CHAPTER - II
RACISM AND RACIAL DIVISION

This chapter focuses on and explores the dynamic of racism, provides a brief historical survey and examines the sociological, psychological and economic effects of racism on the blacks and on the whites as well. This chapter concentrates on racism and racial division in Wright's novels: *Black Boy* and *Uncle Tom's Children*.

Generally, The devastating impact of racism on the blacks is beyond question in every aspect of life. In addition to that, this chapter deals with the archetypes of racism as well as aims to examining racism, race and oppression as a social phenomenon. Wright deals in his works with racism as an ideology, tracing its genesis. He shows in this chapter how racism evoluted gradually with the modern life. In *Black Boy* and *Uncle Tom’s Children*, the author explores the impact of racism on both white and indigenes. He shows how racism, as an inhuman manner, paved the way towards a revolution against the whites. White's racism against blacks produced conflict and racial division in the American society. The Random House Dictionary defines racism as, a belief of that human race have distinctive characteristics that determines their respective cultures, usually involving the idea that one’s own race is superior and has the right to rule over others. Moreover, “Racism is a reflection of personal and collective anxieties lodged deep in the hearts and minds of white Americans.” (Lerone Bennett, Jr., 30). M. Fredreickson defines this term: “Racism” is often used in a loose and unreflective way to describe the hostile or negative feelings of one ethnic group or “people” toward another and actions resulting from such attitudes. (Qtd in Ryland Fisher, 82).
Historically, it is the whites who invented racism. Basically, racism is an ideology proclaims that the non-whites is condemned by nature to congenial inferiority and the whites destined to congenial superiority. It is a natural order and as such it is eternally fixed. Racism fears that the breakdown of its percepts in any of its aspects would inevitably lead to racial amalgamation, resulting in a host of disastrous consequences. Racial division resulted from racist systems and regimes that practiced oppression, violence and such destructive practices. In the South, whites passed laws that segregated and restricted the black’s right to vote and dropped off the value of black society. No doubt that, there were constitutional amendments in the nineteenth and twentieth centuries that made them equal citizens but whites also drafted unfair laws. However, Racism also resulted from the devastating attack by the new nations. Ideologically, racism emerged by practicing inferiority conceptions in the institutions against blacks groups and through social practices as well. The history of racism began as a branch of intellectual history, or the history of ideas. Racism and racial division are the main themes and concepts in this chapter.

Wright among Negro writers have been infected with these attitudes and situations. Wright's selected novels, in this chapter, emphasizes that the prison of racial prejudice subtly pervades the cultural atmosphere. Furthermore, Racism made the colored people setting apart from the American folk and its natural culture. The brutal lynching of the Negro has given way to a more refined form of cultural segregation. *Black Boy and Uncle Tom's Children* explore that Negro writers are praised and encouraged for possessing talent that is authentically ‘Negroid’, and been called ‘Negro literature.’
Negro literature is racial at heart, ‘a primitive’ product. “Negroid” in substance and spirit, Negro literature and art, gives expression to the soul of the black folk; their exuberance, their earthly sensuousness, their childlike mind and innocent mind and eye and their African sense of rhythm. It is the art of a separate race within America. (Cary D. Wintz, I).

Wright depicts an oppressive society that determined to crush its minorities. Thus, Wright rebels because he is deprived of freedom and dignity. As a Negro, Wright is becoming more and more anxious to discover his kinship with the white race and with human history. The Negro is hunting for unbestowed universality. Blacks constitutes an integral part of the cultural and literary stream of American Society. Wright wrote extensively about the racial problems of the blacks, and was much concerned with the problems of all the suppressed people whether black or white. Black Boy and Uncle Tom's Children not only reflect black nationalism but contain Marxism and advocate that all the downtrodden unite to fight against the oppressor. These novels show how Richard Wright tried to evoke consciousness among the tortured and oppressed working class people. Moreover, he was the first black writer who wrote novels with Marxism oriented themes and till ‘Uncle Tom’s Children’ was published, all ‘other proletarian novels were written by the white writers only.

Along with Uncle Tom’s Children and Black Boy are selected to represent works of Richard Wright for discussion in this chapter. Through his writings, he was able to articulate the complexion of the politics guiding his analysis of American racism. Furthermore, he demonstrates his desire to give fictional expression to the left’s line on black liberation which suggests the mandatory requirement to do justice to both the class-based and nationalist aspects of the party’s
antiracial. Richard Wright's *Uncle Tom's Children and Black Boy* emphasized that it is rare to find a Negro novelist dealing with anything but themes of racial conflict and oppression, alienation. Even the Negro social scientists are obsessed with this subject whereas Charles expresses racialism as cultural alienation.

*Cultural alienation manifests itself as racialism, the Negro writer betraying an almost pathological pride in their separateness, their 'difference,' their achievements as a people. Racialism is a fetish, a source of inspirations and strength, a philosophy of aesthetics, a creative, religion.* (Charles I. Clicksberg, 50).

The race war is on because the ‘whites’ exalt ‘whiteness’ as the mark of superiority and Negroes are constrained to take exaggerated pride in the contrasting fact of ‘blackness’. Thus, ‘color’ becomes a category of culture and Negro writers are driven into a cultural Black Belt. As a result of being segregated, the Negro finds it difficult to reach the plane of the universal. This is perhaps the basic reason for the limitations of the Negro literature in the United States. The 'race psychosis' obliterates considering: the problems of humanity objectively and everything is viewed through the ‘colored’ lens of the racial problem. The price of cultural alienation is racial identification since they are judged as a race rather than as individuals. As Americans, they will ally themselves unreservedly with their own people. Therefore, they know what it means to be a Negro in “white American” and they protest with all their force of their being against the myth of innate racial inferiority. Thus, Negro literature is handicapped by its very virtues, it is a literature of passionate protest, intense in feeling but narrow in scope. Its hatred of racial injustice assumes at times the shrill, in coherent character of an obsessional neurosis. The writer has his eyes fixed broodingly on one sector of experience, the suffering of his people, the fatality of ‘color’ and he can think and write of nothing else.
Racism aspects were very clear in *Black Boy* and *Uncle Tom's Children*. The real problem in the South is that the Black youth grew up in a segregated South under conditions in which whites imposed legislating acts to force Blacks to live upon the whites design system. Wright novels explore that the racism was clear even in the facilitates provided to the blacks as schools and other recreational and transportation facilities. Wright through his characters explained constant financial hardships that made African Americans superior. Richard’s living under Jim Crow Laws shaped his growth and beliefs giving a reflection picture of the general situation that blacks were living under in the south. Blacks were persecuted in the early 20th Century; the south was a place of racial prejudice and hate. His novel *Black Boy* provided us a close look at the historical instances of racism as George M. Fredrickson emphasized in his book entitled racism:

> individual blacks had been hanged or burned to death by lynch mobs to sever as examples to ensure that the mass of southern African Americans would scrupulously respect the color line. (George E. Frederickson, 2).

The novels of Richard created a clear picture of the utilizing a specific taxonomy of racist societies and regimes. His novels also highlights the pathology of racism. Gradually, his works develop a framework for identifying racism or culturalism or xenophobia. The novels of Richard Wright show the fact that White history has been justified racism through laws for a long period. Beside to that, Richard emphasizes openly racist regimes and show how racism became an ideology through the help of science, religion and myths. Wright also made an assessment of the possible future forms of racism. *Black Boy* is an example of religious racism through the attitudes of his grandmother who imposed him to do such rituals and
rites in the church. When Richard starts school Granny refuses to pay for his textbooks, she thought they were worldly. “his willful religious doubts, and feeble attempts at Christian devotion.” (Wright, BB,103). Richard consented to his Grandma as an archetypal oppressor. His overview focused on the grand scale of politics, religion, and law associated with racial relations. He draws between color-coded racism and anti-Semitism and admits in the text the differences between them.

The title Black Boy which is repeated several times in the text reminds us the theme of the novel: racism. This also explains the psychological effect of racism on the author himself as if he is chocked with tears while he was trying to express himself. Richard explains racism not only as an anthropological or psychological phenomenon but also as a modern invention. The link between modernity, rationality and racism was clear in Wright’s novels through the appearing and disappearing of overt racism regimes in the 20th century such as; Jim Crow South, Nazi Germany and South African Apartheid. Black Boy explores that racism is one of the main problems that touched blacks and fragmented their goals and their life as a whole. So that the protagonist, Richard, suffered from malnourished from his childhood and he was constantly afraid of claiming his rights, he grew weak and fearful. Moreover, The racist practices created groups for the sake of lynching and racial division against the African Americans. The Ku Klux Khan was the rightwing organizations in the United States which prevented blacks from their rights. Its members used masks, the darkness, and the noose to implant fear in African Americans even for the whites who might openly help African Americans. (http://www.Jimcrowhistory.org/history/creating2.htm). The Whites practice supremacy in South as
a result of enacting law of the disfranchisement provision into the state constitution. That was regarded as the beginning of legalized Jim crow. But blacks practiced a kind of rights by themselves as attempt to resist this kind of racism. Actually, whites practiced all kinds of racism. Richard’s novels showed how the white as an authority system practiced racial separation in all life aspects. Transportation, education and so on. This was clear in the Black Boy when Richard was at the station with his mother, there was a line for whites and another line for Blacks. Moreover, the separation of elementary school has its effect on school children’s mental status. One of the religious racism attitude, in Black Boy, was a witness of the whites policy of racial division.

Granny rushed to me and hugged me violently, I babbled speaking with emotional proof, censuring he for having misunderstand me; I must have spoken more loudly and harshly than was called for – the others had now gathered about me and granny for Granny drew away from me abruptly and went to a far corner of the Church and stared at me with. ...how it had happened, “you shouldn’t’ve spoken me. (Wright, BB,71).

Black Boy presents Wright’s tirade against racism which focuses on the ineffectuality of religion in changing the lives of the Africans. Wright laments:

The essence of the irony of the plight of Negro in American, to me, is that he is doomed to live in isolation while those who condemn him seek the beset goals of my people on the face of the earth. Perhaps it would be possible for the negro to become reconciled to his plight if he could be made to believe that his sufferings were for some remote, high, sacrificial end; but sharing the culture that condemns him. ..... and lonely because of it, saw another man seeking speculation, he became afraid of him (355).

