



**SPIRIT OF INDIVIDUALISM AS REFLECTED IN RICHARD
WRIGHT'S *BLACK BOY***

a final project

submitted in partial fulfilment of the requirements

for the degree of Sarjana Sastra

in English

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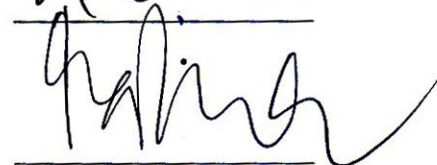
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PERNYATAAN

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Menyatakan dengan sesungguhnya bahwa *final project* yang berjudul:

**RICHARD WRIGHT’S SPIRIT OF INDIVIDUALISM
AS REFLECTED IN HIS AUTOBIOGRAPHY BOOK
”BLACK BOY”**

yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana benar-benar merupakan karya saya sendiri yang saya hasilkan setelah melakukan penelitian, pembimbingan, diskusi, pengarahan, dan ujian. Semua kutipan baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber kepustakaan, wahana elektronik, maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara yang lazim sebagaimana dalam penulisan karya ilmiah. Dengan demikian walaupun tim penguji dan pembimbing skripsi ini membubuhkan tanda tangan sebagai keabsahannya, seluruh isi karya ilmiah ini tetap menjadi tanggung jawab saya sendiri, jika kemudian ditemukan ketidakberesan, saya bersedia menerima akibatnya.

Demikian, harap pernyataan ini dapat digunakan dengan seperlunya.

Semarang, 20 Desember 2014

Yang membuat pernyataan,



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MOTTO AND DEDICATION

Never, never, never give up

(Winston Churchill)

**Just be yourself and do your best to make your dreams come true, because
you are the only decision maker of your life to be.**

Dedicated to:

- ☺ My beloved mother, Sri Dartati, who greatly give me your love and supports, you are both my mother and father for me;
- ☺ My fiance, Muhammad Afif, who fully support and give motivation to me;
- ☺ My roommate, Helivia Elvandari, who always give me motivation;
- ☺ INVALIDPID, who always share our happiness and dreams;
- ☺ All of my friends, that cannot be mentioned personally, who completely offer motivation and assistance.

ABSTRACT

Febrianti, Dian. 2015. **Spirit of Individualism as Reflected in Richard Wright's *Black Boy***. Final Project. English Department. Faculty of Languages and Arts, Semarang State University. Advisor: Dra. Indrawati, M.Hum.

Keyword: Spirit of Individualism, American Dream, Autobiography, Characteristic of Individualism.

The study of *Spirit of Individualism as Reflected in Richard Wright's Black Boy* is carried out to find out how spirit of individualism is reflected in the intrinsic elements of Richard Wright's *Black Boy* and to describe what the characteristics of spirit of individualism are revealed in Richard Wright's *Black Boy*. There are several research methods used in this study, they are library research and descriptive qualitative research. By using library research method, I found the data and references dealing with the topic analysis. The data then are written in descriptive in order to answer the research questions, I also employed sociology in literature approach. It is done to analyze how the spirit of individualism is reflected in the intrinsic elements and what the characteristics of spirit of individualism are revealed in Richard Wright's *Black Boy*. The results indicate that through the character and conflicts can be described the Richard Wright's struggle for life survival in achieving his dreams. The spirit of individualism of Richard Wrights is divided into sixth characteristics; believe in one's initiatives or ideas, self-reliance, self-responsibility, hard work, independence, and set goals for the future.

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Finally, I realize that this final project is not perfect. Therefore, I hope criticisms and suggestions for its betterment. I hope that this final project will be useful for the readers.

Dian Febrianti

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CHAPTER I

INTRODUCTION

This chapter is concerned with background of study related to the topic of this study. There are six major parts of references in this chapter. The first part is background of the study. The second part is reason for choosing the topic. The third part is statements of the problem. The fourth part is objectives of the study. The fifth part is significance of the study. The sixth part is the outline of the study.

1.1 Background of the Study

Every human being needs to learn literature to add more knowledge and information about everything. Before reading and learning literature, people should know the meaning of literature. There are many definitions of literature which is stated by people. Rees (1973:1-2) proposed two kinds of definition of literature, there are in the broad sense and in the narrow sense. Firstly, it means anything written, such as tables, catalogues, textbooks, and so on. Secondly, it means a writing that expresses and communicates thought, feelings, ideas, and attitude towards life in the serious fuller and deeper sense of the words.

Rees (1973:13) states that people study literary works because they want to learn another country, to appear well educated, to pass the examination and to

make themselves better people. It means that people study literature because they need it. Francis Connolly (1988:3) states that:

“People read literature because of hunger of information or amusement or solace because of an appetite for truth that seem to grow by what it feeds on. Men read to discover themselves and their world to assess that special roles in the universe, to learn the meaning of the personal struggles in which they are engaged. In other words, we want to share experience”

Human beings are inseparable from the environment. As well as human beings, literature cannot be separated from the environment (space and time) in which it was created. Damono (2009:1) says that literature does not appear by itself, but it was invented by its inventor (be it a poet or a writer) to enjoy, comprehend, be understood, be studied, and to be benefitted from by its own inventor and the society in general.

From the illustration, we can see that human beings and literature necessarily need and explain each other in such a unique and mutual way. Men create literature by discerning and contemplating the relationship with other human beings and environment.

Literature grows both in numbers and coverage in proportion to the growing needs of human beings to understand about themselves and the environment surrounding them in such a flexible, accessible, easy, cheap and amusing way.

There are two major categories of literature which are learned, fiction and non-fiction. Fiction means literary works based on the imagination. It

includes novels, short stories, poetry, and drama. Non-fiction means literary works based on facts that can be verified. It includes personal essays, travel writing, history, speech, letters, biography, and autobiography.

Black Boy is telling about Richard's persistence in the pursuit of fulfilling his dream. To reach his successful career and to achieve a better life, Richard was doing many ways. This book told about the memoir of Richard Wright's childhood and young adulthood. The book was written into two sections, "Southern Night" which concerns about his childhood in the South and "The Horror and the Glory" which concerned about his early adult years in Chicago. This book had nevertheless become an integral part of black American literature and the unity of the black community.

Richard Wright in the book is the protagonist, narrator, and the author. *Black Boy* traced Richard's childhood, the time that he was growing up in the brutal and racist environment of the South where Jim Crow laws were enforced and prejudice was everywhere. As a young child, Richard had no sense of the tension between Blacks and Whites. He learned to be independent at young age because of poverty; abandoned by his father.

The Jim Crow laws were implemented in south of America in the 1880s with the general aim of enhancing racial segregation. The implementation of the racial segregation of the African Americans led to the loss and abuse of their civil liberties. Every aspect of life in the society was affected by the Jim Crow laws until the early 1960s the time when reasoning among the Americans about the true

meaning equality among all citizens started being manifested. For the time the laws were in effect, the blacks in the United States of America were regarded to be people of the second class for close to a century (Morehouse, 2000).

The Jim Crow laws robbed the blacks their benefits which were being enjoyed by the whites and this kind of situation forced them to seek alternative methods of making the world they are living in a better place to stay. This challenge was too much for some of the African America and some of them rose to the challenge through violent means while others practiced cowardliness. For a century, the force of the Jim Crow laws and the dominating ideas of the whites left the blacks in the country which enjoys world's supremacy today without a voice and such ideas are also evident in today's society.

Richard was the victim of his own hunger, both physically and intellectually. His ability to write and yearn for an education had separated him from his peers and Richard sense isolation from the entire black community. Maturing into an adult, Richard became aware of the social situation in the South and realized that he must leave the South to achieve his goal of becoming a writer.

In the end, Richard learned to rely on the power of the written words. He was fiercely individual and constantly expressed a desire to join society on his own terms rather than be forced into one of the categories that society wished him to fill.

Richard is one of the many black Americans who are struggling to achieve his dream. As we have known, America has a dream which is called an

American dream. American dream contains many elements; one of them is the spirit of individualism.

God will never change our life if we do not change it. It means that we are the decision maker in our successful. Unfortunately, sometimes we find some problems in our career, when we cannot solve those, we will fail our career. Good individualism will make us easy to solve our problems. Those people who will get their success.

It also happened to Richard Wright. He had various experiences before becoming a writer. Every difficulty in his life did not make him feel hopeless and give up in pursuing his dream. On the contrary, he had huge motivation to pursuit his dream that was becoming a writer because he believed that he would be better off after he had had many failures in his life.

1.2 Reasons for Choosing the Topic

Spirit of individualism is one of many elements of American dream. I chose *Black Boy* as the object of the study because it will give more motivation to people in reaching their own success because spirit of individualism is a way out used by Richard to reach his goals. To be successful, people do not have to depend on others and have to work hard to be successful in their life. People become the decision makers to themselves.

Furthermore, it is the masterpiece by Richard Wright who attempts experience what it is like to be poor and living day by day as a black Americans, it tells

about Richard's life from his childhood until he became a famous writer. He must be working hard to pursuit his dream. It teaches us that life is not simple. Sometimes, many failures happen in our life. For that reason, we should struggle to get everything that we want in our life, especially to achieve our dreams. There are many examples of spirit of individualism revealed in this book.

In line with the explanation, I am interested in taking Spirit of Individualism as Reflected in Richard Wright's *Black Boy* as the topic of my final project. It is also hoped that it can give a motivation and real contribution to the social life.

1.3 Statement of the Problem

In order to focus on the study, I limited the discussion of this final project by presenting the following problems:

1. How is spirit of individualism reflected in the intrinsic elements of Richard Wright's *Black Boy*?
2. What are the characteristics of spirit of individualism revealed in Richard Wright's *Black Boy*?

1.4 Objective of the Study

Based on the problems that are discussed in this final project, the objectives of this study are:

1. To know how spirit of individualism is reflected in the intrinsic elements of Richard Wright's *Black Boy*.

2. To discuss the characteristics of spirit of individualism are revealed in Richard Wright's *Black Boy*.

1.5 Significance of the Study

1. For the writer

To obtain more knowledge about the topic of the story and everything related to the story especially about spirit of individualism in American dream.

2. For the reader

- 1) To obtain a few information about Richard Wright's work, *Black Boy*.
- 2) To be able to be used as a reference for those who are interested in doing research with similar topic.

1.6 Outline of the Study

This final project is systematically organized as follows. Chapter I provides introduction which consists of: background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and the outline of the final project.

Chapter II discusses review of related literature. The first part deals with the review of previous studies. The second part deals with theoretical studies of sociology of literature, autobiography, elements of autobiography, American dream, and individualism. The last part focuses on the framework of study.

