

COMPLEXITIES OF MULTICULTURAL AND MULTIRACIAL IN RICHARD WRIGHT'S
NATIVE SON

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ABSTRACT

At the beginning of Richard Wright's novel, *Native Son*, the turn of the nineteenth to twentieth century saw uncommon development and change in the socioeconomics of United States urban environs. Not exclusively did U.S. urban areas develop greater, they became progressively multicultural and multiracial. My exposition venture, eventually, is to migrate Wright's major novel inside a setting of the creator's own struggle for individual purification, a cleansing that included what he saw as an attestation of the truth of his subjectivity. The refusal of one's subjectivity by others, Wright infers, is humanly all inclusive, very nearly a state of presence. The majority of us endeavor to keep away from such direct sympathy, if for no other reason than to keep ourselves normal. Under such conditions, prejudice rises as a social system, an especially destructive one, intended to support such avoidance. Along these lines, while race has a key influence in Wright's life struggle, and absolutely in that of the hero of *Native Son*, Wright reasons that bigotry is a sign of an inborn mental, even otherworldly cacophony that infections every one of us. The issue for Wright, a similar issue we as a whole offer, is to endeavor to defeat this discord, to beat this hole. *Native Son* is the first and primary example of this "self-inscription."

Keywords: Multicultural, Multiracial, Prejudices, Struggle

1. INTRODUCTION

Native Son (1940) is a novel composed by the American author Richard Wright. It recounts the narrative of 20-year-old Bigger Thomas, an African American youth living in absolute destitution in a poor area on Chicago's South Side in the 1930s. While not apologizing for Bigger's wrongdoings, Wright depicts a foundational certainty behind them. Novel is a scholarly work that utilizes dialect as an apparatus to pass on a message to the reader. Literature has a close connection with the things that occur in the life of a general public. Moreover, recorded and ecological factors additionally play the vital part in building up a scholarly work, in light of the fact that the creator is a piece of society. In this case, the talk of bigotry in the novel *Native Son* demonstrates that the power and belief system of prejudice of white against blacks. In the novel *Native Son*, the unfair treatment amongst whites and blacks can be seen from the dialect articulations that show up in the novel. From the dialect, it can be seen the mastery of white individuals to black individuals in training, work, and lawful security. Black

individuals were regularly treated unreasonably by the white race, for instance, the blacks were frequently given a negative or stereotypical idea by white men, for example, nigger, murderer, fool, black servant, and lazy Negro. Dialect of prejudice in the novel *Native Son* can destroy bigotry practices and social white network in America especially the control of the white race against the black race. From the relations between sentences that make up a dialect talk, can be followed that the whites had regarded the blacks as a second rate race, the whites are prevalent. Novel is a content that can be seen from any alternate points of view.

In his most well-known novel, *Native Son*, Richard Wright exhibited an American perusing open in 1940 with a teenaged African-American punk named Bigger Thomas who gets himself blameworthy of the unintended killing of Mary Dalton, the little girl of his affluent white boss and the assault and figured murder of his own better half. Deliberately, he realizes that Mary's passing may have been a mischance, however incidentally, since it turned into an insistence for him, since he translates it as a positive innovative act, he wishes to fortify it, to make it a bona fide assault and purposeful manslaughter. Or then again, as Michel Fabre had clarified it, Bigger cases "his right to 'create,' in the

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existentialist sense of the word, by rejecting the accidental nature of his first murder with this further proof of his power to destroy.” Thus Bigger may be near T.S. Eliot’s exhausted, white moderately aged urban sophisticate Prufrock who recognizes that “there will be time to murder and create,” with the special case that Bigger is poor and black and does his demonstration. What they share is pioneer lose hope and a skeptical reaction to their surroundings. In transforming Bigger into a killer Wright evacuates Bigger’s status as a casualty of determinism and transforms him into an existential legend of the Raskolnikov variety. Greater, incomprehensibly, wishes to persuade himself that he killed.

Over the span of the novel, Bigger harasses his sidekicks, composes a payoff note to remove cash from the dead white beneficiary’s folks and by and large illustrates, as his creator once expressed, that he is a “character that no one could cry over.” By and by, Wright plainly intended to outline the conditions the racial gap in America had fashioned, the attitudes of people got in such a domain and the misery they were compelled to persevere. Be that as it may, what sort of novel is *Native Son*? It is now and then translated as catastrophe, once in a while as a type of personal history, all the more regularly as naturalism or social authenticity; however indeed, even faultfinders who uphold these perspectives enroll some uneasiness with such exact order. The disarray encompassing Wright’s novel can be stayed away from once we understand that *Native Son* is both a portrayal of African-American life and a considerably more extensive outline of an all inclusive part of human life and experience; acknowledgment of the subjectivity of the Other.

