emphasizes and underlines culture as the main
element of a prime and a distinctive move toward African American self-determination. A vision of African Americans, as equal contributors to the larger modernist movement, is showed in the introductory essay of Locke. He centralized on the inner life the Negro rather than upon myth and stereotype.(Alain Locke, 143).

**The Color Purple** by Walker Alice treats with criminal issues such as rape and violence. The narration has been taken a form of letters (letters to God and letters between two Sisters). The stepfather raped Celie and gave birth to two children by him. When her beloved sister Nettie exiled to Africa, Celie is forced to marry a man who she doesn’t love but to take care of his young children. She spent much of her life oppressed until she met a blues singer. Shug enters her life, teaches her how to stand up for herself:

> But one day when I was sitting quiet and feeling like a motherless child, which I was, it come to me: that feeling of being part of everything, not separate at all. I knew that if I cut a tree, my arm would bleed. And I laughed and cried and I run all around the house. I knew just what it was. In fact, when it happen, you can't miss it. It sort of like you know what, she say, grinning and rubbing high up on my thigh. Shug! I say. Oh, she say. God love all them feelings. That’s some of the best stuff God did. (Alice Walker, 191).

The exile of Nettie and the oppression for Celie were the central themes of the novel. Moreover, the novel explores the fragmentation of the family, the identity crisis, guilt and power through the international relationships. Sofia who is a friend of Celie dared to touch the sensitive issues of society. Beside to that she explores the African American male domination and suppression. Thus, the protagonist in **The Color Purple** resists and writes:

> All my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles. A girl child ain't safe in a family of men. But I
never thought I'd have to fight in my own house. She let out her breath. I loves Harpo, she say. God knows I do. But I'll kill him dead before I let him beat me. (Ibid).

Hughes broadens the concept of black struggle by linking it with the world-wide struggle against oppression. He extols the black writers to expose the economic roots of races-hatred and race fear. He pleads for a “functional literature”, or what J.P. Satre calls ‘a literature engage’ a literature committed to revolution. Hughes calls for stopping the race war and exhorts them- the helpless stupid and scattered to become one single hand and not remain separate like fingers. The union is forged under communist party. He describes violence, segregation and lynching. He describes how the blacks suffered racial voidance segregation, lynching and discrimination. In his novel, Not Without Laughter the protagonist Sandy and other Negro children in Stanton were taught in separate school rooms by Negro teacher until passed the fourth grade. Sandy explored how fracture and fragmented life affect his psychic, he says,

not only am I the half dead right now from pneumonia, but everything else has happened to me! I have been cut, shot, stabbed, run over, hit by a car, and tramped by a horse. I have also been robbed, fooled, deceived, two timed, double crossed, dealt second, and mighty near blackmailed- but I am still here?(Langston Hughes, 112)

Thus, multto is so dominant in Hughes' plays, short stories and poems. He is optimistic, humanistic and futuristic. He is looking into the future and seeing that time when blacks and whites are going to be united. He thinks that a time will come when all will sit together and eat, the will have mutual respect for each other. Claude McKay is regarded as one of the important writers in the early Harlem Renaissance. His novel Home To Harlem (1928) reflects the struggle of the African American. In this Novel, Claude McKay focuses on
cultural identity and racial identity. He showed the inner-life of the society through the protagonist Brown who enjoys black culture to the fullest when he deserts the army during World War I and return to Harlem. McKay questions of adaptation of white middle-class ideals in his writing:

*going away from Harlem ....Harlem! How terribly Ray could hate it sometimes. Its brutality, gang row dyism, promiscuous thickness. Its hot desires. But, oh, the rich blood-red color of it! The warm accept of its composite voice, the fruitiness of its laughter, the trailing rhythm of its “blues” and the improvised surprises of its Jazz* (Mckay, 267).