Chapter III presents the method of investigation. It deals with research design, research instrument, data collection, and data analysis

Chapter IV presents the discussion. It covers how spirit of individualism is reflected in the intrinsic elements of Richard Wright's *Black Boy* and what are the characteristics of spirit of individualism revealed in Richard Wright's *Black Boy*.

Chapter V is conclusions and suggestions based on the analysis. Moreover, the bibliography and appendices are given in other pages.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is concerned with theories related to the topic of this study. There are three major parts of references in this chapter. The first part is the review of previous studies. The second part deals with theoretical studies of sociology of literature, autobiography, intrinsic elements of autobiography, Richard Wright's biography, American dream, term of individualism. The last part focuses on the framework of study.

2.1 Review of the Previous Studies

A previous study related to the Spirit of individualism is conducted by Aji Prasetyo Putranto in his writing in *The Pursuit of American Dream in the Main Character of Dreiser's Sister Carrie*. The American dream depicted the novel *Sister Carrie* by Theodore Dreiser. Under the perspective of American studies, this research conducts the interdisciplinary theories. The theories being used are from the American studies theory from Tremain McDowell and the literary theory from M.H. Abrams. This research focuses on the analysis of the American dream that the main character, Carrie, achieves in her phases of life. This research shows that Carrie does so many efforts and sacrifices in order to achieve the American dream.

The other study was conducted by Jeremy Reed in 2009 entitled *The American Dream and The Margins in Twentieth Century Fiction*. Reed maintains that the components of American Dream in those novels are maintaining wealth (*The Great Gatsby*), establishing a happy family (*On the Road*) and, in case of immigrants, assimilation or becoming like other American (*The Joy Luck Club*). However, Reed emphasizes that those components of American Dream is not only become the goals in the novel, but also the problems. He points out that the novels he examined feature characters who achieved what they believe to be the American Dream (wealth, a stable job, a good home, and undifferentiated citizenship) but those characters experience those achievements as a lack of selfhood, energy and legitimacy. Thus these novels also create figures who have the ability to re-create themselves and fulfill the demands of energy and innovation imposed by a progressive American Dream. All in all, Reed concludes, that American Dream is revealed to be less of a description of reality and more of structured belief. In narrative, such as novel, it provides the stable value that supplies the necessary contour to personal and national identity and as a source of energy associated with self re-creation.

From the explanation of the previous studies above, the previous studies about American Dream above were discussed about American Dream in general and analyzed the American Dream. Differing from the previous studies; I discuss American Dream specifically in spirit of individualism. This study is entitled *Spirit of Individualism as Reflected in Richard Wright's Black Boy*. Therefore, I

am interested in discussing this topic because it gives a big motivation how to struggle in life and make the dreams come true.

2.2 Review of Theoretical Studies

2.2.1 Sociology of Literature

Literature and literature study are two distinct activities. The first is a creative activity or an art, while the second is a science or a kind of knowledge or learning. Literature does exist for a purpose and so does the student studying literature. Viewing it as a part of a culture, we can argue that the first is the best a man can think and say (write) for the sole purpose of conveying his ideas and messages. On the other hand, viewing it as a part of scientific venture, we can argue that the second is a scientific pursuit of understanding a creative work for the sole purpose of extracting the creator's ideas and messages for the most benefit of all human.

Wellek and Warren (1956:15) point out that even though one cannot fully understand literature unless he created it, literature student's task is specified to translate whatever his experience of literature lead him to think into intellectual terms and assimilate it to a coherent scheme which must be rational as if it is to be knowledge.

Much has been said about literature. Morner and Rausch (1991:125) state that literature refers to the writings in poetry and prose of recognized excellence and valued for their intense, personal and imaginative expression of life. As a work of one's imagination, literature creates a realm in which existence, places, actions, and situations are constructed so well as it appears to be real and gives a

realistic experiences to the reader. Bearing in mind that literature is a work of one's imagination, literature student's task of studying it faces a great obstacle, the validity of the practice itself.

Wellek and Warren (1956:15) also point out that literature study has been doubt as a needless duplication or at most, a translation of a work of art into another, usually inferior. Theorists supporting such skepticism argue that literature cannot be studied at all. It can only be read, enjoyed, and appreciated. However, amidst the doubts and skepticisms about literature study, an answer has been proposed. It is the use of scientific methods such as deduction and induction, analysis, synthesis, and comparison to emulate the general scientific ideals of objectivity, impersonality, and certainty which are inherent in every scientific venture. However, it should be born in mind that literature study is not physic or chemistry in which studies are aimed to find general laws or experiences as to be able to scientifically explain and duplicate them.

As argued above, literature study, by itself, stems from a unique, intense, personal imagination of life. By such characteristics, literature students will focus on unique and individual features, qualities and values.

It has been widely argued that literature studies incorporate methods or points of view of other disciplines, one of them is sociology. The fact is due to the similarities found in both areas. Literature, as discussed above, stems from human's experiences in terms of his personal and social activities and relationships. By utilizing such experiences imaginatively and creatively, themes

such as individual struggle in life, family relationship, social system, and cultural phenomena emerges in literature. On the other hand, Turner (2013: xi) describes that:

Sociology is the study of social institution in both micro level (interaction between family members) and macro level (family and kinship system of a society as a whole). Such similarities result in the emerging of sociology of literature. The traditional view of sociology considers it as the use of literature as information about society.

Sociological studies of literature have been developing from time to time. The focuses of such studies have shifted from the reflection of social phenomena, the author, the production, the consumption, and the reader. It is clearly seen in the definition of sociology of literature proposed by Morner and Rausch (1991: 205) which states that it is a literary criticism focusing on the social and economic conditions surrounding the production of literary work – the social and economic status of the author and of his or her audience.

However, Corse (2000: 11) emphasizes that despite such development, the idea of literature as a mirror of society still seems a fundamental way of thinking about why sociologists—and indeed many other people as well—are interested in literature. It can be concluded that literature as a social institution as well as creation uses the medium of language. It is believed, in this sense, that literature represents life; and life in large measure a social reality even though the natural world and the inner or subjective world of individual have also been the object of literary imitation.

The expression sociology in literature covers two very different types of research, bearing respectively on literature as a consumer product and literature as an integral part of social reality, or, considered from another angle, bearing on society as the place of literary consumption and society as the subject of literary creation.

Even these distinctions, however, are not sufficiently precise; on the one hand, literary consumption, the final phase of the process, entails production with a view to consumption and then the distribution of the works produced through channels owing to their respective characteristics, lead to discrimination between the different literatures disseminated and which must therefore be defined in each case: bookshop, lending library, etc.

Wellek and Warren in Noor (2007: 48), states that literatures represent life, and life is in large measure, a social reality, even though the natural world and inner or subjective world of the individual have also been objects of literary imitation. Based on that statement, it will mean taking account when the book was written and circumstances. It is not only what is presented in the book itself but what was going on in the world when the author wrote it.

The main point in sociology in literature is to find out the interrelation between society and literature where the literary work describes the society based on the author's view. Damono (2009: 10-11) mentions: "Such as in sociology, literature has a connection with societies: human's effort to adapt and change its society."

Regarding to the content, basically sociology and literature share the same problem. The only difference between them is that sociology conducts an objective scientific analysis, whereas literature penetrates through social life survival and reveals the way people feel the society with their feeling.

2.2.2 Autobiography

Autobiographies are biographies, or essentially, life stories, written by the subject. That is, they are telling their own story of their own life, including interesting facts, anecdotes, who they are, what they've done, what's important to them, their world outlook, and their view of the future.

Some autobiographies are of famous people, but anyone can write an autobiography as long as they are willing to share their personal journey in the published form. Some such autobiographies of non-famous people have later found fame, as in the case of Frank McCourt's *Angela's Ashes*.

Autobiographies are non-fiction. A sub-genre is the fictional autobiography, in which a fictional character tells the story of his or her life, for example, *The Catcher in the Rye* by J.D. Salinger. In this genre the author uses the style of an autobiography to tell a fictional story.

An autobiography is a biography that was written by the person it is about auto means "self", bio means "life", graphy means "writing". When you are writing an autobiography you are writing a story from yourself. main points when writing an autobiography. (1) you must be the main character. (2) an event or conflict that changed your view. (3) details. (4) a timeline. Telling the history of yourself. An autobiography is the story of a person (usually famous) life written by the subject as opposed to being written by someone else. For example Richard

Branson would write his autobiography, but, if someone else wrote it - it would simply be called a biography or a penologyit's a text fully appropriate to your own life, family, work....

(http://www.answers.com/Q/What_is_an_autobiography)

Autobiography is difference from biography. Autobiography is a story tells and written about the writer's life, while the biography is a story tells about someone and written by someone el

Every single person has a story of his/her life. Whether he holds an exciting career or considers himself just average, no one else shares the same experiences and perceptions. Unlike a biography, which is a story of someone's life written by a different person, an autobiography is a way to tell one's story to the world.

2.2.3 Intrinsic Elements of Autobiography

According to Darmono (2002, 30) "There are some elements consist in autobiography; theme, character, setting, detail, chronological order, point of view, and author purpose."

2.2.3.1 Theme

The theme of a story is what the author is trying to convey in other words, the central idea of the story. The theme of a story is woven all the way through the story, and the characters' actions, interactions, and motivations all reflect the story's theme.

William Kenny in Bahun (2010 : 12) adds the theme is neither moral or the subject of the story. In addition, theme is meaning the story releases. Moral is a simple kind of theme, because all of themes of moral. It can be said that theme is the main discussion the story released. Add moral is a simple sort theme.

Theme and character are often closely related. The characters often symbolize an aspect of the theme. To observe the theme of a novel, (Perine in Bahun, 2010 : 12). Stated that we should keep in mind the following principles:

1. Theme must be expressible in the form of a statement with a subject and predicate.
2. Theme is a central and unifying concept of a story. Therefore, (a) it must account For all the major details of the story, (b) the theme must not contradicted by any detail of the story, (c) the theme must not rely upon supposed facts not actually stated or clearly implied by the story.
3. Theme must state as generalization about life.
4. There is no one way of starting the theme of a story.
5. We must be careful not to makes generalizes larger than is justified by the terms of the story.
6. We should avoid any statement that reduces the theme to some familiar saying that we have heard all our lives.

2.2.3.2 Character and Characterization

Characters are well developed in detail and are true-to-life. They are revealed by what people in a story do, think, and say; what other say about them; and how others interact with them. Character is important element in literary works for it

makes the story happen. Koesnosoebroto (1988: 65), defines character as an imagined person who inhabits a story. The meaning of character are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say - the dialogue - and what they do - the action. Therefore characters are important element in the story. The stories always introduce their characters to give a description to the readers.

In line with the explanation above, character is commonly used in two ways (Stanton in Choirina, 2013:9-10). The first is that character designates the individuals who appear in the story. The second is that character refers to the mixture of interests, desires, emotions, and moral principles that makes up each of these individuals. Character gives a certain situation or circumstance in the story because he or she shows his or her emotions in it.