For the rationalist Emmanuel Levinas, the truth of the other winds up tangible notwithstanding another individual. When I see somebody, I dole out him or her particular part or capacity in my reality. They are incorporated into my awareness, yet regularly proprietarily. I am mindful of their “use” as an operator of joy or agony, as somebody who can support or hamper my own particular program. Nevertheless, Levinas likewise says of the other:

Our relation with him certainly consists in wanting to understand him, but this relation exceeds the confines of understanding. Not only because, besides curiosity, knowledge of the other also demands sympathy or love, ways of being that are different from impassive contemplation, but also because, in our relation to the other, the latter does not affect us by means of a concept. The other is a being and counts as such.

In this way, regardless of her very much—intentioned obtuseness toward Bigger as she gregariously furthermore, gracelessly endeavors to become friends with him, Wright’s character Mary Dalton discloses to us much when she energetically jabbars about her obliviousness of black individuals. “Never in my life have I been inside a Negro home. Yet they must live like we live. They’re human” (70). Mary, apparently needs to comprehend Bigger, yet Levinas may recommend that it is accurately her “understanding” that is the issue. For her, Bigger is an instrument, a theoretical extension to “black life.” The agent question is; would she be able to ever want to recognize what it is to “be” Greater?

The bigger inquiry obviously is regardless of whether the normal white, working class peruser, male or female can recognize what it is to be Bigger. Greater’s story is as much a story portraying all inclusive procedures of the human mind, the passionate movement of need, fear, expectation, outrage and want for comprehension in something other than an applied sense, as it is whatever else. Be that as it may, while it is clearly no new translation to state that Wright’s novel is psychological and in addition socio-political, it is normally the previous point of view that is the minimum highlighted. Significant pundits, beginning with Dorothy Canfield Fisher, who composed the prologue to the principal version of *Native Son*, clinically underlined Bigger’s characteristics as a delegate of a social gathering while more contemporary researchers, for example, Jonathan Elmer,⁶ have dissected and analyzed the social condition of *Native Son* to that of contemporary TV culture and its treatment of race in the Clarence Thomas hearings and Rodney King beating of the mid-nineties.

However *Native Son* should be inspected all the more completely in what may be called “humanistic,” or all the more particularly, mental terms. As Wright investigates Bigger Thomas, mining further and more profound into the character, he takes us to a district, a stratum, underneath Bigger’s destitution, obliviousness and obscurity to his central humankind. The genuine worry of the novel isn’t Bigger’s social dispossession. Indeed, even the Communists, who underlined this concentration in Wright’s work, understood his advantage was somewhere else. The genuine worry of *Native Son*, as Wright had expressed, “is the terror a man feels when his world denies him human recognition.” Wright in this manner follows in the existential humanist custom of Camus, Dostoyevsky, Kafka and even (the literary) Sartre. As indicated by Sartre, existentialism announces that the individual “first of all exists, encounters himself, surges up in the world—and defines himself afterward.” Surely, through the three areas of *Native Son*, “Fear,” “Flight” and “Fate,” this is precisely the end result for Greater. He is tossed, severely, and truly, into crude presence similarly as he is tossed out of bed by a ringing wake up timer toward the beginning of the novel. He experiences himself, as a youthful dark man with poor monetary and social prospects in the city with his companions what’s more, as an outsider, another, in the home of the Daltons. He surges up on the planet, startlingly, with the coincidental murdering of Mary and the likelihood he sees that activity opening up for him with the written work of a payment note and the cash he accepts will take after, alongside get away to New York. At long last, he characterizes himself, as far as he could tell in any event, as he grieves in jail anticipating execution.

Sartre asserts that this tripartite procedure is all inclusive in human experience and *Native Son* at last asks the peruser to consider a measurement of his or her experience that raises above subject positions and personality legislative issues even as it so wildly recognizes their supremacy in forming individuals’ lives. Greater’s struggle, his aggressiveness against basically all that he experiences throughout his life is in one sense a declaration of the general struggle to live, flourish and discover satisfaction. It is the struggle each individual takes part in regardless of acknowledgment of mortality. We battle as Bigger struggles, just Bigger’s struggles all the more clearly rough. Strikingly, it is Job’s “rebellious

complaint” that Wright utilizes as the epigraph to *Native Son*. As he demonstrates us somewhere else, Wright partners Job with each person’s baffled endeavors to find significance in his or her life. The existential legend, as Wright appears to infer Job may be, just makes more grounded (or more frantic) endeavors. Greater and Job contrast in that Job has confidence in and discusses specifically with a God while Bigger has rejected the religious experience he connects with his mom’s lack of involvement.

