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AFRICAN-AMERICAN HUNGER AS THE RESULT OF OPPRESSION IN RICHARD WRIGHT'S *BLACK BOY*

a final project

submitted in partial fulfillment of the requirements

for the degree of *Sarjana Sastra*

in English

by

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APPROVAL

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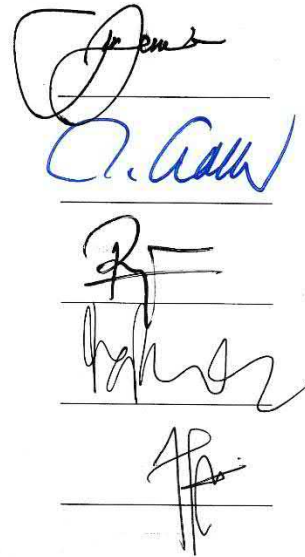3. **First Examiner**

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African-American Hunger As The Result of Oppression in Richard Wright's *Black Boy*

yang saya tulis dalam rangka memenuhi salah satu syarat memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri, yang saya hasilkan setelah melalui pembimbingan, diskusi, dan pemaparan/ujian. Semua kutipan, baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber kepustakaan, maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian walau tim penguji dan pembimbing penulisan skripsi ini membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Jika kemudian pelanggaran terhadap konvensi tata tulis ilmiah yang berlaku, saya bersedia menerima akibatnya.

Demikian harap pernyataan ini dipergunakan sebagaimana mestinya.

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MOTTO AND DEDICATION

Chance favors only the prepared mind.

-Louis Pasteur-

This final project is dedicated to,

- **My Family**
- **Everyone else**

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ABSTRACT

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This study aimed at finding out how African-American hunger as the result of oppression and the extent of oppression in Richard Wright's *Black Boy*. The method of this study was a qualitative descriptive method which is needs to be the design of choice when a straight forward description of a phenomenon is desired. It is an approach that is very useful when researchers want to know, regarding events, who were involved, what was involved, and where did things take place. Then, the researcher used postcolonial approach to show oppression of colonized people. This study used two types of data, primary and secondary data. The primary data were taken from novel *Black Boy* by Richard Wright. The secondary data were taken from books, journals, articles, and internet. The data of the study were in the form of words, phrases, sentences, and utterances. The data were collected by reading the novel thoroughly, identifying, and reporting. The data were analyzed by using postcolonial theory, especially about African-American and oppression. Wright's novel *Black Boy* shows that oppression within the society of America between two different cultures. The results show that African-American hunger as the result of oppression can be seen from the description of hunger for food, knowledge and power. Besides, it can also be seen from the description of oppression that covers racism, the whites as superior and blacks as inferior, Jim Crow laws, Ku Klux Klan, the attitudes between white and black people and the period of time and culture.

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CHAPTER I

INTRODUCTION

This chapter is concerned with background of the study related to this topic of the study. There are six major parts of references in this chapter. The first part is background of the study. The second part is reasons for choosing the topic. The third part is statement of the problems. The fourth part is purposes of the study. The fifth part is significance of the study. And the sixth part is the outline of the study. Further description of each subchapter is presented as follows.

1.1 Background of the Study

The history of African-Americans begins with slavery, as white European settlers first brought Africans to the continent to serve as slaves. The fate of slaves in the United States would divide the nation during the Civil War. And after the war, the racist legacy of slavery would persist, spurring movements of resistance, including the Underground Railroad, the Montgomery Bus Boycott and the Selma to Montgomery March. Through it all, black leaders, artists and writers would emerge and help shape the character and identity of a nation (www.history.com/topics/black-history/black-history-milestones). African Americans, one of the largest of the many ethnic groups in the United States. African Americans are mainly of African ancestry, but many have nonblack ancestors as well. African Americans are largely the descendants of slaves people who were brought from their African homelands by force to work in the New World. Their rights

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were severely limited, and they were long denied a rightful share in the economic, social, and political progress of the United States. Nevertheless, African Americans have made basic and lasting contributions to American history and culture. (www.britannica.com/topic/African-American).

Hunger is to have an eager desire (www.merriam-webster.com/dictionary/hunger). These two ideas about hunger and oppression are the qualities that the researcher chose from novel. Moreover, in my opinion the novel presented the black hunger as the result of whites' oppression.