Moreover, Holman and Harmon in Wardani (2012:11) defines character as a complicated term that includes idea of the moral constitution of the human personality, the presence of moral uprightness, and the simpler notion of the presence of creatures in art that seem to be human beings of one sort or another.

A character can be either static or dynamic. A static character is one who changes little if at all. Things happen to such a character without things happening within. The pattern of action reveals the character rather than showing the character changing in response to the actions. A dynamic character in contrast,

undergoes changes in personality within the story in terms of personalities, outlooks, and the ways of thinking.

Characterization is the author's development of characters. It is the way in which a writer reveals a character's personality. The writer may do this by telling us what the character says, thinks, or feels; by telling us what other characters think or feel about the character; or by telling us directly what the character is like.

2.2.3.3 Setting

Setting may be static or dynamic literal or metaphoric that in certain degree shapes a power of attraction of the story and in good story, setting itself is so well integrated with the plot and the character, the reader is hardly aware of it (Abraham, 1997: 28).

Furthermore, Connolly(1988: 79) states that setting is in a sense of the time, the place and concrete situation of the narrative, the webs of environment in which character spin out their destinies.

By paying attention to the setting, we can know where and when the story was written. We can also know the situation and condition of social life at that time.

2.2.3.4 Detail

Details are interesting. Writers of autobiographies use objective and subjective details to tell their life stories.

2.2.3.4.1 Objective detail

Objective detail is a statement that is completely unbiased and can be proved. It is not touched by the speaker's previous experiences or tastes. It is verifiable by looking up facts or performing mathematical calculations.

When studying literature, it is best to be objective when you consider a text's qualities. Of course, literature read for pleasure should be approached subjectively as this allows you to 'be there' with the characters, feeling involved with the plot and so forth. But when you discuss literature for an essay, it is far safer to 'stand back' and see it objectively for what it is: no more than an attempt to engage and hold your attention, build trust in its writer, and persuade you to a way of thinking - the writer's way.

2.2.3.4.2 Subjective detail

Subjective details are based on personal feelings and opinions and cannot be proved. It is a statement that has been colored by the character of the speaker or writer. It often has a basis in reality, but reflects the perspective through which the speaker views reality. It cannot be verified using concrete facts and figures.

2.2.3.5 Chronological order

Chronological order is the order in which real-life events occur and the order in which most writers of autobiographies tell their stories. Often events are arranged from childhood to adulthood. Technically, it means temporally sequential, from earliest to latest (as opposed to reverse chronological order which would be from latest to earliest), although a lot of people tend to use the term more generally

meaning alphabetically and/or numerically, from first to last and/or least to greatest.

2.2.3.6 Point of View

Point of view is the author's vision toward character in the story. It is the perspective from which an autobiography is written. Since autobiographies are written by their subjects, they are told from the first-person point of view and use the pronouns I, me, and mine. Readers experience events through the writer's eye knowing only what they think and feel about any given experience.

Abrams (In Nurgiantoro, 202 : 248) defines point of view as the technique that is used by the author media to express character, behavior, setting, and some events in a form of literary work. Furthermore, point of view can be mentioned as strategy, which is chosen freely to reveal ideas and experience. Both ideas and ideas and experiences are useful to find out the information of intrinsic elements, particularly point of view.

Kamaly in Bahun (2010 : 14) says that point of view is a way in delivering a story. It therefore is a kind of tactic of the author in telling all events in that story. Abrams, (In Nurgiantoro, 2002 : 249) says that point of view refers to the way a story is told. It is a way and or the view used by author as a medium in serving the character, action, setting, and the events. It concludes that point of view is essentially a strategy, technique, and tactic which are used and chosen by an author in telling story. Nurgiantoro (2002 : 242 – 271) divides point of view

into three kinds they are : third single person, first person and mixed point of view.

2.2.3.6.1 Third – single person

It is point of view in which the narrator is an outsider, it then presents all characters by name or pronoun. For example Nelson, Sarah, and Mrs Brand, or him, her and them. The author does not included in the story in this type of story telling the narrator can tell everything about the story or the character in details. This method of storytelling is also called “the eye of God“ because the narrator is put or put himself as God like who knows everything. When the narrator comes as an observer only, it called limited omniscient narration in which the narrator will only know one of the character’s feeling, attitude, and behavior this point of view is divided into two kinds they are : the first, single limited narrator or he or she limited, the second, third single person omniscient.

In third single person, limited, the narrator tells about everything the figure, knows, hears, and sees, however it is limited to one figure only. The omniscient point of view or third person omniscient is a way in which the story is told points of view “he“however the narrator can tell everything about figure. Therefore the narrator knows everything.

2.2.3.6.2 First Single Person

In this kind of point of view the author used “I“ becomes one of character in the story. The narrator tells about himself, all the experiences he got through physically, ”I“ in this type point of view the character I comes as a narrator who

tells about himself or everything he found, hears, and feel. This type of point of view is divided in to two; they are “I“ as a main character, and “I“ as additional character when “I“ becomes the main character in the story. He will tell everything about himself. All of his/her knowledge he/she feels and experiences. In short he tells all about himself. When the “I“ comes up as an additional character, he in this position comes as a witness only who knows a little that happens to the main character. The main duty of the character in this case is just to serve the story.

2.2.3.6.3 Mixing Point Of View

The author sometimes tells from the beginning part of chapter by using first person single narrator. In other chapter the author changes his tactic by using third single person narrator..It can be seen in one of sir Arthur Conan Doyle’s (1987) work entitled“ a study I scarlet “.Thus this type of point of view is called mixing point of view.

Furthermore, Sumardjo and Saini in Bahun (2010 : 83 – 84) states that there are four types point of view, they are (1) omniscient point view. The author is freely telling characters in the story. They determine themselves what they want to do, author knew all about the characters as the pronoun “she/he “ (Nurgiantoro, 2002 : 275). (2) Objective point of view, the authors work as in omniscient but not reveal a comment to the story. Readers are offered real situation without changing the actual meaning. Letting the readers know the content of story freely. (Keegen in Bahun, 2010: 15). (3) first person point of view, the author tells himself as the

Pronoun “I“, sometime telling his experience based on the though way. (4) observer point of view, the author might choose characters to tell their experiences, ideas and feelings but these characters just show to the readers about what they have seen.

In short, an author may collaborate two kinds of point of view in his work. He may use third single person and first single person in one novel. He also may use third single person omniscient narrator and third single person limited narrator.

An autobiography is told from the writer’s perspective, or point of view. The first-person point of view reflects only the writer’s thoughts, feelings, opinions, and biases. The third-person point of view can be used to reflect the opinions, feelings, thoughts, and biases of multiple characters. Third-person limited point of view is limited to the experience and consciousness of single character. Third-person omniscient point of view is told by an all-knowing narrator who understands and can reveal the thoughts and feeling of all characters.

2.2.3.7 Author's Purpose

Author’s purpose is the author's reason for writing. Authors of autobiographies often want to make sense of events in their lives and to communicate an important personal statement about life. They may also want to give credit to people who influence them. Controversial individuals often write autobiographies to explain or justify their actions.

2.2.4 Richard Wright's Biography

Richard Nathan Wright was born September 4, 1908 in Roxie, Mississippi (not far from Natchez), the son of Nathan Wright, an illiterate sharecropper, and Ella Wilson Wright, a schoolteacher, and the grandson of slaves. In 1911 Ella takes Wright and barely one year old brother Leon Alan to Natchez to live with her family and the father later joins them and finds work in a sawmill. In 1913, the four Wrights moved to Memphis, Tennessee. But within a year, Nathan deserts them for another woman and Ella works as a cook to support the family.

In September 1915, Richard entered school at Howe Institute. However, Ella fell ill early in 1916 and Richard's father Nathan's mother came for a while to care for the family. When she left, Richard and Alan had to live for a brief time in an orphanage until Ella could have them live with her parents in Jackson, Mississippi. But again, Richard, Alan, and Ella were moved, this time with Ella's sister Maggie and her husband Silas Hoskins in Elaine, Arkansas. But whites murdered Hoskins, and the family ran to West Helena, Arkansas, and then to Jackson, Mississippi. After a few months, they return to West Helena, where mother and aunt cook and clean for whites. Soon, Aunt Maggie goes north to Detroit with her new lover.

Wright entered school in the fall of 1918, but was forced to leave after a few months because his mother's poor health forces him to earn money to support the family. Unable to pay their rent, the family moved and Wright gathers excess coal next to the railroad tracks in order to heat the home. When his mother suffers

a paralyzing stroke, they return with Ella's Mother to Jackson, and Aunt Maggie takes Leon Alan to Detroit with her.

At the age of 13, Richard entered the fifth grade in Jackson, and he was soon placed in sixth grade. In addition, he delivers newspapers and works briefly with a traveling insurance salesman. The next year, he entered the seventh grade and his grandfather died. He managed to earn enough to buy textbooks, food, and clothes by running errands for whites. In the meantime, Richard read pulp novels, magazines, and anything he can get his hands on. During the winter, he writes his first short story, "The Voodoo of Hell's Half-Acre," which is published in the spring of 1924 in the Jackson Southern Register. In May 1925, Wright graduates valedictorian of his ninth grade. He begins high school, but as Leon Alan has returned from Detroit, quits after only a few weeks so he can earn money. At times he worked two or even three jobs.

In 1927, Richard read H. L. Mencken, and from Mencken, Wright learned about and read Theodore Dreiser, Sinclair Lewis, Sherwood Anderson, Frank Harris, and others. Wright and Aunt Maggie moved to Chicago, while his mother and brother returned to Jackson, where Wright worked as a dishwasher and delivery boy until finding temporary employment with the postal service in Chicago. His mother and brother moved in with Wright and Aunt Maggie, and Aunt Cleopatra joins them. He makes friends, both black and white, in the post office, writes regularly, and attends meetings of black literary groups.

In 1937 Richard Wright went to New York City, where he became Harlem editor of the Communist paper, *Daily Worker*. He helps to launch the magazine *New Challenge*, and publishes "The Ethics of Living Jim Crow" in *American Stuff: WPA Writers' Anthology*. "Blueprint for Negro Writing" appears in the first and only issue of *New Challenge*. A second novel manuscript, "Tarbaby's Dawn," makes the rounds with publishers and receives constant rejection; it is never published, but "Fire and Cloud" wins first prize in a *Story Magazine* contest.

Native Son is published 1940 in March and the Book-of-the-Month Club offers it as a main selection. Though the book is banned in Birmingham, Alabama, libraries, Wright becomes internationally famous. Unhappy with the stage adaptation of *Native Son* that Paul Green has been working on, Wright and John Houseman revise it with Orson Welles in mind as director. The book is a best-seller and is staged successfully as a play on Broadway (1941) by Orson Welles.