He describes the lower-class Harlem which is discordantly offset and portrays the brutal world of alienation and violence. He also described the places where blacks live as a “pig-pen” to show how segregation was prevailed in Harlem. He wrote also *If We Must Die* and *The Lynching*. Claude McKay explored to what extreme fragmentation dominated the society. Actually, it is very important to refer to writers of ‘*The New York Writers Guild*’ such as Fauset when we write about Harlem Renaissance. Her writing depicts upper-middle class African Americans. The date of the dinner in the Guild gave a place and chance for Fauset to release her first novel *There Is Confusion* which achieved favorable reviews. Fuaset was stronger as a literary critic. In her works, Fuaset revealed her curiosity and sympathy, defined the black American woman and also explored the dogmatic and protesting as a thematic concerns. This novel was significant because of its psychological portrait of the color complex. It is an ambitious novel and it is regarded as a multidimensional novel of modern African American life. Heredity and environment were the most important themes of this novel. It addressed the concerns of racial identity and heritage. Her novel depicts the racism and also the sexism of American culture. It reflects the racial and personal
achievement of her characters through the narration of Joanna Marshall and Joel Marshall to portray the Children’s faith in the American dream. The characters in this novel showed the ability to transcend and to survive.

**Plum Bun** is another novel which is regarded as an a Bildungsroman. It showed the way of living of a poor family but respectable black in Philadelphia. Their obsession is that there is an advantage of imitating and passing as white. So Fielding believes that Angela is pure white and fall in love with her. This passing caused a fragmented relations and unstable live. These circumstances created interracial relationship. Furthermore, Racial identity involves the belief in racial differences, which acts as a justification for non-equal treatment of members of that race. The term is commonly used negatively and is usually associated with race-based prejudice, violence, dislike, discrimination, or oppression, the term can also have varying and contested definitions. Racialism is a related term, sometimes intended to avoid these negative meanings. Du Bois explores the suffering of the racism and its affecting even if there will be struggling against this issue. He said:

*Awful as race prejudice, lawlessness and ignorance are, we can fight time if we frankly face them and dare name them and tell the truth; but if we continually dodge and cloud the issue, and say the half-truth because the whole stings and shames; if we do this, we invite catastrophe. Let us then in all charity but unflinching firmness set our faces against all statesmanship that looks in such directions. (quoted in Daved Levering Lewis,434).*

The black movements specially women movements did rise strongly during the period of the World War I and the World war II and engaged the period of Civil Rights. Gwendolyn was of one the female black writers who has risen during this period. She was the
first African American to win the Pulitzer Prize in 1949. There are also other female poets who became famous after the World War II such as; Nikki Giovanni and Sonia Sanchez. Furthermore, *A Risen in the Sun* written by Lorraine Hansberry concentrations on poverty through the focusing on a poor Black family living in Chicago. We can mention to Amiri Baraka as one of the most prominence writers. David Anthony Durham, Tayari Jones, Mat Johnson and others young novelists have also crossed over to genre novel. One of the pioneer writers in this area is Chester Himes who wrote detective novels. He paved the way for crime novels. Beside to that African American novelists are also writing in the genres of Science novel.

Literature is a product of society and it seeks to project social reality. The important of African American literature reflects numerous views on its significance, tradition and theories. This literature reflects aspect of intense economic, political cultural and ideological struggles in the society. American literature resulted from the experience of Blacks in the United States to struggle and to gain liberation from the domination of white’s culture and power.

*it is fair to describe the subtext of the history of black letters as this urge to refute the claim that because blacks had no written traditions they were bearers of an inferior culture...few literary traditions hover......in dialogue with its potentially harshest critics(Rudolph P. Byrd,34).*

According to Joanne Gabbin, a professor, African-American literature exists both inside and outside American literature. Somehow African American literature has been relegated to a different level, outside American literature, yet it is an integral part. She bases her theory in the experience of Black people in the United States. Even though African Americans have long claimed an American identity, during most of United States history they were not
accepted as full citizens and were actively discriminated. As a result, they were part of America while also outside it.