The conflict between religion and racism represents the ineffectuality of the religion to counter the social inequalities and
oppression. Therefore, Wright’s religious views serve towards atheism find elaborate expression in *Black Boy*. It is account of Wright’s childhood and adolescence when he was exposed to his grandmother’s religious beliefs and simultaneously became aware of the prevalent racism. The relations of Richard with his Granny were mostly cool because of Richard’s thoughts, he resists and struggles against racism, oppression and racial division even in his family. Actually, the religion became an instrument of tyranny. Moreover, the novel expressed that the religious domination participated in the injustice system. Richard encounters the social inequalities as a kind of racism when he shocked at the behavior of the preacher of the Church: he ate all the chicken even to finish his soup. Richard hates him more: “*my growing hate of the preacher finally became more important than God or religion*”(27). *Black Boy* explains that Wright contributes to awareness and understanding of religious experience, his attitude as an African American writer to enlighten his people about this danger. This experience and attitude in America exposed to the canker of racism, inevitably leads to a questioning of religious faith. Thus, the Church created a stifling atmosphere in Richard environment through the behaviors of his grandmother and mother as Wright comments using hypotactic sentences to portray the correlation of the racism and the religion and their effects in life personally and generally:

*My mother had grown tired of the strict religious routine Granny’s home; of the half dozen or more daily family prayers that Granny insisted upon; she flat that the day began at sunrise and that night commenced at sundown; the long rambling Bible readings; the individual invocations muttered at each meal; the lord’s Sabbath and that no one who lived in her house could work upon that day (50-51).*
The effect of the religion on Wright’s creative faculty is obvious. This effect remains an integral of his life and personality through his imagery and language which used to express his thoughts and sentiments. The elements of faith or doubt or contestation find their way into the text. Richard's religiousness conflicts with his Granny which is pointed out by Ciner when he writes: From Richard’s point of view, Granny and others like flying to religion as an answer to the pain of their existence. He flees from the South, however, so that he may find the words to describe the life he has known, and in describing that life he creates for himself and for others. Writing stories is finally a religious redeems for Granny. While Granny’s religion frees her from the world, Richard’s frees him into it (134-135). This resistance against his Grandmother’s racism was clear and obvious through his reluctant attendance of the Sunday school. He also describes his Granny as a stern religion person. This scene indicates that partition was prevailed even the one family. Black Boy is a commixture of Wright’s own personal history of his race with the universal experiences. This novel depicts the climax of white violence against black people. It shows how racism prevailed the life of Blacks, creating a climate of terror, fear, hunger, hatred and violence that turns Wright’s life into a nightmare:

*sustained expectation of violence had exhausted me. My preoccupation with curbing my impulses, my speech, my movements, my manner, my expressions had increased my anxiety* (Wright, BB,179).

Wright suffers, frustrates and fears in his life as a result of his way of resistance and struggle the whites domination and superiority that made him a rebel against the traditions of the society and became one of the rebel leader in his environment. So that Katharine Fishburn depicts Wright as a rebel and a victim at the same time; he
emphasizes the blacks fatalistically accepting their inferior in order to be survive:

Black Boy reveals how paternalism works: through public coercion and vicious brutality, the whites struggle to maintain their radical and social superiority. And, as Wright tells it, the Blacks help them by fatalistically accepting their inferior. Status in the community. But in the young Wright we see the seeds of his heroes’ rebellions, for he absolutely will not allow either blacks or whites to form a preconceived identity for him. His history is a violent one with few sympathetic characters other than Wright himself, it is man against society. (97)

Throughout his works, Richard also shows how cynicism and despair waged war against the hopes of a better world and a place in that world that is acceptable. This eternal political, economic, social and psychological struggle seems to continue forever. His works, Uncle Tom’s Children and Black Boy are regarded as the subjective experience of racial discrimination, humiliation, fear, suppression and poverty due to the racial prejudice in the South. These issues find a trenchant expression in, Black Boy, an autobiographical work of Wright, initially he wanted to give expression to his feelings, but could not do so as his mind was conditioned to be silent and to bear the suffering without a word or a gesture of opposition. But his contact with the communist ideals gave him an opportunity and encouraged him to speak freely. He started venting the pent up emotions in the form of novels which expressed his humanity, as well as the 12 million blacks desire to be free, to be equally treated, and to be socially, economically and politically uplifted, so as lifeless objects or breast. Black Boy and Uncle Tom's Children explored that his position as a staunch exponent of Marxism philosophy can be a very good representative among the proletarian novelists and can be ascertained by analyzing some of his other works. These novels gave a comprehensive picture about racism and all its kinds and form.
Wright's novels expose overt racism which is the most easily recognized in the American society. The members of the whites groups on a personal level hate the blacks and they have created stereotypical beliefs about them. These stereotypes begin to assume a kind of real status because of the insist of members of the prejudiced groups that the stereotypes are true. White defined blacks as being inferior and treated them with disdain. and at the same time, Richard blames the blacks for their accepting this position. This kind of overt racism was clear in the behaviors, feelings, justifications and support in the beliefs and was unabashed in the actions. *Black Boy* and *Uncle Tom's Children* gave a clear picture also about the white enslavement of Negros which is one of the most obvious examples of overt racism through exploitation of blacks for the advantages of the whites. Wright's novel shows the overt racism as a legalized enslavement and inherent. But also by the time this kind of racism translates into institutional forms of racism after the Civil War era. These novels explore the blatant racism that has enslaved Jim simply because he is black as a universal phenomenon as Wright described. Ana Fraile shows this impression in her vision about Wright's literary works:

... Wright describes the consequences of Western oppressions on the formerly enslaved or colonized populations of the United States and ...Wright condemnation of racism in the United States is his global repudiation of oppression in Africa and the rest of the Third World. (Ana Frail, 521-523).

Marxist aesthetic infused Richard's writing by 1935, when he finished his novel, *Uncle Tom’s Children*; His understanding of it was shaped by Soviet culture: the institutional paradigm outlined in the context for the development of proletarian literature in the United States during the years 1932-35. Yet this didn’t create a transplanted, optimistic socialist realism, since American writing was expected to
reflect American conditions in the Great Depression. Rather, three main interrelated themes were prominent in the discussions of communist critics, and these infused his writing: the use of modernist technique, class consciousness and dialectical materialism. These are all evident in these novels; as Wright conceived of his characters' behaviors. Mostly, Wright is regarded as a victim of racial discrimination in its violent or subtle manifestations or as an embattled young man, determined to surmount the barriers of prejudice and poverty. Wright’s novels reflected the attempting to achieve the ideological perspective and he has seen his plight not only in the racial, nationalistic terms of the lingering Garvey movement. He illuminated by the theories of Marx and Lenin on the wider world scene and decided to overcome these barriers in which he is regarded as a victim of segregation and racial discrimination in its violent and settle manifestation. (Fabre Michel, 4).

In Black Boy and Uncle Tom's Children, Wright carries on his shoulder an assignment to create the unique features of his race by incentive and encouraging his black community to struggle against all the racial segregation aspects. He defeats these aspects which impose his people to be in reality of the black life. He encourages them to have the responsibility to create means either symbolical or ideological through the blacks movements that could emerge.

Racism is one of the most significant problems of twentieth century. Racism came into existence in its virulent form only in the second half of the nineteenth century, Wright as in Othello and the Tempest explores the racial motif in its proto-type. In Black Boy and Uncle Tom's Children, Wright’s perspective changes to focus the attention on the racist aspects as the main themes. He also depicts the
liberal commitment perpetuates racism in an oblique way. The picture in which Wright shows racism is more fully corrosive, more fully damaging either physical damage or suppress bodily. There was a moral and intellectual effects through the meaning of the mind and stunting it. Richard sat broodingly on the front porch in a paralyzed will and impulse. He was very disappointed of the white practices against black and he spent all his life in apprehension case of their inhuman domination. This extra-legal violence prevailed in Richard’s novels, he writes:

*The things that influenced my conduct as a Negro did not have to happen directly;...The actual experience would have let me see the realistic outlines of what was really happening, but as long it remained something terrible and yet remote, something who horror and blood might descend upon me at any moment.... (Richard Wright, BB,150-1).*

The whites practice their ferocity and did not give blacks any kind of freedom for ritual of communal life. Blacks could not express their humanity so that the white oppressed black in all life aspects. Another aspects of racism in *Black Boy* is the culture bareness of black life: When Hoskins was killed, there was not any kind of funeral, no respecting even for death. Wright writes: “*There was no funeral, there was no music. There was no period of mourning. There were no flowers.*” (228). The oppression implications which reveals and reflects the practices among the blacks to avoid any consequences of their race voices, appeared when Richard tries to understand why black community had not fought back, he wrote:

*avoid looking into that white-hot face of terror that we knew loomed somewhere above us. This was as close as white terror had ever come to me and my mind reeled. Why had we not fought back I asked my mother , and fear that was in her made her slap me into silence. (64).*
In addition to that he continued to explore the psychological state of his mother and Aunt Maggie as a result of the racism practices by whites. He shows the passive aggressive that hinders the blacks ability even to adapt to their surroundings. Wright wrote:

\textit{shocked, frightened, alone without their husbands or friends, my mother and Aunt Maggie lost faith in themselves, and after much debate and hesitation, they decided to return home to Granny and rest, think, map out new plans for living.} (35)

Wright always believes that racism and class oppression took a dire toll on black life. In \textit{Black Boy}, he had given his impression of Negro race as commentator and prophet, he had written:

\textit{After I had outlived the shocks of childhood, after habit of reflection had been born in me, I used to mull over the strange absence of real kindness in genuine passion we were, how bare our traditions. \ldots Our flight, our fears, our frenzy under pressure.} (45)

\textit{Black Boy} describes the effects of racism on a black child, it describes the increasing difficulty for Richard as he moves outward and into contact with white society. Wright survival depended upon his escape from the South. Moreover, \textit{Black Boy} shows and explores the confrontations that caused danger to Richard and his deviations according to the society’s view. In this case, he is like Big Boy in \textit{Uncle Tom's Children}, Richard must flee to save his life so he passed out of sight, otherwise he is going to die. \textit{Black Boy} exposes unusual traumas, he goes forth into a world that becomes progressively more brutal and violent,

\textit{The raging brutality of racism and the deprivation of his home life, as depicted in Black Boy, are interwoven into an emblem of spiritual conflict which is metaphoric, rather than factual, of man’s daily struggle to endure the pressures of existence.} (Harold Bloom,47)

Some aspects of racism have been clear in \textit{Black Boy} as a result of the corruption that was created corrupted social and economic
systems. Admittedly, the absence of human qualities in black people resulted from white oppression for years. And the impacts of this oppression against the blacks were visible in the Mississippi Delta among the blacks communities. As an assistance of an illiterate black insurance salesman, Wright was appalled and frightened by the spreading of segregated life. He wrote:

_I saw a bare, bleak pool of black life and I hatred it; the people were alike, their homes were alike, and their farms were alike_”(Wright, BB,120).