Wright is not drafted in 1942 because he is his family's sole support, but he unsuccessfully tries to secure a special commission in the psychological warfare or propaganda services of the army. He publishes "The Man Who Lived Underground" in *Accent* and "What You Don't Know Won't Hurt You" in *Harper's Magazine*. He breaks quietly with the Communist party. Wright begins *American Hunger*. In 1943 the FBI begins interviewing Wright's associates and neighbors, presumably to determine if *12 Million Black Voices* constitutes

sedition, but while that inquiry concludes during 1943, the FBI's investigations continue until Wright's death.

Book-of-the-Month Club tells Harper that it only wants the first section of *American Hunger*, which describes Wright's southern experience. Wright agrees to this demand and titles the new volume *Black Boy*. The second section is not published until 1977 (as *American Hunger*). "I Tried to Be a Communist" appears in the *Atlantic Monthly*, causing *New Masses* and *Daily Worker* to denounce and disown Wright. *Black Boy: A Record of Childhood and Youth* in March 1945. It remains on the bestseller list from 29 April until 6 June. Theodore Bilbo, a senator from Mississippi, labels the book obscene. That year Wright also helped James Baldwin win a fellowship.

A stage adaptation of *The Long Dream* opens on Broadway February 17, 1960 to poor reviews and closes within a week. Of his completed *Haiku*, Wright prepares 811 for publication. He begins a new novel, "A Father's Law," during the summer, but on returning to Paris in September, he falls ill. He prepares *Eight Men*, a collection of short stories, which World Publishers will publish in 1961. November 28, 1960, Wright dies. The cause of death is listed as heart attack. On the third of December, Wright is cremated along with a copy of *Black Boy*. His ashes remain at the Pere Lachaise cemetery in Paris. The autobiographical *Black Boy*, which narrates Wright's experiences after moving to the North, was published posthumously in 1977.

2.2.5 American Dream

American Dream becomes a drive to stimulate Americans in the world, that serves as the important American cultural values. This dream is a compact ideology consisting of ten elements: liberty, democracy, equality, mass-well being, opportunity, education, no class stratification, limited government, peace, and progress. (Indrawati, 2011 : 33)

America also has a history. America's history is the history of groups and individuals struggling to attain the freedoms the Founding Fathers (B. Franklin, Th. Jefferson, G. Washington) promised. It is believed that most of the beliefs and values for America emerged within the context of the frontier experience. Those are the first newcomers to America who were tough, strong and self-confident people to deal with difficult conditions in their new homeland. Heller, (2013)

Heller, (2013) also states among those American values, there is the value of individualism, which does not only mean self-reliance but also economic self-sufficiency, which have been a central topic in all American history; the second value is volunteerism, which means that people hold each other through privately-initiated, rather than government-sponsored agencies. This term is closely connected with the value of practicality. The third is abundance. And it has become an important part of the American way of life. The fourth is mobility.

As citizens of a nation, Americans have shared the ideal and the practical solution to a problem that is move elsewhere and make a fresh start. Mobility in the American attitude is not a sign of aimlessness but optimism. The fifth is patriotism. American patriotism concentrates on the particular historical event of the nation's creation as a new start and upon the idea of freedom that inspired the nation's beginnings. The sixth is freedom. The desire to be free by making use of opportunities is very important. Freedom in American way of thinking means family progress over generations. The classic American family saga is all about progress. Heller, (2013)

Heller, (2013) also states that America is the dream of a land in which life should be better, richer, and fuller for every man with opportunities for each according to his abilities and achievement. It simply means that America is the country where you can turn your dreams into reality. There are no obstacles, nobody is holding you back so if you work hard you can make money and become successful. It teaches Americans to believe that contentment can be reached through the virtues of thrift, hard work, family loyalty, and faith in the free enterprise system.

Viehweger (2013) says that The American Dream is that you can reach anything if you really want to. The term American Dream that is being used often nowadays, is not clearly defined. Some speak of a better, richer, fuller life, but there are possibly, as many different American Dreams as there are

Americans. This shows that individualism is a basic concept of the American Dream.

Viehweger (2013) also states a positive picture of American individualism is its opportunity of the individual, its grant of freedom, its encouragement of diversity. This self-reliance and “can-do” spirit is things Americans are proud of today. They like to think they are natural-born do-it-yourselfers, and it has shaped the history and is connecting in with the present times.

The crux of a U.S. national identity, the American dream highlights the importance of individualism, struggle, and success over tribulations. With an emphasis on overcoming victimization, the dream demonstrates that one can accomplish any task with determinism and hard work. As life in the United States evolves, the dream constantly changes, especially, the means and ways that this success can be achieved. While numerous writers act as symbols of the American dream, Richard Wright is perhaps one of its most controversial and popular representatives. Richard’s popularity in writing makes an influence to American society.

2.2.6 Individualism

Take notice of the word individualism, many people feel displeased and seem to reject this idea. It is caused by a wrong connotation of Individualism in Indonesia. In Indonesia, individualism means the same as egoism or a manner of people that

only think about themselves. This idea is very different from American idea about Individualism.

Bellah, (1986:43) states that Individualism and Commitment in American life believe in the dignity, indeed the sacredness, of the individual anything that would violate our right to think of ourselves, judge for ourselves, make our own decisions, live our lives as we see fit, is not only morally wrong, it is sacrilegious. Individualism becomes a bigger social concept that believes people as an individual. Americans can do whatever they want and defend themselves if someone else violates their right. That is their right to be an individual.

As stated by Emerson (1999), individualism means believing in your own thought, to believe that what is true for you in your private heart is true for all men, – that is genius. This means that as a person, one has to believe that someone is doing the right thing to one's self and we have our responsibilities.

A primary element of individualism is individual responsibility. The individualist takes responsibility for what he has done. Some people experience failures, some face problems with confidence. The way people handle their problems or their difficulties are varied. Some face them optimistically, thought that they can solve the problems, and some see them as something frightening.

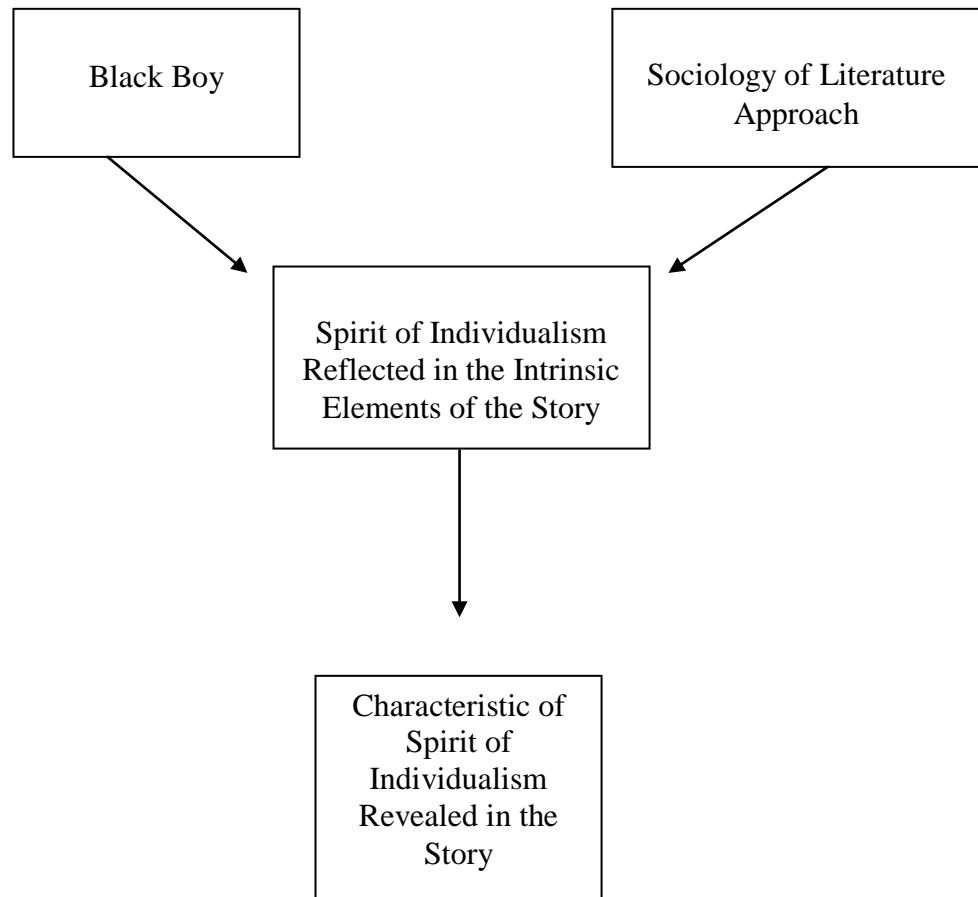
In conclusion, Individualism is the spirit of American Dream for achieving our own success by believing one's initiative and having personal goals that plan our future by doing something with confidence, take the responsibility, and hard-work. In addition, we need to achieve success by being

independent; it means applying the ability we have without linking with others' success especially by being piggyback on others. So, with the spirit of Individualism, everyone can make his own success and achieve his dream.

2.3 Framework analysis

The object of analysis is a book entitled *Black Boy*. This study concerns with how the spirit of individualism is reflected in the intrinsic elements of the novel and what the characteristics of spirit of individualism are revealed in the Richard Wright. This analysis deals with the elements of spirit of individualism revealed in *Black Boy*. In order to find how the spirit of individualism is reflected in the intrinsic elements of the novel and what the characteristics of spirit of individualism are revealed in the Richard Wright, I use the sociology of literature approach.

The analysis of this study starts from reading the book to understand the story more, then find supporting data. After finding the supporting data, data are being identified. The next step is inventorying the data into table in the observation sheet. Then the data are classified based on its role in answering research questions. Furthermore, the data found are being analyzed by using sociology of literature approach. The last step is drawing conclusion based on the analysis. In order to make it clearer, I draw a chart of the study as the following:

THE DIAGRAM OF THE STUDY

1.1 Flow chart of Framework of Analysis

CHAPTER III

METHODS OF INVESTIGATION

Chapter three presents research methodology. This chapter consists of research design, research instrument, data collection, and data analysis.

3.1. Research Design

In this study, I used a qualitative descriptive method. Moelong in Wardani (2012), a descriptive qualitative research is defined as the qualitative research, a type of research which does not include any calculation or enumerating. In addition to this, Arikunto (2002: 184) states that the main purpose of the descriptive qualitative research method is to describe a kind of situation or phenomenon and to find out anything, which has connection with the situation. By using descriptive qualitative method, I analyze and interpret the data, and construct the object of the study to be in line with the topic of the study held. Then, I present the respect in descriptive qualitative method in detail.