Oppression is the social act of placing severe restrictions on an individual group, or institution. Typically, a government or political organization in power places restrictions formally or covertly on oppressed groups so they may be exploited and less able to compete with other social groups. The oppressed individual or group is devalued, exploited, and deprived of privileges by the individual or group who has more power (www.sciencedirect.com/topics/social-sciences/oppression).

Racism is the belief that a particular race is superior or inferior to another, that a person's social and moral traits are predetermined by his or her inborn biological characteristics. Racial separatism is the belief, most of the time based on racism, that different races should remain segregated and apart from one another (www.adl.org/racism). Racism, also called racialism, any action, practice, or belief that reflects the racial worldview the ideology that humans may be divided into separate and exclusive biological entities called "races"; that there is a causal link between

inherited physical traits and traits of personality, intellect, morality, and other cultural and behavioral features; and that some races are innately superior to others. Since the late 20th century the notion of biological race has been recognized as a cultural invention, entirely without scientific basis (www.britannica.com/topic/racism).

In Richard Wright's novel which entitled *Black Boy* is an example of novel dealing with the effect of colonization, the colonizer and the colonized, the white people and the black people. When two different cultures clash and one of them is appear as superior to the other. It is a life journey story about male African-American in his childhood until he become an adult. In his journey of becoming an adult he found out there was big differences between the black people and the white people in his society more than just the color of their skin. It is exposed the treatment of African-Americans life, a suppressed, repressed, and colonized subculture at the hands of white people. This condition which is called oppression causing the African-American hunger. Through his work, Wright described the struggle of black people in Southern part of America to achieve political, economical, and social success. White people as the superior they lived properly in full prosperity, while black people as the repressed they lived in misery. As the superior that have the power, white people propagate their cultures so that black people would keep still in the dark. The idea that black people must live, work, and think quietly was described by the live of Southern black people. Most of the black people there they were more obedient and more religious like Wright's family. The struggle of black people such as hunger is the result of oppression by the white people as described by the characters in the story from the start until the

end. The novel described the quality of oppression and African-American hunger in clear description therefore the researcher chose this novel as the object of the study.

These issues like culture differences between black and white people, oppression and the effect of colonization is concerned in postcolonial. However postcolonial is defined, that it concerns itself with diversity and numerous issues become evident when we examined the various topics discussed in one of its most prominent texts, Ashcroft, Griffiths, and Tiffin's *The Post-Colonial Studies Reader* (1995). Such subjects include universality, difference, nationalism, postmodernism, representation and resistance, ethnicity, feminism, language, education, history, place, and production. A diverse as these topics appear, all of them draw attention to one of postcolonial's major concerns: highlighting the struggle that occurs when one culture is dominated by another. As postcolonial critics are ever ready to point out, to be colonized is to be removed from history. In its interaction with the conquering culture, the colonized or the indigeneous culture is forced to go underground or to be obliterated (Bressler, 1994: 266).

Based on the explanation above, this research focuses on analyzing African-American hunger as the result of oppression in Richard Wright's *Black Boy*. In the research analysis, the researcher would like to describe the struggle of black people such as hunger as the result of oppression to black people and the oppression which happened in the novel.

1.2 Reasons for Choosing the Topic

The reasons for choosing the topic are; first, the novel *Black Boy* by Richard Wright described the effect of colonization, oppression in America when the black people can not have what the white people have. Besides, this novel also contributed in the development of postcolonial issue.

Second, the issue of postcolonial clearly presented in the novel *Black Boy* by Richard Wright and the researcher have not seen any final project use the postcolonial or use the topic African-American hunger with the same novel in English Department Library.

Third, the researcher expects this research will be useful to English Literature student as a reference in discussing the novel *Black Boy*, as reference of perspective with the same topic and to enrich knowledge about Postcolonialism in theory.

1.3 Statement of the Problems

In order to focus on the topic of the research, the researcher wants to limit the discussion of this study by presenting these problems:

    a) How is African-American hunger as the result of oppression described in Wright's *Black Boy*?

    b) To what extent does the oppression is described in Wright's *Black Boy*?

1.4 Purposes of the Study

The purposes of the study are to describe how African-American hunger as the result of oppression, the struggle of black people, and to show to what extent the oppression described in the novel.

1.5 Significance of the Study

By conducting this study, the writer expects to give the readers more understanding about oppression as the cause of African-American hunger in Wright's *Black Boy*. It described the African-American hunger as the result of oppression. It also described, the struggle of black people living in whites' oppression. Moreover, for those of students in English Department of Semarang State University, especially those who major in English Literature, hopefully the study will give more perspectives about *Black Boy* novel, more perspectives about postcolonial studies and be useful as a reference in studying the same novel or topic.