So equity is something that God wills for people, however from a human point of view, repudiates by His demonstrations (or the demonstrations he enables Satan to submit) against Job. What Job imparts to Bigger is a longing for equity in this world, and they each offer a similar protest with their companions, without much of any result. In a scene, for instance, in which Bigger and his companion Gus remain in the city comer talking about the shameful acts of the white world, Bigger’s depiction of confounded anguish nearly looks like the physical enduring of Job. In a run of the mill similitude, Bigger clarifies how it feels as if “somebody’s poking a red-hot iron down my throat.” “I just can’t get used to it,” he guarantees. Inquisitively, in this section, in a way altogether different from occupation, Bigger condemns God, however the general ramifications of his inquiries regarding the idea of shamefulness are the same: “Goddamit, look! We live here and they live there. We black and they white. They got things and we ain’t. They do things and we can’t. It’s just like living in jail.” And like the reactions of Job’s companions, those Gus offers are similarly as unaccommodating: “Aw, for Crissakes! There isn’t nothing you can do about it. How come you want to worry yourself? You black and they make the laws....” (20). In this manner, both Bigger and Job are distinct cases of the estrangement Wright relates to full and genuine humankind. I trust it’s a given that Wright considered himself to be completely human, and trusted that he languished over his completion and legitimacy.

Wright’s hero in *Native Son* shares Job’s disappointments. Like his scriptural antecedent he is made up for lost time in a net of conditions he doesn’t get it. The conclusions he comes to about the conditions his family should live under, for example, recommend his familiarity with the foul play of the circumstance and his weakness to do anything about it:

He hated this room and all the people in it, including himself. Why did he and his folks have to live like this? What had they ever done? Perhaps they had not done anything. Maybe they had to live this way precisely because none of them in all their lives had ever done anything, right or wrong, that mattered much.

His desires, his craving to issue, his passing dreams and his apprehensions shape a trap obscure to his family, his associates, or to the bigger society of his local land. Like Job, Bigger is unfit to endure peacefully (however as opposed to Bigger, Job discovers comfort at long last in a quiet wonder of the sublimity of God) or in detached sadness. His grievance is insubordinate. Without the solace of Job’s confidence in an equitable God, Bigger is forgotten to strike aimlessly, as Employment’s significant other was wont to do, against powers he can neither control nor even obviously recognize. From the negligible violations he confers with his posse to the tavern fight he gets into with his companion Gus to his sexual abuse of his better half, his primal motivation through a significant part of the novel is agnostic and damaging.

In *Native Son*, Wright has set for himself the assignment of disclosing such a figure to a society that basically denies his reality by survey him as simply a “type,” a black reprobate. Considerably more difficult than this eager objective is the technique Wright has chosen to utilize. He designs, incomprehensibly, to permit this rejected figure, who does not comprehend himself or his human destiny, to convey his own anguish to us so we would more be able to effortlessly partake in his battle. In this way, commentator

Katharine Fishburn’s translation that the novel is Wright’s “bodily projection” exuding from his longing to beat his own particular anguish, ought not then come as a shock to us. So Wright’s venture was a sensitive one and at risk to hopeless disappointment or wonderful achievement. Wright accomplished a level of both in *Native Son*.

2.CONCLUSION

Despite issues of injury and individual purgation on the creator’s part, we are still left at the novel’s end with the fairly dreary prospect, that on account of the way he’s composed, the character of Bigger truly doesn’t, and in certainty can’t, accomplish self-learning. The simple last expressions of the novel, abandoning us with a gander at Bigger grinning his “faint, wry, bitter smile,” could even recommend that regardless he receives the “tough guy” position as he faces execution. If this is the situation, at that point the peruser must stand totally outside Bigger’s awareness, chiefly on the grounds that Bigger truly has nothing other than an outside for us to know. Or then again, to put it another way, Bigger keeps on connoting, even up until the finish of his life. Greater’s wry and intense grin toward the end is the grin of a Trickster. Greater, as Wright, is a shocking figure however the primal, mythic, original being of the Trickster—that Greater typified in the Active world and Wright in reality—rises above satire or on the other hand disaster. Greater’s wry grin is for us, the group of onlookers. He’s discovered new signs for us and recovered the old ones, as has Richard Wright. He has additionally experienced the prototype changes of death and rebirth.

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