I also employed sociological approach to literature. According to Darmono (1979: 72), sociological approach to literature is the understanding of “literature as a social mirror”. The critics formulate this conclusion because they believe that as a member of community, the author is the person who is more critical than the rest of community. Darmono states that literature is the most

effective barometer to find out man's towards social power. By using this approach, I found the similarity of condition in the real society represented in its intrinsic elements and its characters that can be noticed from this literary work.

3.2 Research Instrument

One of the most important components of a research design is the research instrument because they gather or collect data or information. According to Parahoo (1997:52) a research instrument is a tool used to collect the data. In doing this research, I used two research instruments. I used an observation sheet and lists of questions as the instruments to facilitate in arranging the data.

3.2.1. Observation Sheet

The writer noted any findings in observation sheets. They consist of dialogues among the characters, action, and situation taken from the story of *Black Boy* which were collected as the data of the study. In the observation sheet, I wrote down the words or sentences or dialogues which related to the topic and answering the problems.

3.2.2. List of Questions

The writer will use list of questions in analyzing the data in order to help the writer manage the process of analyzing in a more systematically way and also to keep the writer focuses on the problems of study.

3.3 Data Collection

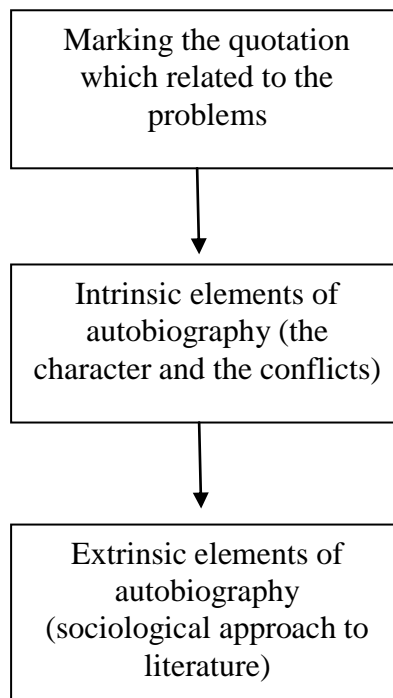
The form of data collection that I used to write this research is library research. Library research is general or specialized library that collects material for use in intensive research project. It refers to the activity of collecting the data from library facilities such as references of fundamental theories, which support the writer's effort in writing this thesis. In this case the writer will identify the discourse of the books or magazines, articles, journals, internet as well as a transcript or other information relating to the title of thesis writing to find the important information and ideas from the significant references and authors to support the writer ideas.

In conducting the data collection in this study, I used library research. Library research is a research conducted to find supporting materials related to the study. The first step of the data collection was library research. In this step, I read the whole of Richard Wright's autobiography book to get more understanding about *Black Boy*. I also read and browsed about the previous studies related to this literary work in order to help me to get better understanding about the book.

Then, after reading the whole the book carefully, some data that were related to the study was selected. The data was selected based on its relatedness to the spirit of individualism and its characters. After that, the selected data were classified into some categories based on the statements of the problems.

3.4 Data Analysis

Diagram 3.1: Process of Analyzing the Data



In analyzing the data, the writer uses several steps as follows:

1. Finding the spirit of individualism as reflected in the intrinsic elements of Richard Wright's *Black Boy* by analyzing the main character and the conflicts happen to him and then marking the quotations related to the problems and make them into the list. The spirit of individualism is illustrated through the sentences, paragraph or dialog.
2. Finding the characteristics of spirit of individualism through analysis .The data were analyzed by using sociological approach to literature. There were some steps that would be conducted to analyze the data. First, the writer exposed the data from the autobiography in order to reveal the problems. Then, explained

the data through interpreting and analyzing. By the intrinsic elements, the writer could find the spirit of individualism in the intrinsic elements reflected in the book through the description of the characteristic of the main character and the conflicts. Moreover, sociological approach to literature is used for the characteristics of spirit of individualism as revealed in the book through the events.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two subchapters, conclusions of the discussion and analysis and suggestions.

5.1 Conclusions

After doing an analysis in the preceding chapter, the conclusions and suggestions are presented as the following.

The representation of how spirit of individualism reflected by Richard Wright in *Black Boy* can be seen in the intrinsic elements of the autobiography, especially from its character and conflicts. Through the main character and conflicts can be described the Richard Wright's struggle for life survival in achieving his dreams.

The characteristics of Richard Wright's spirit of individualism are divided into some aspects as follows: believe in one's initiatives or ideas, self-reliance, self-responsibility, hard work, independence, and set goals for the future. These characteristics can be found through the events happen in the story.

5.2 Suggestions

Below are suggestions based on the result of this study:

Firstly, I hope that the readers could appreciate any literary works not only as a kind of entertainment but also a lesson of life. The moral value and other inspiring things can be applied in the real life that will enrich people's life.

Secondly, I expect the readers who want to analyze any literary work can analyze different objects such as theme and the other intrinsic elements to make a wider and deeper analysis.

Lastly, I suggest the readers to learn and apply the sociological approach to literature to other forms of literature or to analyze the same book using other approaches. By doing so, it can expand our knowledge by understanding more about American dream especially in the realm of spirit of individualism, ascertaining values in literature and apply knowledge for the improvement of the quality as students of English Department of Semarang State University.

APPENDIX 1

SYNOPSIS OF *BLACK BOY*

Black Boy, the autobiography book of Richard Wright, the story begins with his childhood in Natchez, Mississippi. Richard is four years old, living with his younger brother, his parents, and his grandmother who is bed-ridden. In a fit of mischief and spontaneity, Richard sets fire to some white curtains. The fire escalates, burning down half of the house. Trying to escape punishment, Richard hides underneath the house. When his father finds him, Richard is beaten almost to death and falls into a delirious sickness.

The family moves to Memphis, Tennessee where they live in a tenement. With his father working as a night porter, Richard and his brother are not allowed to make any noise during the day. One day when a stray kitten begins to make noise, his father yells to: "Kill that damn thing!" Richard, wanting to anger his father, kills the kitten by strangling it even though he realizes that his father's words were not meant to be taken literally.

Hunger haunts Richard and his family, living in poverty and without much to eat. His father abandons the family, and Richard begins to associate his pangs of hunger with his father's image. His mother takes a job as a cook for white families. One evening, she tells Richard that he must do the grocery shopping for the household, giving him a list and some money. When he goes past the corner, a gang of boys grabs him, snatch his basket, and take the money. His mother gives him more money, which is again stolen by the same boys. When Richard returns, his mother hand him more money and a large stick, kicking him out of the house until he learns to fight back. Richard blindly beats the gang of boys using the stick as a weapon, finally bringing the groceries home.

When schoolchildren would leave their books on the sidewalk to go and play, Richard taught himself how to read various words. One day, his mother asks him to wait for the coal deliveryman while she and his younger brother were at

work. Upon learning that Richard is unable to count, the deliveryman sit him down and teaches Richard to count to 100. When his mother sees that he can count, she encourages him to read and soon, he is able to read the newspaper. He learns to ask too many questions, and this way, learns about the relationship between blacks and whites.

Hunger is with Richard at all times. His mother tries to sue his father for child support, but the judge rules against her favor. When there is no longer enough money to pay the rent, Richard and his brother are put in an orphanage run by Miss Simon. Miss Simon disallows visits from their mother, claiming that she spoils them with attention. She also tries to win Richard's confidence by making him her personal helper. But Richard is unable to do the small task she asks of him, instead standing still and crying. He then runs away from the orphanage, and is brought back by some white policemen.

On his mother's next visit, Richard is given the choice of staying in the orphanage or asking his father for money. He and his mother confront his father for a second time, outside of court. His father has brought another woman with him, who thinks Richard is "cute." Richard leaves that day with the feeling of "something unclean." He describes a meeting with his father twenty-five years later, at a plantation in Mississippi. Older, Richard pities and forgives his father. He sees his father as "a black peasant whose life had been hopelessly snarled in the city," the same city that provides Richard with success and knowledge later in life.

At school, Richard hears of an available job as a chore boy for a white woman. When she interview him for the job, the woman asks Richard if he steals, which he replies unwittingly with what the woman considers a "sassy" answer. The next morning after his work, the woman leaves Richard breakfast on the table: stale bread and moldy molasses. When he tells the woman he wants to be a writer, she asks: "Who on earth put such ideas into your nigger head?" Richard

does not return to the job but instead takes a job with another white family, running errands and serving food.

Tired after work, Richard is unable to keep up his studies. But at midday recess, he is able to buy his own lunch and show off his new clothes. His mother begins to recover and is well enough to attend a Methodist Church, to the disapproval of Granny. Richard accompanies his mother to church not to gain religion, but to socialize with his classmates. When the church holds a revival, Richard feels pressure to be accepted by the community by "finding God." On the last day of the revival, the congregation sings hymn and the deacon begs mothers to go to their sons and beg for their conversion. Finding religion became a matter of public pride for Richard and his mother, and he consents to baptism.

In November of 1925, Richard arrives in Memphis, Tennessee ready to live on his own. He walks down Beale Street - a street notorious for its bad reputation - until he sees a large house with a sign that says: "rooms." Not knowing whether it is a boarding house or a whorehouse, he is hesitant to enter until a large "mulatto" woman beckons him to come inside. The woman, named Mrs. Moss, lives with her daughter, Bess, in the house and Richard describes the two as the nicest, simplest people he has ever met. They rent the upstairs room to Richard and invite him to eat meals with them. Richard refuses to eat with them, however, because he is uncomfortable with the loving attitude Mrs. Moss shows toward him. She hopes that Richard will marry Bess, and continuously praises everything he does. Bess instantly declares that she loves Richard, fawning over him and combing his hair. Richard is unimpressed by what he calls her "peasant mentality," but he is tempted to take advantage of her. When he tells Bess that he wishes to be friends, she decides that she hates him.

Meanwhile, Richard has found a dishwashing job at a cafe in Memphis. One day on his way to work, Richard encounters another young black man looking for a friend. The two wander down toward the river's edge and find a bottle of bootlegged liquor. The two sell it to a white man nearby, agreeing to split

the five-dollar profit. But when the other boy does not return with the money, Richard realizes that he has been scammed. The chapter ends with the passage: "Last night I had found a nave girl. This morning I had been a naive boy."

Remembering his failed attempt at becoming skilled in the optical trade, Richard decides that he will try to break into the trade in Memphis, thinking that Memphis is not a small town like Jackson. While running errands and washing eyeglasses, he learns how to contain the tension he felt in his relations with whites. "The people of Memphis had an air of relative urbanity that took some of the sharpness off the attitude of whites toward Negroes," but there was tension nonetheless. Richard is afraid that Bess has told her mother about their fight. Mrs. Moss questions Richard why he does not like Bess, saying that she only wishes that her daughter would marry somebody like him. Fed up with her pressures, Richard threatens to move out of the house but both Mrs. Moss and Bess beg him to stay.