1.6 Outline of the Study

This research consists of five chapters also subchapters. Each chapter will discuss different matter as follows;

Chapter I presents introduction which consists of background of the study, reasons for choosing the topic, statement of the problem, purposes of the study, significance of the study, and outline of the study.

Chapter II provides review of related literature. It consists of some parts including review on the previous studies, review of theoretical study and theoretical framework.

Chapter III is method of investigation. It consists of some subchapters such as research design, object of the study, role of the researcher, data collection, procedures of collecting data, and procedures analyzing data.

Chapter IV presents findings and discussions. This chapter will provide the details findings and discussion about the data which is found in the novel.

Chapter V provides the conclusion and some suggestion dealing with the subject matter of this final project.

CHAPTER II
REVIEW OF THE RELATED LITERATURE

In this chapter, the researcher would like to present the review of related study to support his analysis concerning to the topic. These reviews consist of review of previous studies which present the summary of several previous studies related to the topic of the study and review of theoretical studies which provide the theory and approach used in the analysis.

2.1 Review of the Previous Studies

In doing this study, the researcher did some research to find a few related literature with my topic. In so doing, the researher uses the related literature as a reference to my research and also to find another perspectives discussing about *Black Boy* and postcolonialism. Moreover, it will strengthening my analysis in this project.

A research is done by G. Elakkiam and Dr. S.S. Nirmala entitled *Black Identity Through Rebellion In Richard Wright's Black Boy* in 2016. This research studied *Black Boy* and discussed about racial discrimination problem in the story. Richard Wright in the novel did not like any other black boy that obey the rules. Richard was a rebellious child, he hates being ill-treated by the white man and hit back. While the normal Afro-American people at that time was so afraid of white people, Richard was not. His refusal to the white man system, to give in to a white was an act of rebellion. And his

doing became so clear when he started to work, he never kept one job in a long time because he always found trouble with white man. Until then, in his mature age he started to realize things clearly about the alienation, hostility and racism in his place. Richard Wright was a rebelious and intelligent man, his bitternes is created by the poverty and humiliations on racism. Having learnt that literature could be used as a weapon, Wright forced his society to look at how 'Monster Nigger' is the result of fear, shame, guilt and anger towards white people. His intelligence became a problem for him as he could not kept one job for long time because Wright found it difficult to stimulate of what happened in his workplace. One job, his white fellow-employees threatened and drove him out of his job. On another job, his boss humiliate and kicking black people for not paying his debt. Escaping to North became an important part in his life, he tought that life in North would be different and better for him. This article argued that Richard Wright was trying to get the same equality in his doing as he moved to North.

Hasan Boynukara and Bulent C. Tanritanir conducted a study entitled *Self-Discovery Journey of Women: Richard Wright's Black Boy* in 2010. This research revealed Self-discovery of Richard Wright as the main character. The story tells gradual process' of Wright's journey toward self-awarenes and knowledge of the world around him. Both in the South and North Wright is struggle against a dominant-female culture and even against his own black culture. Neither of black and white people knew how to handle an intelligent and strong-willed black man. Richard Wright was fiercely

individual and repeatedly expressed want to join a society in his own term, rather than be forced to become what the society want that is as a black people an inferior to the white. It stated that the main character was oppressed and in alienation, this form of oppressed and alienation as a limitation of his self-discovery and interesting. This form of oppressed and alienation presented not only by white man but also by his family member and neighbours especially the women who did not join the same vision and they have great effect on his journey toward self-discorey and self-awareness. His self-discovery began in his childhood when he started to learn to read and after he could read. The ability to read made his curiousness grew stronger that he would read everything including books that was banned by the white people. It satisfied him by giving him an imagination of an enchanting-never-land. The conclusion would be that the female characters in the story no matter if they are black or white, young, old, have a great effect on Wright's self-discovery.

Beemaeswari conducted a study entitled *Racism and Oppression in Richard Wright's Novel Black Boy* in 2017. This research explained about racism and oppresion in the *Black Boy* novel. It described the racism as a problem among individual people and oppresion. Wright portrayed the condition of black people under suppression. This research tried to explore the racism and the oppression of black American people who suffered discrimination and segregation through the recollection of main character's life. Richard Wright as the main character portrayed the blacks under suppression, he faced many problems of hunger from food and knowledge, family and his society. But,

however he tried to break free from the racial system of the society and segregation of blacks by observing and always curious to know the reason behind every act in his society works. As he grew up he faced many problems in his life. The problems like poverty and hunger was the very first problem in his childhood. As an adult his hunger grew for more than food but also knowledge. Wright also experinced racism and oppression many times during his journey at workplace and public facilities. The conclusion is that the racism and oppression of the black people reflects at every places. But through his long struggle with racism and oppression in the society Wright discovers his potential as a writer.