Johnson portrays the fragmentation, the splitting up, the romance and slave narrative in a philosophical manner drawing upon the philosophical traditions. He ponders such questions relating to the physical bondage, resistance forms against oppressive circumstances and freedom under tyrannical and highhanded. Mainly, his novel explores the quest for identity. He used the Eastern concept and has brought strangeness and force to African American fiction through provoking the philosophical traditions of the East. The *Oxherding Tale* characters struggle against the racial and sociological presuppositions. They represent the resurgent of the black cultural nationalism and evolve the tradition of American literature. Johnson emphasizes the classical nature of the protagonist education at Cripple gate. He also represents the racial hybrid through the conversation between Bannon and Andrew:

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*You favor somebody,* said Bannon. *Would yo father be an oxherd in Hodges? A George Hawkins?*

*Nossir.* I stepped back. *My mother’s name is Anna Polkinghorne.* He made a bow. All mockery. *Mah mistake, suh. . . .*

*The oxherd Ah mentioned had a boy named Andrew."

*Stillbirth,* I said. Bannon pursed his lips. *Ah see. So you are the legitimate Polkinghorne heir? What might yo name be, son?"

*It might be James.*

*Well put,* the soulcatcher slapped his knee—he was definitely enjoying himself. *And it might not be James, eh? You’s clever, James,* he said. *You’ll go far in the world.* (Rudolph P. Byrd. 70).
This hybridity deepens the perceptual experiences of the characters. So, Johnson in his novel *Oxherding Tale* defines philosophical black fiction as an art. Meanwhile the late nineteenth century witnessed the African American novel rising as a social phenomenon which turned out to literary works that crystallized fragmentation and the struggle waged by blacks for freedom and access to identity. This century was involved of slave and slave heritage. Meanwhile the twentieth century was full of themes such as fragmentation, migration, racism, freedom and democracy. In addition to many reasons, Modernism invade the life of the American society and the blacks get their allowance from this progress. For the blacks, the 1920s and 1930s were a shift period in the life and black literature. The blacks in this period found a place where they could abolish their concerns as a literature to struggle against such issues and try to stand and to participate in the society development as whites. This participation endeavors somehow close the gaps between blacks and whites. The African American novels have participated in an ongoing dialogue about race and identity while offering challenges to novelistic form and technique. Toni Morrison’s *Beloved*, a novel set during the American slave era, presents the story of Seethe, an African American slave woman who murders her own daughter in order to save her from a life of slavery.

The novels of Morrison are known to have very close affinity with the problems related to feminist and racial phenomena. Her writings are characterized by human values which are related to prejudices based on gender and race. Her writing has nostalgic feelings which specifically deals with the racial plights of her people. Her novels serve, both as a remembrance of a cultural tradition of nurturing and as a cautionary tale for contemporary Afro-Americans.
Literature should be viewed not as mere fiction, but as an interpretation and collection of history, sociology, anthropology, psychology, and other various areas. One of the most critically acclaimed living writers, Toni Morrison has been a major architect in creating African American literature, the first black woman to receive Nobel Prize in literature, has examined unmitigated past of African Americans in her novels. She has used myth, memory, and history to depict the fragmentation life of black people in white America. Moreover, she creates her work which predominantly deals with her people, culture, and history. She deals with the life of victimized, oppressed and marginalized dark skinned people. Morrison’s originality creates conventional and traditional characters that suffer from racism, sexism and classism. Thus, her literary productions not only redeem and transform their history through narrative but also revise the notion of gender, class, and race in order to overcome the gap of fragmentation phenomenon and to replace it by harmony. Morrison’s creative art is the product of her experience of African American history. Her nostalgia enables her to look back and collect thoughts to recreate black history and black tradition which projects the Afro-American life.

Morrison explored the crime through the rape of the girl who believes that she would be very beautiful only if she had blue eyes. Told from multiple points of view, this novel chronicles pecola’s search for blue eyes, her rape and impregnation by her father, and her descent into madness. It is not only pecola’s family who are implicated in the destruction of this little girl. However, also to blame is pecola’s community, who conspire with the white American beauty myth to convince pecola that she is ugly and therefore unworthy. Madness, however, along with a fraudulent healer, finally allow pecola to believe that her eyes have turned blue, possibly the best outcome for her situation in her family and community.
My eyes” what about your eyes?” “I want them blue.” Seaphead pursed his lips, and let his tongue stroke a gold inlay. He thought it was at once the most fantastic and most logical petition her had ever received. Here was an ugly little girl asking for beauty …….for the first time he honestly wished he could work miracles. Never before had he really wanted the true and holy power- only the power to make others believe he had it. (Toni Morrison, 174).