Whites racists represent the malice in the minds according to the description of Wright when accused of addressing a white employee at an optical company. He did not use the title “Mr”. so a white employee told him:

_didn’t you call him Pease? If you say didn’t, I’ll rip your gut string loose with F-K-g bar, you black granny dodger! You can’t call a white man a liar and get away with it!(86)._

This scene explores how racism practices were presented in everything that caused fringe of Wright forcing him to leave the Job. It explains also the inferiority of black that resulted from the whites superiority practices as a natural factors depending on such customs prevailed as a post-colonial era. This passage explains that whites held grudges against blacks. _Black Boy_ as a social document shows and explores to what extent the oppression and racism were spread in the American society. The novel demonstrated the various aspects of racism in the South through Wright narration and behaviors. The institutional racism as, a sociological concept, is synonymous with subtle racism. Actually, institutional racism refers to the “glass ceiling” concept. It appears in the workforces of minority in the institutions. These institutional barriers were clear in the endeavors of
whites to contain black educational aspirations. Charles E. Wilson emphasizes Wright's vision about racism as an obstacle which constrains blacks' advance as minority. In addition to that, another evidence is hiring and firing in the jobs as a practical behavior of the system itself by justifying that black is not yet qualified to advance. However, minority employee has witnessed other nonminority colleagues with similar or lesser qualifications maneuver up the corporate ladder with no difficulty. In the very culture, white used this tool against black to fire them from their jobs also through such practices and behaviors. The forces of racism have destructive effects on black life. Critics, both blacks and whites, have complained that Wright in Black Boy lacks racial pride. It is true that he is critical of the black community in the South, but it is not true when he places the blame on the black community itself. His intention is to show that a racist system produced the way of life that was forced on black people (Bloom's Guide, 97). In terms of social determinism, Black Boy provides a literary experiment to demonstrate uniformity in negro behavior under the influences of social forces. (Edward Margoles, 19).

Segregation forces affected devastately on the education and job opportunities for the blacks and that created a case of hunger among black society. In Black Boy, Wright shows how poverty and hunger caused plights for blacks families. Nevertheless, he tried to hide his hunger but a white boy discover it. So, it is a shame for Richard Wright, he wrote: "Tell me boy ... I concealed from all whites what I felt." (Wright, BB, 231). So he moved to his uncle’s house to live there. His childhood was very tough; growing up with his bedridden mother without his father and hostile relatives. He faced scolding by his uncles; He wrote:-

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Moreover, this also was at home through his grandmother doctrine who is Seventh-Day-Adventist. She was holding on to the helm of the family. Wright explains his resentment of the no permitted missteps on a white dominated society. Wright undergone such difficult and circumstances that proved the whites domination of life’s aspects. He was degraded, grinning and perpetually frustrated Negro and that reveals how self-creation can be thwarted and mauled. Furthermore, Wright was segregated from the white race by the color of his skin. Du Bois emphasizes Wright's complain and argues that “the suffering of others is put down simply as a measure of his own suffering and resentment.”(qtd from Harold Bloom.91). This measurement to represent the voiceless and inferiority of blacks and at the same time depicted the capability of self-creation as an aspiration. Wright realized and recognized that the roots of racial hatred didn’t exist in any individuals but stemmed from an inherited system. Although Black Boy causes a serious and sharp pain to Richard Wright, and it illustrates several aspects of segregation, violence and racial oppression, the center of vigilance lies in the protagonist transcendence of that racial oppression. Racial oppression is caused not only by the external forces of society but by the internal problems of oppressed. “some,” Wright admits, “may escape the general plight and grow up, but it is a matter of luck.” …most ferocious exercise in misanthropy since Jonathan swift (Harold Bloom, 92). To the protagonists of Richard Wright’s novels, most of them were victims of racial prejudice, failures in the battle for survival. Black Boy is Wright’s honest attempt to refute a naturalistic philosophy of life. He gives a cute description of the racism that prevailed the life of the whites and blacks societies together.
**Black Boy** illustrates the way how society has affected these minorities. The minority characters struggle to survive and to succeed in 1930s-40s society because they are not whites. Wright struggles with emotional abuse, and poverty. The characters in his novels are affected by racism and sexism in their childhoods. They failed to express themselves and become sexist and racist oppressors. Wright as victim of racism and emotional abuse since his childhood. According to his novels, the racist society affected individuals and black families in the South, displacing them and made them immigrated. He gave examples of how racist society affects blacks and damages of people’s self-esteem, personalities, and emotions. To help heal what has been damaged it is important to have a healthy way to express oneself. Wright's **Black Boy** and **Uncle Tom's Children** explore that without awareness, the cycle of oppressed to oppressors is bound to continue. Moreover, the idea that whites belong to a superior race for they are physically, psychically and culturally more advanced than the other races lies at the heart of racism.

In spite of the condemnation of racism and racial division, blacks and some whites violent protest against it. Wright shows how victims fight against the racial regimes to established their collective identity. In **Black Boy**, Wright portrays how the oppressed revolt against the oppressor. Emphatically, experience the pains and torture of the blacks gave shape to their problems. In the selected novels in this chapter, Wright shows how the racial stereotypical picture held in both groups' minds to became destructive and the double-edged racism. He focuses on racism, race prejudice, fear, anger and logic of racism in the white and the black worlds of American with emphasizing on the psychological impact of race logic on African Americans.
Wright explains and shows that while Whites was enjoying socioeconomic advantages over blacks, they were aware of their own deep seated racial prejudices. Furthermore, whites practice oppression and racism over blacks since they have economic power and using their physical power to avoid confronting and violent reaction. The view of the white journalist about the blacks is very tough; they portray blacks as animalistic brutes. Wright saw the life through his characters according to white laws and boundaries. *Black Boy* expresses that the American’s negative view of the nature of the race nature participated in creating violence and racism in the society. Accordingly, Wright explains that white characters failed to understand the reality or race relations in America. *Uncle Tom’s Children* is detailed study of the tragic effects of alienation upon a Negro lad who is the symbol of the Negros in America; the rejected, the snored, the frustrated, the hate- tormented who turn him into killers. Leslie Fieder emphasizes on this reality of the negro which is not only in *Uncle Tom’s Children* but it is an involved theme in most of the Negro novels. Leslie Fieder emphasizes this tragic effects on the blacks psychology, he writes.

> The Negro... whether thought of as killer or pious slave, has always represented American imagination; the primitive and the instinctive....the Jew... stands symbolically for the uses and abuses of ... intelligence. They represent the polar opposition of law and lawlessness, the eternal father and the eternal child....for many, the Negro is associated with visceral, impulsive joy in life....While the Jew, cerebral, talkative melancholy is the enemy of his own sexuality.(238).

Furthermore, Wright depicts the pitiful confusion of the "black boy". The protagonist, Richard, and the instinctive embraced by whites. *Black Boy* explores that racism doesn’t oppress him much physical, it is more corrosive, more damaging intellectually.
Moreover, racism paralyses the mind, stunt it, curbs tenderness, suppresses human qualities that must be fostered. Wright has but one orange to celebrate his Christmas one year, “I nursed my orange going to bed. I ate it.” (Wright, BB, 67). He would watch his classmates buy sandwiches and when they would ask him, “Why don’t you eat a lunch?”. He would answer with a shrug of his shoulders: “I’m not hungry at noon, ever” (111). One of his classmates detects his being hungry and suggests to him a way out to earn some money by selling newspapers. This business introduces him to the world of journalism which enables him to become a reporter and reviewer. “keep your eyes where they belong if you want to be healthy.” (177). The relationship between the social causes and effects are clearly bought out in Black Boy:

I know how to write as well as any pupil in the classroom, and no doubt I could read better than any of them, and I could talk fluently and expressively when I was sure of myself. Then why did strange faces make me freeze? I sat with my ears and neck burning, hearing the pupils whisper about me, hating myself and hating them. (147).

Wright in both novels delineates the racial division crisis and alienation as effectively as the other black authors. The root cause of the separation of Wright is not supposed to act spontaneously on his own impulses or intuition. He must be what he is not. He is expected to conceal his real feelings or to learn to behave himself. This makes him estranged from others. There is a yawning gap between what he is and what others expect him to be. This results were cleared in the feeling of alienation and the pain of the black man who cannot accepted by them. His desire to be a writer separates him from his schoolmates since it is a good beyond their dreams and beyond their responsibilities and expectations.
Wright’s sense of isolation began at a very early age. His curiosity, candidness, tenderness of feeling and his constant refusal to act in conformity with what others expected of him made remain aloof from others. He was embarrassed by the formulas of his own culture and hence he could not mingle with them nor could he share spirit. Once his Uncle Hoskins drives their horse and cart into the Mississippi River and convinces the boy Wright that he is healing straight for the middle, “so the horse can drink.” (46). Wright takes him seriously and jumps out of cart in panic.

*Are you really that scared?” he asked softly. I did not answer. I could not speak. My fear was gone now and he loomed before me like a stranger, like a man I had never seen before, a man with who I could never share a moment of intimate living. (Ibid)*

The action of Uncle Hoskins is part of a process of acculturation that initiated black children into the realities of random violence and danger, but with Wright the process does not work out. He realizes that his being, his personality has been ravaged and he refuses to accept a relationship where this can happen. His reaction is to withdraw, to look upon Hoskins as a stranger. Alienation and the anguished coming of age, coupled with his vision of the sickness and terror of the white world are the central concern of Wright’s development. He portraits completely and convincingly the history of his alienation in terms of gradual estrangement from his family. Furthermore, He traces the transference of that feeling to the white world, generalizes from his direct experiences to their meaning in the formation of his native and special insights and points out their roots in the racist organization of American society. Wright deliberately starved in order to learn about his environment. Speaking of the members of his gang, he broadens the meaning of “hunger” suddenly to include his sense of separation from them!
Again and again I vowed that someday I would end this hunger of mine, this apartness, this external difference; and I did not suspect that I would never get intimately into their lives, that I was doomed to live with them but not of them, that I had my own strange and separate road which in later years would make them wonder how I had come to tread it. (111)

Wright had to undertake a variety of jobs such as carrying lunches to railroad workers, fetching firewood and trays for a small café, delivering clothes for a pressing shop, sweeping floors, selling newspapers, serving a scribe for an insurance agent, doing chores for white families, working as a water boy, serving as a porter in a clothing store, working in an optical shop and a drugstore, mopping the floors in a hotel and taking tickets in a cinema theatre and so on. As an agent selling worthless insurance to black sharecroppers Wright “saw a bare, black pool of life.” And hated it. (120).