With more than he ever had before, Richard is able to buy magazines and books from secondhand bookstores. At his job, he would observe the other Black Boys who work around him. This included Shorty, the fat pale-faced, Chinese-looking boy who operated the elevator. He would entertain the white men by allowing them to kick his behind for a quarter. Other men who worked in the building were: an old man named Edison; his son, John; Dave, the night janitor. They discuss the rules of the whites with a sense of hatred, but accepted their boundaries because they realize the importance of money.

While delivering a pair of glasses to a department store, the counter clerk - a Yankee - asks Richard if he is hungry. Uncomfortable and paranoid, Richard refuses to talk to him, answering the man's questions with lies. Richard even refuses to take the dollar that the man hands to him. What bothers him is that the man knew how he really felt, how hungry he was; Richard feels that the safety of his own life depends upon how well he is able conceal his true feelings from all whites.

One day, Richards foreman - a young white man named Mr. Olin - informs him that another Black Boy named Harrison is going to kill Richard for calling him a dirty name. Harrison worked across the street for a rival optical house, but Richard had only known him casually and never had trouble with him before. When Harrison and Richard confront each other, they find that Mr. Olin is playing a dirty trick by telling each boy that the other is planning to kill him. The stories escalate each day, and Mr. Olin encourages Richard to use a knife to defend himself against Harrison. For a week, the white men egg the two Black Boys to fight each other. Finally, they ask the boys to have a boxing match for five dollars each. Harrison convinces Richard to fight four rounds. In the ring, the two fight harder and harder, despite feeling ashamed and trapper against their will. In fighting Harrison, Richard feels he has done something unclean and wrong.

Reading the paper one morning, Richard reads an editorial denouncing H.L. Mencken. Curious as to what Mencken wrote to deserve the "scorn of the South," he goes to an Irish-Catholic man named Mr. Falk. Falk lend Richard his library card, and Richard is able to check out any book that he wishes to read. After reading Mencken's *A Book of Prefaces*, Richard yearns to know more about the authors he alludes to: Conrad, Lewis, Dostoyevski, Flaubert, and more. Richard sits up in his room, eating out of cans while reading great literary works and feeding his hunger.

That winter, Richards mother and brother move down to live with him. His brother obtains a job and the two decide to start saving to move North. Richard tells none of the white men on his job of his plans to move, knowing it would put him in danger. Richard tries to think of a way to live and refuses to stay in the south, to submit and be a slave, to forget what he had read. But his reading makes him conscious of himself and his environment and he wonders how much longer he will have to stay in the South.

Aunt Maggie's husband has deserted her and she visits the family in Memphis. He visit formed a practical basis for Richards plan to move north. It

was decided that Aunt Maggie and Richard would go North first, and Richard told his boss and white co-workers that he was being forced to take his paralyzed mother to Chicago. The white men warn him not to change, that the north is no place for a black man. Shorty tells Richard that he is lucky, recounting his own fate of staying in the South forever until he dies or the whites kill him. Wright recalls: "This was the culture from which I sprang. This was the terror from which I fled."

On first arriving in Chicago with Aunt Maggie, Richard is taken aback by the city-life and its new social codes. After a week, Richard obtains a job as a dishwasher in a North Side café that had just opened, where several white waitresses worked. One day of the white girls accidentally bumps against Richard and in another incident, he is asked to tie another waitress's apron for her. He realizes that these girls are not conscious of black and white.

Richard observes that even in Chicago, his actions are tuned by the social lessons he has learned in the South. After reading a magazine called *American Mercury*, the boss lady enters the kitchen and asks him where he found it and if he understood it. Richard lies, saying he "found" it instead of saying that he had purchased it. Thereafter, he keeps his books and magazines wrapped in newspaper so that no one would question him.

Richard is forced to look for another job. Meanwhile, his mother and brother come to live in Aunt Maggie's apartment. Aunt Maggie constantly criticizes Richard's reading and studying, and after he loses his postal job, she regards him as a failure. So Richard decides to invite his Aunt Cleo to share an apartment with himself, his mother, and his brother. At night, he reads books and tries to satisfy his hunger for insight on his own life and the lives around him.

Richard is finally able to obtain a night job as a postal clerk after forcing himself to eat; the increased pay allowed them to move into a larger apartment and buy better food. During the day, he experiments with stream-of-conscious

writing and attempts to understand the "many modes of Negro behavior" through his writing. Richard also befriends an Irish young man with whom he has a lot in common with, sharing their cynicism and beliefs.

Richard also begins to examine several black groups. He meets a black literary group on Chicago's South Side and finds them almost bohemian and too absorbed with sex. Richard also meets a group called the "Garveyites," an organization of black men and women who seek to return to Africa. Richard observes their passionate "rejection of America," an emotion that he shares. But despite their similar emotional dynamic, Richard pities them because they are unable to see that Africa is really not their home. He views the Garveyites as naïve for not realizing that Africa is under European imperialism, and that they have already merged too much with the West to return to native Africa.

Meanwhile, Richard also begins to hear of the Communist Party's activities, but pays no heed. He loses his job at the post office, but is rehired the following summer for temporary work. Aunt Cleo suffers from a cardiac condition, his mother becomes ill, and his brother develops stomach ulcers. A distant cousin offers Richard a job selling insurance, which he accepts. During the year, Richard works for burial and insurance societies catered toward blacks. His job allows him, for the first time, to explore the lives of black people in Chicago.

Richard begins to visit the Washington Park after collecting his premiums in the afternoon, where many unemployed black people gather to listen to Communist speakers. He is baffled and angered by the black Communist movement, noticing that in appearance, speech, and mannerisms they attempt to copy from white Communists. Richard criticizes the fact that the speakers adopt from the styles of black preachers and tend to over-dramatize the militancy of the masses. Wright questions the understanding of the Communists as well as the abilities of black men and women to solve their social problems.

Richard's first impression of the Communist movement is one that will characterize his later relationship with the party. He views their propaganda and tactics as embellished lies and impossible promises. His comparison between the Communist speaker and the black preacher is important particularly because throughout *Black Boy*, Wright seems to denounce any kind of religion. This comparison suggests that, like the church, Communism is nothing but blind faith. He blatantly questions the success of the Communist Party, asking if "the NegroŠ could possibly cast off his fear and corruption and rise to the task." By the word "task," Wright means overcoming racial oppression and achieving unity.

Christmas comes and Richard works at the post office temporarily, where he again talks to his Irish friend about current events. When his postal job ends, he seeks employment in a medical research institute at one of the largest and wealthiest hospitals in Chicago. At the hospital, Brand and Cooke do nothing but feud with each other. One day, the two begin to argue over what year the last coldest day in Chicago was. The four black workers spend the rest of their lunch break trying to sort the animals out, randomly placing mice and rats in their cages, not knowing whether they were the cancerous rats or the ones injected with tuberculosis. None of the doctors notice that anything is wrong and neither of the workers tells the director about the disaster. Richard notes that because of the way in which the black workers are treated, they learn to form their own code of ethics, values, and loyalty.

After witnessing the trial of another black Communist for counter-revolutionary activity, Wright decides to abandon the party. He remains branded an "enemy" of Communism, and party members threaten him away from various jobs and gatherings. Nevertheless, he does not fight them because he believes they are clumsily groping toward ideas that he agrees with: unity, tolerance, and equality. He ends the book by resolving to use his writing to search for a way to start a revolution: he thinks that everyone has a "hunger" for life that needs to be filled, and for him, writing is his way to the human heart.

Appendix 2
List of Overall Data

No	Form of Data	Page	Paragraph	Answer question no.
1	Shuddering, I fumbled at the rope and the kitten dropped to the pavement with a thud that echoed in my mind for many days and nights. Then, obeying my mother's floating voice, I hunted for a spot of earth, dug a shallow hole, and buried the stiff kitten; as I handled its cold body my skin prickled. When I had completed the burial, I sighed and started back to the flat, but my mother caught hold of my hand and led me again to the kitten's grave.	20	6	1.1 2.3
2	I finally found my grocery list and the money and went to the store. On my way back I kept my stick poised for instant use, but there was not a single boy in sight. That night I won the right to the streets of Memphis.	25	5	2.2
3	"Make 'im drunk and he'll stop peeping in here," somebody said. "Let's buy i'm drinks," somebody said. Some of my fright left as I stared about. Whisky was set before me. "Drink it, boy," somebody said. I shook my head. The man who had dragged me in urged me to drink it, telling me that it would not hurt me, I refused.	27	3-8	2.1
4	They would leave their books upon the sidewalk and I would thumb through the pages and question them about the baffling black print. When I had learned to recognize certain words. I told my mother that I wanted to learn to read and she	29	2	1.1 2.4

	encouraged me.			
5	He counted to ten and I listened carefully; then he asked me to count alone and I did. He then made me memorize the words twenty, thirty, forty, etc., then told me to add one, two three, and so on. In about an hour's time I had learned to count to a hundred and I was overjoyed.	30	10	1.1 2.4
6	Long after the coal man had gone I danced up and down on the bed in my nightclothes, counting again and again to a hundred, afraid that if I didn't keep repeating the numbers I would forget them.	30	10	2.4
7	I began to cry and she drove me from the room. I decided that as soon as night came I would run away. The dinner bell rang and I did not go to the table, but hid in a corner of the hallway. When I heard the dishes rattling at the table, I opened the door and ran down the walk to the street.	39	7	2.1
8	<p>"Let Richard stay with me," my father said.</p> <p>"Do you want to stay with your father, Richard?" my mother asked.</p> <p>"No", I said.</p> <p>"You'll get plenty to eat," he said.</p> <p>"I'm hungry now," I told him. "But I won't stay with you."</p> <p>I looked at my mother, at the strange woman, at my father, then into the fire. I wanted to take the nickel, but I did not want to take it from my father.</p>	41	18-22	1.1 2.1

9	Her words did not sink in, for they conflicted with the code of the streets. I promised my mother that I would not fight, but I knew that I kept my word I would lose my standing in the gang, and the gang's life is my life	94	1	1.1
10	My mother become too ill to work and I began to do chores in the neighborhood. My first job was carrying lunches to the men who worked in the roundhouse, for which I received twenty-five cents a week.	94	2	1.1
11	Later I obtained a job in a small café carting wood in my arms to keep the big stove going and taking trays of food to passengers when train stopped for a half hour or so on in a near-by station	94	2	1.1
12	Again paying rent become a problem and we moved nearer the center of town, where I found a job in a pressing shop, delivering clothes to hotels.	94	4	1.1
13	Finally I went to her and shook her. She moved slightly and groaned. My brother and I called her repeatedly, but she did not speak. Was she dying? It seemed unthinkable. My brother and I looked at each other; We didn't know what to do. "We better get somebody," I said I ran into the hallway and called a neighbour. A tall, black woman bustled out of the door. "Please, won't you come and see my mama? She won't talk. We can't wake her up. She is terribly sick" I told her	95	10-13	2.1 2.3
14	Later, that day I rummaged to drawers and found Granny's address; I wrote to her, pleading with her to come and help us.	96	9	2.1