Cholly and Pecola are affected by racism and sexism in their childhoods, they later fail to express themselves and become sexist and racist oppressors. They suffered from fragmented life physically and psychically. Cholly has been a victim of racism and emotional abuse since his childhood, suffering from racism when he is caught having sex with his friend Darlene. Two white men catch him in the act and scream as Morrison (1970) narrated it “Get on wid it, nigger. . . . An’ make it good, nigger, make it good”’ (148). He in turn responds to their command and rapes Darlene. Cholly beats his wife and rapes his daughter. Cholly’s daughter Pecola is also a victim of the racist society in which she lives.

In Toni Morrison’s novel, Son of Solomon Macon Dead III, who was known as “Milkman,” explores an offspring full conflicting values and racial violence. Milkman’s journey was the quest for cultural identity. He was a young man alienated and estranged from his community, culture roots and his family. A white man murdered his grandfather. Later, his father and Aunt have killed another white man. He connected with his past and realize his self-worth, reclaiming his family’s history and achieve self-knowledge.

It was a good feeling to come into a strange town and find a stranger who knew your people. All his life he’d heard the tremor in the word: “I live here, but my people…….” Or : “she acts like she ain’t got no people,” or: “do any of your people live there?” But he hadn’t known what it meant: links. (Toni Morrison, 250).
In *The Bluest Eye* (1970) much more diffuse influences cause the Breedloves to accept their subaltern position, to believe in their "ugliness"; the narrator writes that they could see *"support for it leaning at them from every billboard, every movie, every glance."* (p. 34). This novel vividly demonstrates that the ideology of domination finds expression not just in overt propaganda but throughout material culture. All who live in that culture have absorbed and been shaped by that ideology. Morrison's Pecola Breedlove believes that she will become more beautiful and less deserving of her outcast condition if she acquires blue eyes, conventional attributes of Anglo-American beauty. Instead of renouncing the white-dominated culture that tells them they are unworthy, these characters hope for acceptance within it. Individualism, defining the individual as master of his destiny, gives them hope that their status may improve. The ideology of domination saturates the consciousness of nearly everyone in *The Bluest Eye*. In this novel, humanly created social designations confer power upon people, through race, class, gender, laws and cultural expressions. *The Bluest Eye* depicts the fragmentation of the society life; either community division or fractured and distorted families or the alienation and isolation of the individuals. It shows the dysfunction of life’s way; shows the inversion of the natural order through the distorted love, freedom and growth for Pecola and her as a black society. The splitting and consequences of double consciousness were a clear aspects of fragmentation that represents the painful revelation in a racialized society.

Toni Morrison knocks repeatedly on the metaphysical and cultural split; exploring the destructive distance between whites and blacks life of African American origin. This destructive distance encourages the whites to practice and to use intimidation as a manner
to domain blacks and also to domain the other aspects of life politically and economic. *The Bluest Eye* emphasized particular interactions between unique individuals and the apparent totality of domineering value in addition to that the cultural ideology influenced the people. So Morrison explores the individual’s personality and the personal history through the black’s accepting of their inferior status and justifying the racism as a result of a social and economic hierarchy. For example: The words of Claudia “Public facts becomes private reality.” *(Morrison, 146)*