His jobs for white bosses were full of irritations and minor disaster because he had never learned to be a “grinning nigger?” As seriously by a white women, “do you steal?” His response was to laugh and say, “lady, if I was a thief, I’d never tell anybody.” (127). He had to be tense each moment, trying to anticipate their wished and avoid a curse. Another white lady enquired Wright why he was going to school, he replied that he went to school because he wanted to be a writer. The woman chastised him for aspiring to be a writer and dismissed him by saying, “you’ll never be a writer.” (129). That had assumed that she knew all black boys place in life and what they ought or ought not to be. Wright shows racism in Black Boy as a fate of the blacks; he shows how overt and institutional racism prevailed the blacks life and becomes as a daily routine in every establishment either governmental or nongovernmental. At the end of the school term Wright was selected as a valediction of his class and assigned to
prepare a speech to be delivered at one of the public auditoriums. His
principal wanted him to make a speech that he had written in order to
please the white audiences and authorities who would not allow
Wright to deliver his own speech. Wright refused politely to make a
public speech that was not his own. The principal persuaded him,
pleadled with him, threatened him and even tempted him by offering
him a job in that school. Wright would not relent. He was able to
understand why the principal was forcing his will on him: “I had
been taking to a ‘bought’ man and he had tried to ‘buy me’”, (154).
Moreover, He asks two Southern whites to teach him to grind lenses
while working for an optical company. The boss of the company had
said that Wright was to be given a chance to learn the trade. But he
was beaten up, threatened to death and sent out the job.

Wright genius, the height of his aspirations and his sensitivity
cuts him off from his own people at the same time the racism cut him
off acceptance in the white world. The white prick his ego at every
step and their insults kill his any desire in him to work for their
approval. Wright is bewildered by the simple unaffected trust of his
own people. He finds himself alienation from black masses.

The narrative constrains a number of stories of white violence:
the murder of his Uncle Hoskins, the sight of a black changing in the
road. He alludes to the take of black woman whose husband was
lynched and when the women goes humbly to the whites to beg for
the dead body, she draws a shot gun from her knees and kills four of
them. These stories oppressed his imagination with the knowledge
that “There existed man against whom I was will.” (65). He would
pretend that he had accepted their cruelty as the law of his life and
“kill as many of them as possible before they killed me”. (Ibid). The
fantasy enables him to keep his emotional integrity so that he could survive under the constant threat of wanton violence and prepares himself to face the gang. He fights with white boys and overcomes hate and hostility.

In *Uncle Tom’s Children* and *Black Boy*, Wright discovered multileveled discursive forms that enabled him to articulate the complexity of the politics guiding his analysis of American racism. These forms require the codification of meaning and do not result in a political open-endedness (Foley, 212). They demonstrate that, in Wright’s expression to the left’s line as black liberation did not entail reduction and simplification. Indeed, Wright’s achievement suggests the opposite: the pressures of politic in this case the felt requirement to do justice to both the class-based and nationalist aspects of the party’s antiracist position which impelled the writer to devise rhetorical strategies for exposing the reader to quite divergent often completing lines for argument. His radical novel from the 1930s is not in any obvious sense “experimental” and managed to show that realism need not to repressive or limiting (Ibid). If writers could devise means for introducing political perspective “from outside,” realism could in fact furnish highly dialectical means for representing reality. Despite Ralph Ellison’s proclamation that Richard Wright:

> found the facile answers of Marxism before he learned to use literature as a means for discovering the forms of American Negro humanity. (Wright, UTC, 120).

Wright could not help but discover the various forms of his own African-American heritage. Though Richard Wright wrote about the racial problems of the blacks, He was a humanist and was much concerned with the problems of all the suppressed people whether black or white. *Uncle Tom's Children* and *Black Boy* doesn't only
reflect Black nationalism but contain Marxism and advocate that the downtrodden should unite and fight against the oppressor. Therefore, Wright shows how people who were frustrated by accusing and unseen powers, trapped in an existential hell, searched for a meaningful life. Actually, Racism is a big issue in the society and will never stop in the Society. Richard’s thought of racism is that people hate each other as a result of the color of the skin. He couldn’t believe his eyes that whites and blacks could overcome this issue. He writes

I was for these people, Being a Negro, I could not help it.
... represented without whatever.” He continues: “Racial hate had been the bane of my life, and here before my eyes was concrete proof that I could be abolished. … among men who did not like the tone of my thoughts. (57)

In Black Boy, whites did not show any respect to, the protagonist, Richard. His way of life just is managing to deal with the consequences. He realized the important of life as well as explored the issue of racism that was vicious through his interacts with other characters in a vicious circle. The racist conditions creates racism without even seeing and the people live these conditions and face many problems that reflect racism clearly. Whites practice racism against blacks in such places like school, workplaces, at home and even at the street. The novel explores that racism can be shown as behaviors and sayings also. At the workplaces whites try to oppress blacks, try to dismiss and fire them from the job. Verbally, they use such slurs which reflect the racism tendency even in jokes. This leaning was reflected in most of the whites’ psychology. The Southern racist environment made many black either to be thieves or criminals. This issue continues throughout the human history. Thus, Richard underwent many racial issues and affected his behavior and mentality. He faced these problems in the black-white community so
his personality did not suffer only but also change in every stage of his life age. The low status and poor made him adjusted and pass through the consequences. One of the aspects that clarifies racism in Wright’s small environment is his punishing by his mother continuously. In *Black Boy*, Richard lived his past and present at the sometime. This is explored in his writing:

*I was lashed so hard and long that I lost consciousness. I was beaten out of my senses and later I found myself in bed, screaming, determined to run away, tussling with my mother and father who were trying to keep me still. I was lost in a fog of fear* (*Wright, BB, 13*).

This passage may reflect that why racism is regarded as a big social issue? Since oppression and suppression practices prevailed the relationship between blacks families, Richard Wright and his mother as an interpretation of actual life imposed their environment. This environment at his home must adequate obligatory with the big environment around them in order they can live in. These circumstances spawned in Wright’s mind fragmented personality as an impaction of this racist environment. Thus, Wright explores this when he wrote:

*I was tense each moment, trying to anticipate their wishes and avoid a curse, and I did not suspect that the tension I had begun. ..., contained and controlled by reflex. But it was not to be my lot. I was always to be conscious of it, brood overt it, carry in my heart, live with it, sleep with it, fight with it (131).*

This passage shows to what extent Wright endeavor to protest internally from one side, and trying to satisfy the whips of others. Beside to that, he showed his endeavors to cope with this situation positively. As such a kind of self-contentment. Wright expresses his psychologically attitude toward religions as a tool used to suppress him and also to form his identity.
snobbery, clannishness, gossip, petty class rivalry, and conspicuous display of cheap clothing. … I liked it and did not like it; I longed to be among them, yet when I looked at them as if I were a million miles away. I had been kept out of their world too long ever to be able to become a real part of it (152).

Moreover, whites practiced the mental strain to suppress black and to make them feel, deal and behave as an inferior people. They devoted their superiority through such practices such making blacks fight each other while they were looking at this scene. The fight between two niggers Richard and Harrison is an example of the whites' domination in the Black Boy. Richard narrates the proclivity and desire of white to make niggers hurt each other in a way that revealed their racist tendency.

“The white man yells: “Crash that nigger’s nuts, nigger!”

“Hit that nigger!”

“Aw, fight, you goddamn niggers!”

“Sock ‘im in his F-K-G piece!”

“Make “im bleed!”(306)

Richard and Harrison fight each other because of the encouragement of whites. But finally they recognized the non-need to this conflict. Thus, The racist dealing distorted the relations among the blacks and also demolished the relations between the whites and blacks. And the result of this situation generated corruption in the social and economic systems. A pattern of abuse and brutal exploitation in Black Boy was through the relations of Wall’s family as a white and Wright. Michael Fabre point this out when he wrote:

Although Black Boy was designed to describe the effects of racism on a black child, which meant omitting incidents tending to exonerate white persons in any way, there is no doubt that Walls were liberal and generous employers, for almost two years Richard worked before and after class, earning three dollars a week bringing in firewood and doing the heavy cleaning. (46-47)
The whites practiced racism and oppression against blacks through Jim Crow Law. Their aim of this law was to make African Americans alienated from all aspects of life violently and politically. The racist wave continued till cutting any contact with African Americans. Also the Klan Klux shared in this racist wave so much especially in the political arena. The term Jim Crow appeared and was coined for the first time in 1904 according to the dictionary of American English. This term refers to the amendments and the aftermath of reconstruction Era. Nikkil. M. Brown, The demonstration of the whites and their racist attitudes towards the blacks created upheavals which led to social barriers of all sort. There was changing in the ideologies and conceptions of race and sex difference and the society was categorized into inferior and superior races, inferior and superior genders. Wright shows how ignorance and racial discrimination fuel prejudice and self-hatred.

The division and fragmentation as a phenomenon in the family was embodied in *Black Boy* as a result of the racist environment. It prevailed the relations between Richard and his father. The father who has been deserted the family, the father who treated with his son Richard as a trivial thing. His father shouts at Richard and his brother to do anything to get the cat away from the house. Here, Richard attempted to neutralize his father’s psychological authority by misinterpretation of his statement as a reaction of his father oppression.