15	I was too frightened to weep. Though I was a child, I could no longer feel as a child; could no longer react as a child.	96-97	10	1.1
16	When the neighbours offered me food, I refused, already ashamed that so often in my life I had to be fed by strangers. And after I had been prevailed upon to eat I would eat as little as possible, feeling that some of the shame of charity would be taken away.	97	1	2.5
17	<p>“Now, Richard, this is your new home,” Uncle Clark said.</p> <p>“Yes, sir.”</p> <p>“After school, bring in wood and coal for the fire places.”</p> <p>“Yes, sir.”</p> <p>“Split kindling and lay a fire in the kitchen stove.”</p> <p>“Yes, sir.”</p> <p>“Bring in the bucket of water from the yard so that Jody can cook in the mornings.”</p> <p>“Yes, sir”</p> <p>“After your chores are done, you may spend the afternoon studying.”</p> <p>“Yes, sir.”</p>	100	6-13	2.4
18	I made up my mind to ask to be sent home. I went to Uncle Clark, knowing that he had incurred expense in bringing me here, that he had thought he was helping me, that he had bought my clothes and books.	106	6	2.1
19	<p>“Uncle Clark, send me back to Jackson,” I said.</p> <p>He was bent over a little table and he straightened and stared at me.</p> <p>“You’re not happy here?” he asked.</p>	106	7	2.1

	<p>“No, sir.” I answered truthfully, fearing that the ceiling would crash down upon my head.</p> <p>“And you really want to go back?”</p> <p>“Yes, sir.”</p> <p>“Things will not be as easy for you at home as here.” He said. “There’s not much money for food and things.”</p> <p>“I want to be where my mother is,” I said, trying to strengthen my plea.</p>			
20	<p>Uncle Clark called e into the front room.</p> <p>“Jody says that you’ve been using bad language,” he said.</p> <p>“Yes, sir.”</p> <p>“You admit it?”</p> <p>“Yes, sir.”</p> <p>“Why did you do it?”</p> <p>“I don’t know.”</p> <p>“I’m going to whip you. Pull of your shirt.”</p> <p>Wordlessly I bared my back and he lashed me with a strap. I gritted my teeth and did not cry.</p>	108	11	1.1 2.3
21	<p>At the age of twelve I had an attitude toward life that was to endure, that was to make me seek those areas of living that would keep it alive, that was to make me skeptical of everything, tolerant of all and yet critical.</p>	112	2	1.1
22	<p>My attempts at praying became a nuisance, spoiling my days; and I regretted the promise I had given Granny. But I stumbled on a way to pass the time in my room, a way that made the hours fly with the speed of the wind. I took the Bible, pencil, paper, and a rhyming dictionary and tried to write verses for hymns. I</p>	132	6	1.1 2.3

	justified this by telling myself that, if I wrote a really good hymn, Granny might forgive me.			
23	God only knows what she thought. My environment contained nothing more alien than writing or the desire to express one's self in writing. But I never forgot to look of astonishment and bewilderment on the young woman's face when I had finished reading and glanced at her.	133	12	1.1 2.6
24	NO longer set apart for being sinful, I felt that I could breathe again, live again, that I had been released from a prison. The cosmic images of dread were now gone and the external world became a reality, quivering daily before me. Instead of brooding and trying foolishly to pray, I could run and roam, mingle with boys and girls, feel at home with people, share a little of life in common with others, satisfy my hunger to be and live.	135	1	2.2
25	Freedom brought problems; I needed textbook and had to wait for months to obtain them. Granny said that she would not by worldly books for me. My clothes were a despair. So hostile did Granny and Aunt Addie become that they ordered me to wash and iron my own clothes. Eating was still skimpy, but I had now adjusted myself to the starch, lard, and greens dict. I went to school, feeling that my life depended not so much upon my learning as upon getting into another world of people.	135	3	2.5
26	I studied night and day and within two weeks I was promoted to the sixth grade. Overjoyed, I ran home and babbled the	138	9	1.1 2.2

	news. The family had not thought it possible. How could a bad, bad boy do that? I told the family emphatically that I was going to study medicine, engage in research, make discoveries. Flushed with success, I had not given a second's thought to how I would pay way through a medical school. But since I had leaped a grade in two weeks, anything seemed possible, simple, easy.			2.4 2.6
27	I was now with boys and girls who were studying, fighting, talking; it revitalized my being, whipped my senses to a high, keen pitch of receptivity. I knew that my life was revolving about a world that I had to encounter and fight when I grew up.	138	10	1.1 2.4
28	I told Granny that I planned to make some money by selling papers and she agreed, thinking that at last I was becoming a serious, right-thinking boy. That night I ordered the papers and waited anxiously.	142	1	2.2 2.4
29	I burned at my studies. At the beginning of the school term I read my civics and English and geography volumes through and only referred to them when in class. I solved all my mathematics problems far in advance; then, during school hours, when I was not called on to recite, I read tattered, second-hand copies of <i>Flynn's Detective Weekly</i> or the <i>Argosy All-Story Magazine</i> , or dreamed, weaving fantasies about cities I had never seen and about people I had never met.	147	4	2.4
30	As summer waned I obtained a strange job. Our next-door neighbour, a janitor, decided to change his profession and became an insurance agent. He was	150	3	2.4

	handicapped by illiteracy and he offered me the job of accompanying him on trips into the delta plantation area to write and figure for him, at wages of five dollars a week.			
31	I returned home with a pocketful of money that melted into the bottomless hunger of the household. My mother was proud; even Aunt Addie's hostility melted temporary. To Granny, I had accomplished a miracle and some of my sinful qualities evaporated, for she felt that success spelt the reward of righteous-ness and that failure was the wages of sin.	151	2	2.2
32	"How can I ever learn enough to get a job?" I asked her, switching my tactics. I showed her my ragged stockings, my patched pants. "Look, I won't go to school like this! I'm not asking you for money or to do anything. I only want to work!"	158	9	1.1 2.4 2.5
33	Weeping, she rushed from the door. Her humanity had triumphed over her fear. I emptied the suitcase, feeling spent. I hated these emotional outbursts, these tempests of passion, for they always left me tense and weak. Now I was truly dead to Granny and Aunt Addie, but my mother smiled when I told her that I had defied them. She rose and hobbled to me on her paralytic legs and kissed me.	159	14	2.1 2.2
34	That afternoon, as soon as school had let out, I went to the address. A tall, dour white woman talked to me. Yes, she needed a boy, an honest boy. Two dollars a week. Mornings, evenings, and all day Saturdays. Washing dishes. Chopping	160	1	2.4

	wood. Scrubbing floors. Cleaning the yard.			
35	<p>“Then why are you going to school?” She asked in surprise.</p> <p>“Well, I want to be a writer.” I mumbled, unsure of myself; I had not planned to tell her that, but she had made me feel so utterly wrong and of no account that I needed to bolster myself.</p> <p>“A what?” she demanded.</p> <p>“A writer.” I mumbled.</p> <p>“For what?”</p> <p>“To write stories,” I mumbled defensively.</p> <p>“You’ll never be a writer,” she said. “Who on earth put such ideas into your nigger head?”</p> <p>“Nobody,” I said.</p>	162	11	2.6
36	<p>But the job had its boon. At the midday recess I would crowd gladly into the corner store and eat sandwiches with the boys, slamming down my own money on the counter for what I wanted.</p>	165	3	2.5
37	<p>Later, I had a job in the yard that paid a dollar and a half a day, that of bat boy. I went between the walls of clay and picked up bricks that had cracked open; when my barrow was full, I would wheel it out onto a wooden scaffold and dump it into a pond.</p>	179	4	2.4
38	<p>I attended classes without books for a month, and then got a job working mornings and evenings for three dollars a week.</p>	181	1	2.4
39	<p>I grew silent and reserved as the nature of the world in which I lived became plain and undeniable; the bleakness of the future affected my will to study. Granny had</p>	181	2	2.1 2.6

	already thrown out hints that it was time for me to be on my own.			
40	The eight grade days flowed in their hungry path and I grew more conscious of myself; I sat in classes, bored, wondering, dreaming. One long dry afternoon I took out my composition book and told myself that I would write a story; it was sheer idleness that led me to it.	182	1	2.1
41	What would be story about? It resolved itself into a plot about a villain who wanted a widow's home and I called it <i>The Voodoo of Hells's Half-Acre</i> . It was crudely atmospheric, emotional, intuitively psychological, and stemmed from pure feeling. I finished it in three days and wondered what to do with it.	182	2	2.4
42	<p>"Did you really write that story?" they asked me.</p> <p>"Yes."</p> <p>"Why?"</p> <p>"Because I wanted to."</p> <p>"Where did you get it from?"</p> <p>"I made it up."</p> <p>"You didn't. You copied it out of a book."</p> <p>"If I had, no one would publish it."</p> <p>But what are they publishing it for?"</p> <p>"So people can read it."</p> <p>"Who told you to do that?"</p> <p>"Nobody."</p> <p>"Then why did you do it?"</p> <p>"Because I wanted to do," I said again.</p>	184	7-20	2.1
43	I dreamed of going North and writing books, novels. The North symbolized to me all that I had not felt and seen; it had no relation whatever to what actually existed.	186	2	1.1 2.6

	Yet, by imagining a place where everything was possible, I kept hope alive in me.			
44	I was building up in me a dream which the entire educational system of the South had been rigged to stifle. I was telling the very thing that the state of Mississippi had spent millions of dollars to make sure that I would never feel; I was becoming aware of the thing that the Jim Crow Laws had been drafted and passed to keep out of my consciousness;	186	3	2.6
45	Had I been articulate about my ultimate aspirations no doubt someone would have told me what I was bargaining for; but nobody seemed to know, and at least of all did I. My classmates felt that I was doing something that was vaguely wrong, but they did not know how to express it. As the outside world grew more meaningful, I became more concerned, tensed and my classmates and my teachers would say: "What do you ask so many questions?" Or: "Keep quiet."	187	2	2.1
46	SUMMER again. The old problem of hunting for a job. I told the woman for whom I was working, Mrs. Bibbs, that I needed an all-day job that would pay me enough money to buy clothes and books for the next school term.	188	1	2.4 2.5
47	"Well, Richard Wright, here's your speech," he said with smooth bluntness and shoved a stack of stapled sheets across his desk. "What speech?" I asked as I picked up the papers.	193	1-4	2.1