Exploring the splitting of the blacks life comes also as a result of the human splitting of natural products. The characters sever pain physically and emotionally; Pecola’s emotional death was through her abandonment by her mother in favor of a blond, blue-eyed, white girl into whom Pecola submerged and be taken her identity. This obtrusion of black and disregard family into white family was unwelcomed. The aspects of splitting apart of food, things and bodies are represented a comprehensive picture about of broken community, broken families and broken individuals. This fragmentation rolls and ruffles from one stratum into another that made the attempts of the blacks to fill in the gaps of detaching and separation were frustrated tries. Pecola was scapegoat as Morrison (1970) narration: “All of us all who knew her felt so wholesome after we cleaned ourselves on her.” *(159).* Claudia and Frieda suffer from alienation through separating and preventing them of the gently and wicked dance. Their alienation was partial but represented family division. Philip Page wrote about this tending to be splitting apart Toni Morrison Novels explaining this fragmentation in the family through the protagonist suffering:
...For the Breedloves, fragmentation has no upside, no opening out into growth. For them, disharmony with white standards parallels disharmony with the black community and... The painful irony of their disintegration is apparent in Pauline's displaced ... (Philip Page,83).

The novel Invisible Man by Ralph Ellison clearly explains the racism in the Afro-American literature. It is an example of the color and gives voice to a particular intuition about the psychic motivations of white men: that they drive a specifically erotic gratification from their racist practices. This novel records the feelings of living within a racist culture. He uses many fragments of his multiple identity as the source of his social and political consciousness and the basis of his resistance to oppression.

It is this libidinal quality of white male racism and specifically the erotic gratification derived from subordinating black men which Ellison underscores in his novel. Through and attractive reading of several scenes from Invisible Man, this essay will bring into focus Ellison’s account of white male racial psychology. In essence, Ellison’s novel asserts that white men perceive and treat black men in roughly the same way that men characteristically perceive and treat women under patriarchy as objects of erotic pleasure. That is by showing how white consistently force black men to play a feminine role moreover, Ellison attempts to explain a central feature of a view of black race dominant at the time of his writing: a racial view that explicitly associated blackness with femininity. While I want to insist upon the important of Ellison’s far-ranging and subtle psychological account white male racism, I also want to emphasize the presence of a disturbingly homophobic symbolism that undergirds it for Ellison figures this homoerotic ally charged racial subordination, both directly and indirectly, as homosexuality charged racial subordination, both directly and indirectly.
At the beginning of *Invisible Man*, the nameless narrator is a favored student at a college for blacks in the South. Eager to please, he hopes that he might someday become one of the leaders of his race. He understands some of the “rule” he must follow to be a “good” black in the eyes of the whites. For example, he knows he must flatter the rich white college trustee visiting from the north. However, Ralph Ellison makes the mistakes of driving the trustee through a squalid black settlement near the college, and he is expelled for this error. "The only way to please a white man is to tell him a lie! What kind of education are you getting around her" (107). This is the beginning of his true education, in which he gradually realizes the extent of his “Invisibility” in American culture. He moves to New York and becomes involved in a radical black political organization, the brotherhood, believing that they will help bring about greater racial equality. He ultimately realizes the extent of his “invisibility” in American culture. His descent into invisibility is accompanied by greater self-knowledge, and in the end, his memoirs in a secret basement room, but possessed of much more truth about the world and his station in it.

Whence all this passion toward conformity anyway? Diversity is the world. Let man keep his many parts and you’ll have no tyrant states. Why, if they follow this conformity business they’ll end up by forcing me, an invisible man, to become white, which is not a color but the lack of one. Must I strive toward colorlessness? But seriously, and without snobbery, think of what the world should lose if that should happen. America is woven of many strands; I would recognize them and let it so remain.(Ralph Ellison,435).

Appiah attempts to distinguish between the notion of the preferential treatment and the problem of discrimination, suggesting that we should treat all others on the equal respect as a minimum standard:
The difference between treating others better than you must because you like them and treating others worse than you might because you dislike them is one that only an economist could fail to see. Racism, for example, typically involves giving people less than they are owed, failing to acknowledge their due as fellow human beings; to succumb to racism is to fall short of our obligation . . . . Yet I can give you your due and still treat my friend better.(Anthony Appiah, 229).