I had had my first triumph over my father. I had made him believe that I had taken his words literary. He could not punish me now without risking his authority. ... I had made him know that I felt he was cruel and I had done it without his punishing me. (10-11)

Another aspect of fragmentation was clear in the personality of Richard Wright is that his reunion with his father after a long period was more poignant contemplation. Richard explores his feeling about
his staring and seeing his biological father as if he saw another man. He writes:

… my mind and consciousness had become so greatly and violently attire that when I tried to talk to him I realized that, though ties of blood made us kin, though I could see a shadow of voice, we were forever strangers, speaking different language, living on vastly different planes of reality…. I stood before him, pained, my mind aching as it embraced the simple nakedness of his life, … animalistic impulses of his withering body … toward alien and undreamed of shores of knowing.(34).

The fragmented environment and fragmented society beside to the racist relations in the society in general and between the individuals specially, made Richard Wright expresses the need to the unity of the society. He explores his suffering for the social fragmentation imposed on him as a negro; saying,

My life as a Negro in American hed me to feel … that the problem of human unity was more important than bread, more important than physical living itself; for I felt that without a common bond uniting men … there could be no living worthy of being called human.(346).

The novel showed how the alienation of Wright’s life on the personal level and in the society as a whole expressed how racist relations prevailed strongly in a shape sometimes destroyed and demolish them socially and psychologically. Black Boy explored that the cultural sources played a crucial role to crystallize the fragmentation and racism in the life of Richard Wright as a reflection or a mirror of the society’s way of life. There are two fused worlds, two merged cultures, two impulses of Western man becomes coalesced. Here can refer to the probe of the mystery through Hemingway’s saying “forged in injustice as a sword is forged.”. This racist environment in the South exemplified the story in justice which Wright explained in his North Journey as,
... taking a part of the south to transplant in alien soil, to see if it could grow differently if it could drink of new and cool rains, bend in strange winds, respond to the warmth of other Suns, and perhaps to bloom ...(228)

Furthermore, This strange culture created a weltered social atmosphere that imposed racial consciousness in blacks community in general and in Wright’s personality at the same time. The historian background doesn’t except Richard because he born on a Mississippi plantation and suffered from all racist aspects. The novel explains how tough was the brutal environment which corrupted Wright’s personality as a sensitive child. He was wondered

When I first saw a brace of mountain like, spotted, black and white horses clopping down a dusty road ... and there was the quiet terror that suffused my senses when vast hazes of gold washed earthward from star- heavy skies on silent nights. ...(78)

Black Boy is regarded as an artistic portrait that depicts the climax of white racism through their violence against black people. It highlights the life of Richard Wright in a climate of violence, hatred, terror, fear and hunger. This environment turned his life into a frightening and unpleasant dream:

my sustained expectation of violence had exhausted me.
My preoccupation with curbing my impulses, my speech, my movements, my manner, my expressions had increased my anxiety. (197)

Black Boy mentioned the changes of the blacks as a result of the racist attitudes he faced in his life stages. These mental changes corrected his estimation of white’s and become able to avoid being the victim of white violence in the urban space; he recognized these changes:

I was learning rapidly how to watch white people, to observe their every move, every fleeting expression, how to interpret what was said and what left unsaid.(183).
Moreover, Wright attacks the predatory nature strict religious upbringing and reprimands blacks for their servile response to racial subjugation. Both whites and blacks practiced racism against Richard Wright through their blame and through punishment as well. Yoshinobuhakutani depicts the oppressive social forces and their consequences and effects,

*Needless to say, the forces of racism have devastating effects on black life. Critics, both black and white, have complained that Wright in Black Boy lacks racial pride. It is true that he is critical of the black community in the south, but it is not true that he places the blame on the black community itself. His intention is to show that a racist determinism, Black Boy provides a literary experiment to demonstrate uniformity in Negro behavior under the influence of social forces (Andrews,137).*

The conflict in a racial environment and in a working place at the optical company with two whites employees in the *Ethics of Living Jim Crow* shows to terror and the racist attitude through the white verbal aggression upon Richard himself expected a very bad consequences for him:

*I looked at the white faces of Pease and Reynolds; I imagined their waylaying me, killing me. I was remembering what had happened to Ned's brother (Wright, BB, 194).*

*Black Boy* offers a bleak as some reviewers contended. One-side viewpoint that failed to delineate the complexity of the situation, Raymond Kennedy dissented and gave his own view about the race relation of both blacks and whites on the light of Wright's Works in the South: “This with few exceptions, is precisely how race relations are in the Southern States: clear-cut black and white: The Negroes must either surrender and allow themselves to be spiritually stunted and deformed. Or they must get out of the South.”(69). Here, Raymond gives a clear picture of the domination of the white in the
South and explores the choice on front of the black in order to continue their life. Wright reputation was further enhanced by the 1945 publication of *Black Boy*, which was both a factual autobiography and people. In his autobiography, Wright scrupulously and skillfully analyzed the American racial dilemma through the lenses of self-experience.

Wright’s *Uncle Tom’s Children* explores the tragedy of violence race hatred turns loose through depicting all the white characters as villains. This novel also gives a full picture of racial hatred and about the havoc in the society. Racism wasn’t only plausible but it was so tough and sparingly to the harmony of the blacks life internally and externally. So that it caused fragmentation not only on the blacks but also on the whites, especially poor whites. *Uncle Tom’s Children* portrays the systematic racial oppression in the rural south. It depicts the class animosity and social upheaval in the Great Depression period. It explores the national of interracial collective action through Wright’s characters. Wright’s narration somehow comparable to that of Hemingway in his depicting of the negroes unity and fighting against the whites. *Uncle Tom’s Children* consists of four death tales. The violence, fragmentation, identity, crime, death and dream are involved in his novel in its four tales. Bitter war was prevailed among the races in the deep South. The common climate in this novel bases on gall and wormwood. Each racial group believes worst than the other. In this novel, the blacks are engaged in the war and the unity became a necessity to obtain freedom as a system of strength.

All his stories in *Uncle Tom’s Children* depicts racism of whites against blacks and sometime against whites those sympathize
with blacks. Not only that, they explore the destruction of the blacks characters and protagonists mentally and physically. Moreover, the reactions of blacks may be justified as a human being's choices. The episodes of violent clashes in the stories proved the inharmonic and the social political and economic fragmentation that domains the society as a result of racism, oppression, racial division and violence. This novel reflects the highspots of his life and of the blacks Movement. *Uncle Tom’s Children*, as a psychological true in the North, is the conflict between his hero’s blind instinct for self-preservation and an impersonal war machine. ‘White fog’ of lynch terror hangs over the Negro community. The novel expresses the central psychological core of Negro life in the Deep South. The Negro life's picture in *Uncle Tom’s Children* is a literary sketch of Richard’s tackling a sensitive subject. The stories are bitter and poignant. *Big Boy Leaves Home* contains an orthodox lynching and describes the souvenir-snatching orgy. Buck’s Crime had been his presence on the scene of killing a white man by a Negro. The mob gets him,

“Jack! Jack! Don leave me! Ah Wanna see him. “They’re bringinim over the hill, sweetheart.” … “Les gitsouvineers!” “Look! he’s gotta finger! … He’s got one of his ears, see?” (UTC,10)

Moreover, Richard Wright offers and represents a notable explanation of white racism and violence in *Uncle Tom’s Children*. The author and the protagonist in the first story were the victim of white violence. Once in the suburbs his bicycle got punctured and a white man was driving past him invited Richard to cling to the side. This white man was accompanied by a group of other white men. They were drinking whisky. He refused and rejected this invitation,
but he omitted the word “Sir” in his reply. This impolite behavior caused him hit in the face with an empty whisky bottle:

_The words were hardly out my mouth before I felt something hard and cold smash between the eyes. It was an empty whisky bottle. I saw stars and fell backwards from the spreading car into the dust of the road, my feet becoming entangled in the steel spokes of my bicycle. The white men piled out and stood over me. “Nigger, ain’ yuh learned no better sense’ntha’ yet?” asked the man who hit me.” Ain’ yuh learned t’say sir t’a white man yet?_(9)

Therefore, Problematic is one of the context feature of race relations which distinguishes the American society in the twentieth century. This problematic generated intricacies which complex the situation more through the black individual think to cope with what imposed on them by whites. So, they became the victim of white violence. The movements of the black’s civil rights appeared and a struggled strongly; there was protest demonstration organized by blacks. In *Fire and Cloud*, Dan Taylor was active to participate and organize such these demonstration but the white do not tolerate. The major of the town asked reverend Taylor to use his influence so as to convince the blacks “_to stay off the streets_” (85). But as a result of Taylor’s attitude when he should a bias to his black race. The Mayor command the police to arrest him and to whip him severely because he refused to abide by the Mayor’s request. This scene explores how is the ugliness of racism so brilliantly treated. This scene also creates a painful and a powerful not only for the characters but also for the readers. Through this novel, Richard gives a detailed picture about racial discrimination and oppression in the Deep South during the 1930’s. Whites were conscripting blacks at gunpoint to work on the sidewalk. This racist plan of the local government in *Uncle Tom’s Children* expresses to what extent is the oppression that prevailed
the South; in addition to that the novel’s, characters attack Southern racial injustice in a brilliant and strong style. *Uncle Tom’s Children* explained the reaction of the blacks against white’s Racism. Through Taylor, Wright taught blacks how to struggle as one hand by united themselves and by uniting also with poor whites. Taylor led his people to the right path. They gather with whites workers and demonstrated against hunger and exploitation:

_A baptism of clean joy swept over Taylor. He kept his eyes on the sea of black and white faces. The son swelled louder and vibrated through him. This is the way he thought. Gawdain no lie. He ain no lie! His eyes grew wet with tears. Blurring his vision: the sky trembled; the buildings wavered as if about to topple. And the earth shook … he mumbled out loud, exultingly: “Freedom belongs the strong!”* (marvel Cooke, 1938, P.16).*  
_Reverend Taylor chants hia pain and suffering: “A naught’s a naught and five’s a figger. All fer the whites man and none fer the Nigger.* (544)

Wright shows in this novel a series of tragedies through the protagonist seeking to restore in themselves as a sense of psychological equilibrium and unity. In this novel, Wright explored unquestionably tragic elements. In *Uncle Tom’s Children*, Richard showed the leftist leanings of Richard. These stories explored the sense of desperation. Taylor thought about demonstration as a kind of protest against the white racists attitudes to get his people rights. He aimed to achieve at least civil rights that make them survival as the first step to get their completed rights. He wrote:

_Lawd, we coud make them olfiels bloom ergin. We could make them feed us. Thaswhutgawd put em there fer. …? It s all gone now . … And he had to go and tell congregation the folks the Great God almighty had called him to lead to the promised land O he had to tel them that the relief would give them no food.* (160-1)

This passage makes the reaction of the white so immediate as a prepared racist plan by the Government. Jimmy, the son of
Taylor, told his father that mayor and the police is at home. The mayor threaten Sister Harris, Sister Davis and Sisters James and others whose were waiting Taylor in the church to put them in jail if they march. Taylor was requested by Hadley and green who are organizing a demonstration to endorsed this demonstration to be save when enough people gather. But Taylor hesitated: “Ef them white folks knowed A wuzcallinmah folks a chance tgit something fer mag folks ergin”(175). Taylor hesitated because Hadley and Green wanted this demonstration against all white and this means war. He justified his previous demonstration against killing of Scott the black man and this is something different. The mayor chief Bruden and Mr. Lowe as a representative of local government met Taylor threaten him for this demonstration but Taylor tried to show encourage against this suppression by whites or i.e. by the local racist government; he stopped Mayor Bolton saying, “save that kind of talk for bad niggers. …”(182). The black also blamed Taylor for his attitude of the endorse the hand bills. This scene explores fragmentation in black community as a part of the fragmented society in a whole. Richard Wright draw a strong and expressed picture of the black protest through the demonstration. The Taylor to participate in the demonstration. The whites suppression indicated their racism in a brutal manner. They captured Taylor in a terror way by taking him forcibly and drive him over a gravel road away from town, whipping him, taking his shirt off, whipping him to kneel and to pray many times, but he says,

_"Awe right kill me!... Yuh white trash coward, kill me! ... Well gityuh white trash some day! So hep me Gawd, we'll gityuh!” This leads to more whipping and a demand for him to “say that again, Goddam you!(164)"_
This scene is a clear evident of the brutality of the racist authority. Jimmy shocked from this scene, he wanted to call upon many blacks people, but Taylor recognized that they have nothing to do. Taylor was a victim of these racist environment even some blacks wanted to vote him out of the church. The effects of this violence event made Taylor unconscious. He,

\[\text{wanted to talk to Jimmy again; to tell him about the black people. But he could not think of words that would say what he want to say. He would tell it somehow later on.}^1(212)\]

Such writers and novelists supported Richard ideas and impressions about the ugliness and brutality of the modern racism and its effects on the protesters and activist as the case of Taylor in Uncle Tom’s Children. One of these writers is Jacobson in his book Whiteness of A Different Color (1998). He assures that racism embodies the brutality of whites:

\[\text{the racist practices that normalized the connection between whiteness and citizenship by 1790 had been racism. From the early 1600s to the early 1800s Euro-American policies of conquest, Indian removal, slave-trading, and disenfranchisement relied on a logic of ‘civilization’ versus ‘barbarism’ or ‘savagery’, or of ‘Christianity’ versus ‘heathendom (Mathew Jacobson, 31).}^2\]

Self-realization is a sophisticated examples in Uncle Tom’s Children. The thematic progression in Uncle Tom’s Children is from a spontaneous, fear-motivated reaction by a black character against The White Mountain of racial hatred to a realization of the necessity for concentrated Marxist organization of poor. The novel shows the developing of the ideas of sexual taboos between races confuse and confound the black man’s struggle for justice. The nature itself often seems to join with the white man to oppress the Negro. This refers to the crushing weight of white society on the
black’s personality in *Uncle Tom’s Children*. This novel explores the racial outrages and mainly concentrate on the description of the brutality by Wright himself. All the five stories clarify the degradation view and racial discrimination used by white against blacks. Most of the stories depicted the white’s sadism through the brutal killing of a Blackman, such as; *Fire and Cloud* describes a flogging meanwhile *Long Black Song* is regarded as a marked shift by depicting the way of the black victims to meet the white brutality. It paralyzes dramatically the view with Claude McKay’s *if we must Die* in the theme through Silas personification and the change in mood. His wife Sarah associated with the white oppression and the animosity of nature. She was seduced by a young white travelling salesman, when she was away buying farm supplies,

*I offer you time and music rolled into one,*” The salesman brags, unawares that Sarah has no use for time and doesn't like the music. Sarah’s contempt for such an abstract concept as time is emphasized at the beginning of the story when she gives her baby a clock to teat on. …

(Wright, UTC, 260)

*Big Boy leaves Homes* details the suffering of blacks and gave a clear picture of overt racism. Four blacks boys decided to go swimming in a pond refers to a celebrated racist of the whites. A white women came while they were swimming standing by their clothes. The scene was horrible; when Big Boy climbed out of the pond, they were approaching from the woman begging her to let them take the clothes and dress then go. She did not reject only but started to scream, the boys were horrified and unconsciously climbed out of the pool, rushing towards their clothes,

*C mon back; that women’s scared*, said Lester. Big Boy stopped, puzzled. He looked at the bundle of clothes. Then he looked at Buck and Lester. ‘*C mon, Les git our cloes!*’ he made a step. ‘*Jim!; the women screamed* (37).
But the more tragic part of the scene started when a white man who is a soldier killed two of the black boys. This man is the woman’s fiancée and the son of the black owner of property and pond, Big Boy had to shot Jim Harrey immediately to save himself and his friend life. As a result of this event Big Boy sought to flee with Bobo, they went away and hided out in a kiln all the might but his friend Bobo was caught and the whites burned him alive. This scene of tragic catharsis of pity and fear was portrayed through Big Boy’s response as a witness of the white’s violence against his race:

Big Boy slid back into the hole, his face buried in clay. He had no feelings now, no fears. He was numb, empty, as though all blood had been drawn from him.(62).

The kiln did fill with freezing water because of the continued rain. This scene mentioned that the nature is a hostile through the elements of the nature which they are the rain and the hound. This nature was as if in language with white society to torment and tantalize the individual black man. In the morning Big Boy escaped to Chicago when the truck came over the hill. Big Boy fails weakly in wet grass and scuffled. When he tried to call to will his dry throat would make no sound. He tried again:

“Will”

Will heard, answering:

“Big Boy, C’mon!”

He tried to run, and fell. Will came, meeting him in the tall grass.

“C’mon,” will said, catching his arm.

The struggled to the truck.

“Hurry up!”said will, pushing him onto the running board.(58)

In this dialogue, Wright’s portrays clearly the psychic of the oppressed people as a result of the white’s savage. Mr.Will pushed
back a square trapdoor which swung above the back the driver’s seat. Big Boy pulled through, landing with a thud on the bottom. On hands and knees he looked around in the semi-darkness.

“Where Bobo?”
Big Boy stared.
“They got im.”
“When?”
“Last night.”
“The mob?” (52)

This scene shows the black crucifixion of the fragmented society. It emphasizes the persecution manner of the white in this story which addresses actual and home. The narration of this story shows the pressing social issue of racism and miscegenation that African American writers encountered in 1920’s. The concept in his story is intersubjectivity more than it is the conscience of humanity.

**Big Boy Leaves Home**’s end is problematic. *Uncle Tom’s Children* dealt with and touched the broaden and more fundamental phases of negro life. These story doesn't only highlight the protagonist’s suffering but explains also how he proved his manhood as a modern man. Big Boy, in “**Big Boy leaves Homes**.”, Takes the gun away from a white soldier after he has shot two of his friends and kills the white man. His friend Mann is Lynched by the woman who he requested her to rescue him, But the protagonist Big Boy a absconds. David Bakish argues that about Big Boy at the end of this story is optimistic: “No longer a child, sobered by his sudden sense of maturity and the full awareness of his blackness, Big Boy hitchhikes north, shaking off his roots, hoping that in going north he will find something better.”(14). To the contrary, James Giles views the conclusion of this story as basically pessimistic: “Despite the symbolic overtones of rebirth in this passage … assert that fleeing to
Chicago is not the answer to the Southern black man’s oppression (259). He describes his moving to the North as a stultifying escape into oblivion. The author describes scene at night that reflects the crucifixion of blacks through Bobo’s lynching mob:

the sky sagged low, heavy with clouds. Wind was rising. Sometimes cricket cries cut surprisingly across the mob song. A dog had gone to the utmost top of the hill. At each lily of the song his howl floated full into the night (61).

Wright explains also the ferocity of the nature and its effects on Big Boy physically and spiritually. So that he changed his thoughts, attitudes and reactions which proved his unstable personality. He becomes as a model of the oppressed people in his environment, reflecting the dystopia. His conversation at the boat in the river indicates his confusion and his unstable psychic.

Naw, he thought, ain no use astin Elder t take mah boat. Hell wanna know why n then Ahll have to tell im Bob stole it. N the Elder ain gonnahep nobody he thinks ain doin right (76).

Mann lost the chance, he did row till became exhausted. He stopped at the house of Heartfield without recognition asking to use the telephone. Heartfield discovered his boat in the river than surrounding the house, shooting but Mann returns the fire and killed him. Mann had to kill Heartfield. Successfully, Mann makes his way into town; he expresses his dilemma to Brinkley:

Spose Ah tol the boy? The boat rushed on into the darknes. Ef we take that woman t the hills Ahm caught! Ahead he saw a box bob up out of the water and shoot under again. But mabbe they didn’t see me good? He could mot be sure of that. ... he tried to look into Brinkley’s face; the boy was bent forward, strining his eyes, searchinh the surface of the black water. Ah got to tell im! The boat lurched and dodged something. Its mah life ergin theirs! The boat slid on over the water. Mann swallowed; then he felt that there would not be any use in his telling; he had waited too long (107).
The short stories of *Uncle Tom’s Children* as an enthralling fiction show the attendant warping of the spirit. They show a mastery of style and dramatic sense far superior to that of most of his black contemporaries and predecessors and on a par with that of his most talented white contemporaries. The violence and the terrible effects of prejudice are perhaps nowhere more skillfully set forth than in the first story of the volume. The way of Barbaric lynching of Bobo made Wright in the story *Big Boy Leaves Home* explores the terror and fear of the scene affects the protagonist Big Boy psychic when seeing his chum burn:

> The Flames leaped tall as the trees,” writes. “The scream came again Big Boy trembled and looked. The mob was running down the slopes, leaving the fire clear. The he saw a witting white mass cradled in yellow flame and heard screams, one on top of other, each shriller and shorter than the last. The mob was quiet now, standing still. Looking up te slopes at the writing mass gradually growing black in a cradle of yellow flame. (Marvel Cook,16).