	<p>“The speech you’re to say the night of graduation,” he said.</p> <p>“But, professor, I’ve written my speech already.” I said</p>			
48	<p>“Listen boy, you’re going to speak to both white and coloured people that night. What can you alone think of saying to them? You have no experience...”</p> <p>I burned.</p> <p>“I know that I’m not educated, professor,” I said.</p> <p>“But the people are coming to hear the students, and I won’t make a speech that you’ve written.”</p>	193	6-7	1.1 2.2
49	<p>I had to make up my mind quickly; I was faced with a matter of principle. I wanted to graduate, but I did not want to make a public speech that was not my own.</p> <p>“Professor, I’m going to say my speech that night,” I said.</p>	193	12-13	2.1
50	<p>“Look professor, I may never get a chance to go to school again,” I said. “But I like to do things right.”</p> <p>“What do you mean?”</p>	194	9-10	2.1
51	<p>“I’ve no money. I’m going to work. Now, this ninth-grade diploma isn’t going help me much in this life. I’m not bitter about it; it’s not your fault. But, I’m just not going to do the things this way.”</p>	194	11	1.1
52	<p>“ I want to learn professor,” I told him.</p> <p>“but there are some things I don’t want to know”</p>	195	1	1.1
53	<p>“I hear that the principal wants you to say a speech which you’ve rejected,” he said.</p>	195	13-19	1.1

	<p>“Yes, sir.” That’s right,” I said.</p> <p>“May I read the speech you’ve written?” he asked.</p> <p>“Certainly,” I said, giving him my manuscript.</p> <p>“And may I see the one that the principal wrote?”</p> <p>I gave him the principal’s speech too. He went to his room and read them. I sat quite, waiting. He returned.</p> <p>“The principal’s speech is better speech,” he said.</p> <p>“I don’t doubt it.” I replied. “But why did they ask me to write a speech if I can’t deliver it?”</p>			2.1
54	<p>When my voice stopped there was some applause. I did not care if they liked it or not; I was through.</p>	197	5	2.2
55	<p>My life now depended upon my finding work, and I was so anxious that I accepted the first offer, a job as a porter in a clothing store selling cheap goods to Negroes on credit.</p>	198	1	2.4
56	<p>“Do you know where I can find a job?” I asked.</p> <p>He looked at me with scorn.</p> <p>“Yes, I know where you can find a job,” he said.</p> <p>“Where?”</p>	202	2-7	2.4
57	<p>“I had hoped a lot from this job,” I said.</p> <p>“I’d wanted to go to school, to college...”</p> <p>“I know,” he said. “But, what are you going to do now?”</p> <p>My eyes travelled over the office, but I was not seeing.</p> <p>“I’m going away.” I said.</p>	212	7-12	1.1 2.1

	<p>“What do you mean?”</p> <p>“I’m going to get out of the South.” I breathed.</p>			
58	<p>But I had to work because I had to eat. My next job was that of a helper in a drugstore, and the night before I reported for work I fought with myself, telling myself that I had to master this thing, that my life depended upon it. Other black people worked, get along somehow, then I must, must, MUST get along until I could get my hands on enough money to leave.</p>	213	2	2.4
59	<p>Out of my salary I had begun to save a few dollars for my determination to leave had not lessened. But I found the saving exasperatingly slow. I pondered continuously ways of making money, and the only ways that I could think of involved transgressions of the law. No, I must not do that, I told myself. To go to jail in the South would mean the end. And there was the possibility that if I were ever caught I would never reach jail.</p>	218	9	2.1 2.4
60	<p>But I, who stole nothing, who wanted to look them straight in the face, who wanted to talk and act like a man, inspired fear in them. The southern whites would rather have had Negroes who stole work for them than Negroes who knew, however dimly, the worth of their own humanity. Hence, whites placed a premium upon black deceit; they encouraged irresponsibility; and their rewards were bestowed upon us blacks in the degree that we could make them feel safe and superior.</p>	219	4	2.2

61	My objections to stealing were not moral. I did not approve of it because I knew that, in the long run, it was futile, that it was not an effective way to alter one's relationship to one's environment.	219	5	1.1 2.1
62	Well, it's my life, I told myself. I'll see now what I can make of it...	227	3	2.1
63	I would get two meals at the cafe. But how would I eat in the daytime? I went into a store and bought a can of pork and beans and a can opener. Well, that problem was solved. I would pay two dollars and a half a week for my room and I would save the balance for my trip to Chicago. All my thoughts and movements were dictated by distant hopes. Mrs. Moss was astonished when I told her that I had a job.	235	3	2.4
64	Tonight I would begin my new job. I knew how to save money, thanks to my long starvation in Mississippi. My heart was at peace. I was freer than I had ever been.	241	1-5	2.4
65	When I returned to Mrs. Moss's that Monday night she was surprised that I had changed my plans and had taken a new job. I showed her my bankbook and told her my plan for saving money and bringing my mother to Memphis. As I talked to her I tried to tell from her manner if Bess had said anything about what had happened between us, but Mrs. Moss was bland and motherly as always.	245- 246	4	1.1 2.2 2.3 2.6
66	I centered my attention now upon making enough money to send for my mother and brother. I save each penny I came by,	247	14	1.1 2.3

	stinting my elf on food, walking to work, eating out of paper bags, living on a pinned of milk and two sweet rolls for breakfast, a hamburger and peanuts for lunch, and a can of beans which would eat at night in my room. I was used to hungry and I didn't need much food to keep me alive.			
67	Though I did not have to report for work until nine o'clock each morning, I would arrive at eight and go into the lobby of the downstairs bank – where I knew the Negro porter – and read the early edition of <i>Memphis Commercial Appeal</i> , thereby saving myself five cents each day, which I spent for lunch.	248	7	2.4
68	I ran across many words whose meanings I did not know, and I either looked them up in a dictionary or, before I had a chance to do that, encountered the word in a context that made its meaning clear.	272	2	2.4
69	I had once tried to write, had once revealed in feeling, had let my crude imagination roam, but the impulse to dream had been slowly beaten out of me by experience. Not it surged up again and I hungered for books, new ways of looking and seeing. It was no matter of believing or disbelieving what I read, but of feeling something new, of being affected by something that made the look of the world different.	272	2	1.1 2.4
70	If I went North, would it be possible for me to build a new life then? But how could a man build a life upon vague, unformed yearnings? I wanted to write and I did not even know the English language. I bought	275	5	1.1 2.4 2.6

	English grammars and found them dull. I felt that I was getting a better sense of the language from novels than from grammars. I read hard, discarding a writer as soon as I felt that I had grasped his point of view. At night the printed page stood before my eyes in sleep.			
71	My brother obtained a job and we began to save toward the trip north, plotting our time, setting tentative dates for departure. I told none of the white men on the job that I was planning to go north; I knew that the moment they felt I was thinking of the North they would change toward me.	276	1	2.6
72	I wanted to tell him that I was going north precisely to change, but I did not. "I'll be the same," I said, trying to indicate that I had no imagination whatever.	280	18-19	2.2
73	It had been only through books- at best, no more than vicarious cultural transfusions—that I had managed to keep myself alive in a negatively vital way. Whenever my environment had failed to support or nourish me, I had clutched at books; consequently, my belief in books had risen more out of a sense of desperation than from any abiding conviction of their ultimate value. In a peculiar sense, life had trapped me in a realm of emotional rejection; I had not embraced insurgency through open choice. Existing emotionally on the sheer, thin margin of southern culture, I had felt that nothing short of life itself hung upon each of my actions and decisions; and I had grown used to change, to movement, to making adjustments	282	2	2.1 2.4 2.5 2.6

74	In the main, my hope was merely a kind of self-defence, a conviction that if I did not leave I would perish, either because of possible violence of others against me, or because of my possible violence against them. The substance of my hope was formless and devoid of any real sense of direction, for in my southern living I had seen no looming landmark by which I could, in a positive sense, guide my daily actions.	282	3	1.1 2.6
75	I was not leaving the South to forget the South, but so that someday I might understand it.	284	1	1.1
76	With ever watchful eyes and bearing scars, I headed North, full of a hazy notion that life could be lived with dignity, and that the personalities of others should not be violated, that men should be able to confront other men without fear or shame, and that if men were lucky in their living on earth they might win some redeeming meaning for their having struggled and suffered here beneath the stars."	285	1	1.1 2.6

Appendix 3 A
List of Classified Data: Answering Question Number One

No	No Data	Page	Paragraph
1	1	20	6
2	4	29	2
3	5	30	10
4	8	41	18-22
5	23	133	12
6	26	138	9
7	32	158	9
8	65	245-246	4
9	66	247	14
10	74	282	3
11	76	285	1

Appendix 3B
List of Reduced Data: Answering Question Number One

No	No Data	Page	Paragraph
1	9	94	1
2	10	94	2
3	11	94	2
4	12	94	4
5	20	108	11
6	21	112	2
7	22	132	6
8	27	138	10
9	43	186	2
10	51	194	11
11	52	195	1
12	53	195	13-19
13	57	212	7-12
14	61	219	5
15	69	272	2
16	70	275	5
18	75	284	1

Appendix 4A
List of Classified Data: Answering Question Number Two

No	No Data	Page	Paragraph
1	1	20	6
2	2	25	5
3	4	29	2
4	13	95	10-13
5	16	97	1
6	18	106	6
7	20	108	11
8	23	133	12
9	26	138	9
10	27	138	10
11	29	147	4
12	30	150	3
13	31	151	2
14	32	158	9
15	33	159	14
16	34	160	1
17	36	165	3
18	37	179	4
19	39	181	2
20	41	182	2
21	45	187	2
22	46	188	1
23	47	193	1-4
24	55	198	1
25	56	202	2-7
26	58	213	2

27	63	235	3
28	64	241	1-5
29	65	245-246	4
30	66	247	14
31	76	285	1

Appendix 4 B
List of Reduced Data: Answering Question Number Two

No	No Data	Page	Paragraph
1	3	27	3-8
2	5	30	10
3	6	30	10
4	7	39	7
5	14	96	9
6	17	100	6-13
7	19	106	7
8	22	132	6
9	24	135	1
10	25	135	2
11	27	138	10
12	28	142	1
13	35	162	11
14	38	181	1
15	40	182	1
16	42	184	7
17	43	186	2
18	44	186	3
19	48	193	6-7
20	49	193	12-13
21	50	194	9-10
22	53	195	13-19

23	54	197	5
24	57	212	7-12
25	59	218	9
26	60	219	4
27	61	219	5
28	62	227	3
29	67	248	7
30	68	272	2
31	69	272	2
32	70	275	5
33	71	276	1
34	72	280	18-19
35	73	282	2
36	74	284	1