In *Invisible Man*, consciousness of characters as material conditions shapes and restricts their actions. Thus, Individuals and institutions reiterate justifications for racism and oppression, telling the narrator that the people who hold power are always the ones who deserve it. Racism is an exercise of power, and as college president Bledsoe asserts as Ralph Ellison, "Power is self-starring and self-stopping, self-warming and self-justifying."(140). African Americans' acceptance of their culture's racism is the clearest example of the power of culture to shape an individual's consciousness. Furthermore, in this novel the ideology of domination serves the purpose Marxist critics such as Fredric Jameson have identified, which is to mask a discontent with society that might otherwise be intolerable. As Raman Selden summarizes this model of ideology,

*The function of ideology is to repress 'revolution.' Not only do the oppressors need this political unconscious but also the oppressed who would find their existence unbearable if 'revolution' were not repressed. (Raman Selden,48).*

The novel show how individualism serves to obscure our contingent condition, identifying all inequities and suffering as failures of individuals to work hard enough. This continued hope for individual improvement, which we see most vividly in *Invisible Man*, serves to acknowledge the existence of discontent and injustice while at the same time nullifying or containing that acknowledgment;
Jameson (1981) terms this phenomenon a ‘the privileged place of the strategy of containment in Comrade,’ (P.53). Ellison demonstrates that his narrator is not self-deceived, but justified, in his famous conclusion. He asserted that

> even hibernations can be overdone .... Perhaps that’s my greatest social crime, I’ve overstayed my hibernation, since there’s a possibility that even an invisible man has a socially responsible role to play (Ralph Ellison,568).

These erased or submerged desires, like the multiple voices that speak throughout Ellison's novel, partake of a reality too great for the distorting lens of domineering ideology to conceal. Morrison presents her characters' desires for love and work as far more substantial and less contingent than this ideology: she aligns these buried impulses with the fecundity and harmony of the natural world. This novel demonstrates that such a longing for democracy need not be reductive or naive. The novel reveals the challenges to democracy that are inherent in modern Western, and particularly American, culture, and each work deconstructs naive idealism while reaffirming the ideals that recognize the humanity of each individual.

Wright has woven the fabric of his evolution as a writer with his social commitments as its warp and artistic commitments as its woof. Life and art are inseparable in Wright’s works and he was not an artist who remained impervious to the environment around him. “His work became an effective north star of negro writing, which helped his successors to find their own directions.”(Morris Dickstein, 117). He reveals the vestiges of social savagery in the American racial segregation of the blacks and how this pernicious social menace saps the impressionable youth of their vitality. Kenneth Kinnamon is of opinion that
Wright represented the culmination of the tradition of vigorous racial and social protest espoused by writers such as Frederick Douglas and Claude McKay and much black folklore. (Kenneth Kinnamon, 160).

With the dominance of black protest writing in the nineteenth century, religious themes became less popular as the religious influence on the life of the writer waned. Instead, the quest for racial-retrieval became the preoccupation of the writers. However, since the issue of race is closely interlinked with religion, it was not long before religions consciences was treated as an important stepping stone to the understanding of virulent racism which in turn led to a spurt of literary activity.

African American literature has been displacing the significance of religion in the lives of the writers who use the mode of literary expression this mode to shelters the myths of their inferiority and rejuvenates them to face the circumstances of their birth in a racist society. In Richard Wright, Religion at different times served as an opiate, benumbing them to their suffering; as an elixir to face their trauma; and as a weapon to fight racism and defeat the white man at his own game with his own tools.

Richard Wright’s dealt with fragmentation as social and literature phenomenon in the African American literature through using multiple perspectives to give voice to black people. He also uses this technique to challenge the Eurocentric view of history as a monologic narrative. In his novels, the fragmented narrative structure of the text reflected the protagonists’ self-fractured and exposed its limitations and silences. Wright diffuses the control over the knowledge about the past and reminds us that history is a constructed and collective discourse. His novels made clear, through fragmentary allusions, that slavery does belong in the past. Poverty participated to
create fragmentation and still imposing separation and split consciousness.