In *Big Boy Leaves Home*, it is not simply the violence of the white man which militates against the black man; there is a sense of cosmic violence seen in coiling snakes, enraged rooters, snarling dogs, and threatening storms. In the last story of the volume, *Bright and Morning Star*, Wright portrays the same sense of violence white at the same time he captures the sense of hope which many black American felt as a result of twenties and thirties. The works of Richard Wrights explains to the readers the humanized effects of racism. Segregation and discrimination produced torment. So in order to overcome racial barriers, the protagonist of Wright’s novels frequently resort to brutality and other savage manner. According to William Peden.
Wright’s stories of helpless or long-suffering Blacks victimized by societal and individual white brutality mark the beginning of a new era in Black fiction and even his least important pieces contain unforgettable scenes and characters that burn their way into the reader’s consciousness. (Carolyn Riley, 415).

*Uncle Tom’s Children* draws upon Richard’s impoverished childhood in the South and his adulthood in the communities in Chicago. The novel attacks bigotry and racial culture encountered Wright as a youth. It is a clammy furious picture of raging white wrath in time of raging flood. This was clear in “Down by the Riverside” when a Negro has killed a white man after the white man had fired two shots at him and missed. Here, the marital law is prevailed.

> “Bullet’s hit his side, his back, his heard the sound of pounding feet growing fainter and felt something hot bubbling in his throat; he caught and then suddenly he could feel and hear no more … one black palm sprawled limply outward upward, trailing in brown current…” (Wright, UTC, 68).

*Uncle Tom's Children* depicts the naturalistic narration and shows the style reminiscent of the work of author John Do through the brutal confrontations between blacks and whites in the south. Furthermore, *Down by the Riverside* explores the tragic dilemma that Brother Mann faced. It emphasizes the kind of savage racism when a black man takes a white man’s boat to transport his pregnant wife to the hospital. On the way to the hospital, the owner of the raft was killed in self-defense, while the black man himself was fleeing the scene of the murder. “what would they do to a black man who had killed a white in a flood?(76). This humiliation and anger experienced by whites explained how Jim Crow destroyed the blacks life in the South. This picture of racism in *Uncle Tom’s Children* made Edward Margolis remarks:
\[\text{[These] are stories shows sweep and magnitude are suffused with their author's impassioned convictions about the dignity of man. And profound pity for the degraded, the poor and oppressed who, in the face of casual brutality, cling obstinately to their humanity,} \]
\[(\text{Carolyn Riley, 415}).\]

The story \textit{Down by the Riverside} is a collection of Modern and old Negro songs of the Southern land. The protagonist of the story \textit{Down by the Riverside} explores the blundering status after he proved his manhood by making a white man killing himself. The characters of this story are racial people and brutish. It is somehow similar to Big Boy when it showed the white oppression forced on a helpless black individual. Mann was killed while he was trying to escape. In this story, there is a reemphasize of the main point of \textit{Big Boy leaves Home}. Moreover, the story represents the hostile nature. Mann’s personality contains serious weaknesses in situations which require action, Mann is indecisive; in crises which scream for Mann to confide in others, his indecision forces him to maintain an isolated individuality (Michel Fabre, 158-59). Mann thinks so much and depends too much upon himself, he failed in his assessment to escape in time the floodwaters. So his misunderstanding made the situation worse more and more:

\begin{quote}
Well, in a way all of this was his own fault. He had not taken it. He had figured that the water would soon go down. He had thought if he stayed he would be the first to get back to the fields and start spring plowing. But now even the mule was Government offered him the boat. (Wright, UTC, 68).
\end{quote}

Mann obliged to row the boat to take his sick wife to the hospital but he was afraid that he may be discovered. Elder Murray brought his boat that is represented an extrication to him. He expressed this fortune and possibility:
Mabbe the Elderll take mah boat n Lemme have his since hes on his way L the hill? Lawd, Yeah! Thall be a good way t dodge them white folks! Ahmasitim,” But Mann passed through a crucial juncture which formed his fractured personality as a result of the decisions and hesitation springs. He realized that he is doomed since “he could not kill if someone were looking”(112).

The Mann’s tragedy event proved the external malevolent forces: racism and flood that prevailed his life and environment. These forces oppressed him, and poverty is regarded as the Chill’s Wheel that affected his mentality and illustrated his fractured personality. Tragic portrayal of the nature in *Down By the Riverside* is vividly appeared in the representation constantly of water and death, of fever, rain and flood. This tragedy goes on till the conclusion and explores the dimensions of the tragedy: The story depicts and draws another pattern of tragedy through two tragic protagonists, Silas and Sarah showing how racism destroyed their life. Their individual tragic characteristic are unique; Sarah’s tragic weakness made her threw in salesman’s hand because she lost her lover Tom when he joined the Army. She married Silas who is older and more responsible. The unforgettable sensations of Tom were clear:

*There had been all her life the long hope of white bright days and deep desire of dark black nights and then [Tom] had gone … There had ben cooking and sewing and sweeping and the deep dream of sleeping grey skies in winter. Always it had been like that and she had been happy. But no more(127).*

The horror picture at the end of the story; his hate and pride made the protagonist to be the victim, he incensed to see the white man who has been in his house: “*from sunup t sundown Ah…. They been in mah house”*(140). Wright had undergone an unpleasant and tortuous years in his boyhood and youth so this bitterness in his
personal life became vehemence in his heart that kept burning and generated his disturbing experience. Mostly, Richard Wright depicts the struggles of man in a hostile environment in a successful way. He is regarded as the interpreter of the miseries of the blacks to the white people. In *Long Black Song*, Wright portrays the exploitation of loneliness of woman that defiles her. A mixture of feelings, desire and emptiness did evoke in her:

> Never in all her life had she been so much alone as she was now. Days were so long as these days; and nights were never so empty as these nights(106).

By coincidence of her romantic mood, the white salesman emerges in her life. According to the norms, blacks cannot make sex with white woman but here the relation of whites woman with white man brought conflict and tragedy. Wright portrays tragedia through Sarah personality as a human being. This scene shows friction of her personality, her desire, and her yearning to the past: “how come they wanna kill each other? How come they wanna make blood? Killing was not what men ought to do.”(105). The Sexual desire of the salesman and the loneliness of the black women agitated the scene in the favor of the Whiteman desires. In the course of the story, Sarah tried to resistance her desire but the Whiteman studied her mentality so that she got affected psychologically and seduced by him. Two things affected her sensual mood, one is recalling the happy days with Tom, and the second is her considering the white as a child. “The white man was funny like boy”.(108). Wright gives a depiction of her struggle and conflict between her desire and racial awareness:

> White arms were about her, tightly. She was still. But he's a white man. A white man” …”But he’s a white man! A white man! Naw! Naw! (112).

Moreover, Richard Wright here emphasizes on the important of a woman in the family and then in the society in both safety and
destruction. A woman is regarded as the custodian of the family’s honor and self-respect. The social harmony was affected so much by the social relations involving race, class and ideology. Silas asked and requested Sarah to leave the house while he was staying waiting the white Salesman returning. Silas wants to prove his masculinity and dignity. He explains that whites are not restricted and enjoy their freedom but blacks don’t, they were deprived from these opportunities. The whites controlled either directly or indirectly the blacks. Silas bewails:

_The white folks ain never gimme a chance! They ain never give no black man a chance! Thereain nothing in yo whole life yuh kin keep from ‘em They yo women! N then They take yo life … N then Ah gets stabbed in the back by mah own blood! When mah eyes is on the white folks to keep em from killin’ me, mah own blood trips me up!...Ahmgonna be hard like they is! So hep me, Gawd. Ah’mgonna be hard! When they git me outta here theysgonna know Ahm gone! EF Gawd let me liv Ahmgonna make em feel it!(148-149)_

Silas killed many whites in his battle against whites. Therefore, Sarah came back to Silas and stayed there till she died burning proving hate and pride against whites and didn’t give the white oppressors the pleasure when they died defending the honor of a black woman. _Long Black Song_ shows the exploitation of women by whites through the event of seduction with salesmanship:

_I’m leaving that clock and gramophone. You can have it for forty instead of fifty. I’ll be early in the morning to see if your husband’s in.(119)._

Mostly, the superiority also in the white’s belief affects the harmony of relations between whites and blacks. This was clear-cut in their dealing with Taylor in the story _Fire and Cloud_ when the mayor visited Reverend Taylor as a kind of patronized friendship. But the chief of police’s brutality was clear to reflect his declaration to
emphasize the reality of superiority and domination of the whites; white can't be equal with black. Negro in his cultural concept is a trivial thing which cannot be comparable with white. Wright explores this proclivity in the whites mentality:

*A nigger’s a nigger! I was against coming here talking to this nigger like he was a white man in the first place. He needs his teeth kicked down his throat.* (176)

Moreover, Political ideology, as conflict, was clear and was depicted between the powerful ruling class and downtrodden people. Therefore, the story *Fire and Cloud* represents anti-racism manner through encouraging protest. In spite of preparing march by Minister Taylor as a leader of blacks his attitude against and with the march proved the discard of racial warfare. He caught between a power force and starvation force while he was suffering from both races. Wright expresses his dilemma:

*Ef Ah fight fer things the folk say Ahma bad nigger sterrin up trouble. N ef Ah don do nothing, we starve. … But somethingsgotta be done! Mabbeef we had a demonstration like Haley n Green said, we could scare them white folks inter doing something* (Wright, UTC, 132).

The resentment deeply prevailed in each story, Big Boy depicts the carefree boys interpretation of the violation: “*Mean ain no dogs niggers erllowed.*” (139). Wright expresses his knowledge in these stories through exploring the Negro beginning to learn what he himself has learned so well. “*It’s the people!*” (Ibid). His character Taylor could not please both white and black races but he emphasized the black protest. He was kidnapped and flogged by whites in the wood as a result of his secret support of the march. Therefore, The story depicts the way of the brutality beaten by whites racists as a reflection of the racist environment. It also shows how the “white fog” of American racism and capitalism surrounded the life of the
blacks and how blacks trying to eke out a living during the Great Depression. Taylor embodies the struggle of the blacks against the racist practices of the white through clearing his position in the society in general. In *Uncle Tom's Children*, the author explores that all these things is to show how the white society practiced racial discrimination against the blacks and oppresses them. The admonishing dialogue between Taylor and his son proved to what extant racism and oppression hurt their life and stole their humanity; they put up with the white discrimination and tyrannical behaviors. His son laments: “*Wes been waitin too long! All we do wait, wait! ... Aw help, pa! Is we gonna be dogs all the time?*” (169). This question agitated the feelings of Taylor and made him realize:

*Ah done lived all mah life n mah knees, a-beggin n pleadinwid the white folks. N all they gimmeWuz crumbs! All they did Wuz kick me! N then they come widagunnast me t give mah own soul! N ef Ah so much as talk lika man they try t kill me* (170).