Richard Right’s novels deal with social issues and the dilemmas of the black. He wrote not only fictions but also nonfictions such as; *Twelve Million Black Voice, White Man, Listen and Pagan Spain* which is a report of Journey into the past(1957). The personality of Richard Wright is projected through the character in *Uncle Tom’s Children, Native Son* and *Black Boy*. His novel is *Native Son* written in 1940 provided him enough money to move to Harlem as a capital for the blacks. This novel is his masterwork and it created noisiness among the white community and reflecting new era in literature. In 1941, *Twelve Million Black Voice: A Folk History of the Negro in United Stated* was published. Wright also wrote other stories such as; *Black Hope* and *The Man Lived Underground,”* in 1944.

Richard lived under circumstances of a racial division and extreme poverty in the South. That is clear in his novel *American Hunger* in 1943 which showed and described Wright’s trend and membership, then his rejection of the community party. The fragmentation, of a neurotic family life and a broken home in addition to the religious fanaticism and truculence, resulted from sexual frustrations were all compounded by destitution. Internally with anger, he seethed against indignities, cruel and inhuman circumstances because of racial prejudice and violent white racism. Richard Wright's Literary works represented his refuge by portraying his tormented soul as an individual of the black community. He couldn’t enjoy his happy life as a result of the parental discord and social discrimination. Richard’s novels highlight the dilemmas of human inadequacy taking effect due to the contradictions of a quickly
developing society. Richard Wright unveiled the gaping of contrast between the ideal of progress and traditions in the American society, especially after the Great Depression. Richard Wright and other black writers broke the walls of silence that kept them apart from the rest of the world. His novels show and express his nihilistic attitudes of blacks.

Furthermore, Richard Wright concentrated on the social fragmentation in sociology and psychology context as an original purpose of the black novel. Writing, for Wright, was a weapon against ignorance that resulting from the whites' culture. It was also a medium to express his vision either artistically or intellectually. Richard Wright’s novels are distinguished as works of a protest and a complain. His works show and express the association between race and the word protest which was a code word for work of inferiority in the artistic accomplishment. Richard Wright’s novels are the examples of fragmentation and protest, from *Native Son* (1940) to *The Long Dream* (1958). His novels were regarded as a prolonged dialogue from the past to the present. They were responded and transcended the situation imperatives of their time; of the beliefs about human condition. Many writers emphasis that the novels of Wright are protesting novels; “*Everybody’s Protest Novels*”(1949). Thus, his novels describe the minefield and borders that Wright had chosen to risk crossing.

As a result of Wright fidelity to the language of human interaction, his novels such as; *Native Son* became powerful and affected in the society. Wright, as a protest writer, vouched his place in literature as a tradition, his works and novels also depict the racial division in the South in a powerful narration. Richard Wright created
a new kind of African American novel and integrated a distinguished literary discourse. His novels explore the position of the blacks and their inferiority in all spheres of life. Wright has been accused of portraying black people in a stereotypical light and thus some critics have dismissed him as one who relies on shock and violence. The literary tradition that was inspired by Wright are the American realism and the Russian existentialism.

The publication of Native Son on March 1, 1940 made Richard Wright one of the greatest names among American novelists of the forties. The novel is a social problem and depicts realistically the racial and social problems of the time. (Edward Margolies, 104).

Native Son reflects the inchoate life and tradition; it is also a finding in the value of self-identity. Wright was one of the most prominent writers of Harlem Renaissance and celebrated the beauty and spontaneity of the blackness. Moreover, Native Son participated in the cultural changing. It portrays the fragmented life of the family, individual and society. The long and complex novel, The Outsider (1953), is regarded as the first existential novel written by an American. It concentrates and deals with the racial matters. The protagonist of this novel is black but doesn’t concern with his blackness as a plight. Cross Damon felt and lived fragmentation on the personal level, in his family and in his society also. He suffers so much because of tremendous burdens especially in his family circle and environment. He thought to solve these difficulties and issues by converting to the communism. The protagonist kills as a result of the oppression he faced by gods who would rob his freedom. The Outsider is intended as a symbol of contemporary man. This novel shows the impact of science and technology on the old world, traditions and literary norms. The nihilism has become a regular
manifest and a theme in the imagination of Wright through his explorations of Negro nothingness. His response to this phenomenon has become a persistent quest for enduring values. It is regarded as a recapitulation of Right’s spiritual journey.

_Uncle Tom’s Children_ is the first novel by Wright that portrays the revolt against white suppression and brutality as a reflection of Negroes' reactions against the whites aggressive dealing. This novel ends with killing and murdering a white man by two Negro boys. Wright portrays the fighting against oppression as individuals through Big Boy Morrison, Brother Mann and Silas and Taylor as a group leader. The works “_The Ethics of Living Jim Crow_” and the story “_Bright and Morning Star_” are different from other stories because they are polemic. Wright emphasizes themes of freedom and religion through Taylor when he faced the dilemma. He shows the violence, splitting up and fragmentation in the family. In addition to that such circumstances generated reprisal, truancy, murder and lynching. The year 1933 was a land mark for Wright as he came under the influence of communist ideology. He saw in Marxism a sympathetic attitude towards the downtrodden. In spite of Richard Wright living in the western culture, his novels and other works covered the aspects of social struggle such as; liberal ideology and the failure of capitalism. Wright’s vision and impression of the South is that it is a hell. He struggled and rebelled against religion’s practice that was clear when he found himself opposite to his family except his mother.

According to Wright, there was a new identity of the black due to the ideal of novelty and reform resulted from the modernism age. There was also confronting between the black consciousness with the issues of segregation and integration. The strategies of modernism movement reinforced the freedom of writers and artists to create
primarily their visions on the world history, literature and art either personally or subjectively or contradictory. According to some scholars declared that the American dream was separated and fragmented and there were exploitation attitudes or ideas about gender, race, class, and sexuality from a work’s characters, actions and themes. Wright saw no distinction between art and protest; his works were the product of a more complete vision which marked black life. He focused on the relationship between roundedness and narrative. He tried to create harmony in the society between blacks and whites on one hand. On the other hand, he tried to create harmony among the black society as well. He believes in fragmentation as a reality that domains the whole society which also became a part of his individuality. Furthermore, he struggled in order to close this gap but his hatred to the whites made him using fragmentation as a technique negative more than to be positive.

In Wright’s literary works, there is blunt power of his literary style and also there is the directness with which he confronted racism, injustice. This is also imposed restriction on his social and personal freedom. He was a towering figure of American letters. Then, he moved to Chicago in 1920s. Like many other African American writers, he was deeply affected by racism and the accompanying sense of deprivation, alienation, subjugation, humiliation and degradation. His works reflect his awareness of the powerful influence of religion on the lives of the African Americas. Richard's novels proved that the religious institutions, which suppose to give a sense of identity to the African Americans, is treated in a manner that demonstrates its misuse to deprive them of their identity-altering religious consciousness, Wright highlights the crippling effects of religion and its failure as a supportive institution.
Religious consciousness, among other things helps the writer to empathize with his race and to overcome victimization, it helps the African American writer to find meaning in a world of meaninglessness. When the concept of religion assumes a centrality in the lives of the writer, it's shaping influence permeates the text writers either for spiritual anchorage, the writers either reposes complete and staunch faith in Christianity or doubt its validity and turn toward agnosticism. Sometimes they reject Christianity totally, moving toward atheism. A truer understanding of Christianity occurs at time. In few cases, the writers embrace some other religion like Islam or opt for a new medium or ideology like communism.

The literature created by Wright is an attempt to explain their peculiar predicament, first for themselves then to white society and the rest of the world. He portrayed the irrational racial situation. The affecting of Wright by a host of forces which he assimilates and masters was racial throughout his novels. His works elucidates the identity crisis, the alienation, the restless movement and the views on education, knowledge and resistance and hope for freedom which are found to be the foundation stones of the study edifice of the black American literature as a whole.

Richard Wright's literature explained that Whites hate Blacks and made brainwashed to them. They ripped them away from their cultures, split apart their families, exploited them, murdered them, raped the women, mutilated the men and enacted Jim Crow Laws against them. His literature explored that there’s also a pathological obsession with black people that is hard to explain. The whites never think about the others that they’ve crapped on the world over. Richard Wright depicted in his novels various forms of crowded violence and crowded mind that separated from the individual mind.