Taylor is suffering, his people are suffering also, he doesn’t know what to do in order to face famine, depression and starvation. He requested the relief of the white but no help, no response. So he find his real position in the whites community, they don’t suffer as him. This scene at the relief agency and returning without aid affected him so much; he depicted this view saying:

*snow-white, like cold marble”; whose hair “had been the color of flowing gold”; whose eyes “had been wide and grey behind icily white spectacles”; whose voice had been “dry” and “metallic”- simply told him that his people would “just have to wait* (154).

*Fire and Cloud* represents anti-racism manner through encouraging protest march by Minister Taylor. The struggle of the blacks against the racist practices of the white successes because the whites starving poor join in the march. Therefore, Most of Richards
attitudes through his characters in his novels lament their race. In *Fire and Cloud*, Wright shows the limitations of Taylor personality and his desires which made him in two minds and fluctuate between his “gut” impulses to demonstrate and his moral aversion. That made his enemy Deacon Smith charges him in his diatribe in the congregation:

\[\text{Yuhwannastan in wid the white folks! Yuhwanna stand in wid the Red! Yuhwanna stand in wid the congregation! Yuhwannastan in wid the Deacon Board! Yuhwanna stand in wideverbody n yuhstan in wid nobody! (184)}\]

The novel shows how sever racial restrictions affects the relationship of white woman and a Blackman. Riva the white woman loves truly a black man, she understands and sympathizes with his sufferings. Moreover, the social message is represented through the mass action a solution to the Negro’s problems to face the whites racism. This message is very clear in \text{“Fire and Cloud”}. Wright’s works were so occupied with racial indignation. Each protagonist in his stories is regarded as a merely typical representative of his oppressed race. His efforts were to makes the racial issue clear-cut (Times, 63-64). *Bright and Morning Star* also shows the political conflicts as a result of the color prejudices of the white majority. The whites domination for a long period created a serious sufferings for blacks and this in turn shaped and formed the spirit of this oppressive environment. In *Bright and Morning Star*, the brutality and suffering made an Orthodox woman convert into Marxism she expressed he enduring:

\[\text{Long hours of scrubbing floors for a few cents a day had taught her who Jesus was, what a great boon it was to cling to him, to be like him and suffer without a mumbling word”. She added also “... a cold white mountain, the white folks and their laws, had swum into her vision and shattered her songs and their spell of peace (Wright, UTC, 184).}\]
Wright expresses such restrictions and constrains in a divided society because of the whites' domination. The Whites exploited blacks in economic sides and practiced racial oppression against them. All these practices by whites humbled blacks to the extent of voluntary servitude and incidentally eliminated them. The environment in *Fire and Cloud* was still put Taylor between two options after the diatribe against him; he declare, “*EF mah folks marches in the mawnin Ahm machine wide m”*(184). Wright explains the fractured personality of Taylor and his psychological makeup; he became confused to perceive the correct and better path. He suffers from the fact that humility and submission as well as brutality and racism in all its aspects; that was clear when the white men call Taylor from the Deacon Board meeting give him a “*nigger lesson*” with a horsewhip to teach him “*how to stay in a nigger’s place*” *(189*). He attacks white society and accused them for exploitation, controlling and misusing the resources which caused dysfunction in the economic and social life; he showed his enmity to the system and explored his desperation, declaring also the need to confront the white ware through the unity with “*the people*”(201). Dan McCall emphasizes the contrive of Taylor to make the demonstration successful: “Not only Taylor’s survival of the beating seems gratuitous, but the success of the demonstration seems contrived also (Dan McCall, 32-34). Wright in the story *Fire and Cloud* portrays the artist’s prerogative to recreate vitality as his vision and to create reality that serve a cryptic political purpose. Wright’s narration here used a philosophical mold unlike the other stories.

The story *Bright and Morning Star* concentrates on the Communist ideology as some critics declaring. This story explores the dilemma’s type of the very heart of the tragic experience. Here,
the protagonist indisputably suffers from disjunction. Aunt Sue, the protagonist, shows her maternal nature deeply when she broke the norm of following her husband and followed her son Johnny-Boy. She has supported her son’s philosophic fever. It is a complex situation for Aunt Sue, racial emotions and conflict with her desire. The divisions caused a tragic dilemma for Aunt Sue intellectually and emotionally that led to her destroying. Telling the names of the party’s members was her fatal error. But she stymied all; the sheriff and his men attempts to get information about the activities of the party in spite of all the ramifications of her heart and mind. Aunt Sue resisted their savage dealing with her:

The sheriff walked past her. The others followed. Yuh didn't gitwhutyuh wanted! She thought exultingly. N yuhaingonna never git it! … she walked behind them to the door, knotting and twisting her fingers. She saw them step to the muddy ground. Each whirl of the yellow beacon revealed glimpses of slanting rain. Her lips moved, then she shouted: “Yuh didn't gitwhutyuh wanted! Nyuhaingonnanevahgit it! (Wright, UTC, 229-30).

Bright and Morning Star narrates the story of a black mother as the main character. The story took place during a driving rainstorm. Sue has two Marxist Sons. Sue shows the brutality and the oppression as an example of racism policy against blacks. She did taunt a white Sherriff into brutally beating proving to herself that her faith in her new religion is strong. The visions of "White mountain" and “White fog” plagued Sue and made her hatred for Whites so intense. This story explores the racial sexual motif again through Reva and Johnny-Boy love story. Sue’s son is in love with a white girl, Reva, who exemplified a superior sensitivity and sincerity. She endorses Marxism openly and name but accepts it with a religious fever. Her faith was so strong but with promising social differences. The news of
the capture of Sue’s son Johnny-Boy by the sheriff explored the consciousness. Reva was distracted and her fragmented personality reveals its internal warfare with renewed severity:

*Would she be doing right to tell him? Suppose she did not tell and then the comrades were caught? She could not ever forgive herself for doing a thing like that. But maybe she was wrong; maybe her fear was what Johnny-Boy had always called his foolishness.* She remembered his saying, *Ma, we cant make the party grow ef we start doubtin everybody* (234).

Logically, in spite of the racial emotions speaking loudly, the maternal affections of Sue in this situation argue these racial perceptions. But she could resisting when Booker brought up her son’s name:

*Is yuhscareda me cause Ahm white? Johnny-Boy ain like tha. Don let all the work we done go fer nothing.* Sue reveals then the names of her son’s comrades, suffering as she does so “a mounting horror of feeling herself being undone. (235)

Moreover, Wright showed the ideological attitudes when Reva the white girlfriend of Johnny-Boy and fellow communist made a visit to Aunt Sue after the leaving of Booker. Reva emphasized the news about Bokker that he is “a stool.”. This scene made Aunt Sue to realize what she had done and she estimated and appreciated the forces within her psyche that directing her attitudes:

*like touching a festering sore, she put her finger upon that moment when she had shouted he defiance to the sheriff: … to water the long, thirst of her faith her pride had made a bargain which her flesh could not keep. Her having told the names of Johnny-Boy’s comrades was but and looked at the floor while call and counter-call, loyalty and counter-loyalty struggle in her soul.* (240)

Aunt Sue registered the weakness point as a mother but also protected the party members in a tragic victory. She stopped Booker from revealing the names by killing him before he can speak. She
stopped the white oppression. Sue and her son were slain as a result of her action. Giles exalts the death of Sue as an ultimate triumph. He states Sue’s death “by negating her unintended betrayed of the party and thus preserving Marxist unity, has prevented white oppression from destroying the potential power of the people” (Giles, 265). Wright in this story shows the important of the unity of the Black people to end the racist desire of the white. It was raining when Aunt Sue discovered her son at the Foley’s Woods: “The rain streamed down through the ghostly glare of the flashlights. As the men formed mud. He was tied with rope; he lay hunched and one side of his face rested in a pool of black water” (Giles, 245-46). In *Big Boy Leaves Home*, a cheerful lot of boys unwittingly frighten a white woman who happens to pass near a swimming hole. They have a desperate fight with a man who wants to kill them though they have done no harm nor intended it and in no time at all are dead or facing the prospects of blazing deaths. In *Down by the River Side*, a man who wants only to get his wife to a hospital during a flood gets fatally enmeshed in racial conflict. In *Long Black Song*, the cause of the conflict is a white man’s attack. In *Fire an Cloud*, it is a clergyman’s attempt to get his people food. (Charles Poore, 13).

These stories are regarded as a complain of enfranchisement towards stopping the abuse of the underdogs in America. The white racism in these stories generated such reactions like indignation and horror. The society is totally fragmented through the way of Wright’s dramatic writing. There was catastrophe, pursuit, killing and escape in each story. These novels showed also the up rush of prejudice during the flood. Moreover, they explored the desperation and terror of husband whose wife has been abused. These events are unforgettable.
These novel narrated the dilemma of the black society and explain equality and justice in order to build up a cohesion in the society.

In spite of the variety of mood in *Uncle Tom’s Children*, the end of the each story is despair and bitterness and the thought is not a thought of submission. That was clear through that the Negros are bewildered but not broken in spirit or made to be acquiesced. According to Richard Wright,

> The postwar between the States household word among Negros-' He ‘s an Uncle Tom!'- denoted reluctant toleration for the cringing type who knew his place before white folk. (Wright, UTC, 61)

His novel *Uncle Tom’s Children* is a tale of oppression. These stories fragmented not only the characters but also cause wounded in mind and spirit to the readers especially white readers. Richard describes his harsh boyhood, he lives hardships as he explained: “I owe my literary development,” he has said, “to the communist party and its influence which has shaped my thoughts and creative growth.’ It gave me my first full-bodied vision of Negro life in America.”(Herbert Agar, 19). Each story explores the white man’s discrimination against the black. Whites practiced stark, irrational and savage prejudice.