Lutfi Hamadi, PhD conducted a study entitled *Edward Said: The Postcolonial Theory and The Literature of Decolonization* in 2014. The main discussion in this article is about *Orientalism*, a book by Edward Said. Edward Said, the Palestinian American, and the notable academic and lecturer, had been the professor of comparative literature at Colombia University for a long time until his death of leukemia in 2003. The main point of the article is Said's theory of poscolonialism is mainly based by a false image of the orient or the east as not only the primitive and demonic "opposite to the angels of reason and culture" that has been fabricated by the western explorers. According to Said, the western attemps to create a distinctive difference as contrast to the advanced and civilized west to show the Orient or East as primitive and uncivilized 'other'. Said believes that a powerful colonizer has imposed a language and culture whereas the culture, believe, and value of the Oriental or East

people have been ignored and distorted in order to dominate these people. The west used this so they could promote themselves as superior to dominate the uncivilized other as inferior.

Mutaz Tarik Shakir and Dr. Chenna Reddy conducted a study entitled *The Problems Of Black Identity In Richard Wright's Black Boy* in 2017. The main poin of this research is about the journey of Richard Wright build his black identity through his awareness and knowledge. Richard changes his identity as a subservient black boy into a kind of insubordinate young man by starting his writing profession.

A study conducted by Fateme Rahimi, MA and Dr. Hossein Sabouri entitled *Hybrid Identity in Transition and Crisis:A Homi Bhabhaian Post Colonial Reading of Richard Wright's Black Boy* in 2017. The discussion in this research is that Wright as the main character gives an insight the effects of racism. He also reflects that the only way to get freedom is from revolution, only this way that the discriminated people can get self identity and recognition. The research states fading identity can be a direct result of hybridity in culture. Fading identity may lead to identity crisis both in the colonizing and the colonized cultures. Therefore, the focus on this research is not struggle of blacks survival but the struggle for emancipation. Self determinism and cultural self identity that was occured and influenced by colonization and racism in that era.

Dr. Pohana Mahanta conducted a study entitled *The Impact of Colonizer on the Colonized: A Postcolonial Study of Nigerian Igbo Culture and History in Chinua Achebe's Things Fall Apart* in 2014. The research talks about Postcolonialism, the effect of colonization on cultures and societies. It explains about the way of the Christian colonizer attack the Igbo society and destructs the so-called "primitive" culture and religion in the name of modernization.

Afaf Ahmed Hasan Al-Saidi conducted a study entitled *Post-colonialism Literature the Concept of self and the other in Coetzee's Waiting for the Barbarians: An Analytical Approach* in 2014. This research seeks to consider how literature descrines the *Other*. The research states that the way of maintain authority over the Other in colonization, the imperialist must see the Other as different from *Self*. In literature the *Other* and *Self* represented by the colonized and the colonizer. The conclusion is The Empire's power rests in its ability to name, to label and categorize the natives barbarian as the *Other*. The colonizer as the *Self* consider their primitive way of life as suffering and its their job to change the natives' lifestyle in the name of civilization. But in the end of the story, the Empire lose its power by losing control of words and their meanings.

The relation with my research and the recent researches are, some of them have a similarity that is conducting about postcolonial, oppression and racism. So, it helps me to widen my perspective about these issues. Because my topic is about the effect of

colonization as refer to oppression and the the result of such oppression as described in Richard Wright's *Black Boy*.

2.2 Theoretical Reviews

After knowing about the previous study, here the researcher provides theories and approaches which are related to the topic in order to support this research.

2.2.1 Novel

Abrams (1999:190) defines the term "novel" is now applied to a great variety of writings that have in common only the attribute of being extended works of fiction written in prose. As an extended narrative, the novel is distinguished from the short story and from the work of middle length called novelette; its magnitude permits a greater variety of characters, greater of complication of plot (or plots), ampler development of milieu, and more sustained exploration of character and motives than do do the shorter, more concentrated modes.

In addition, novel is an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting (Burgess, 2018).

From the definition above, novel is somehow a part of human experience. It may be involving a group of persons or individual in a specific setting. The story also

may be a representation of one's life experience for example the author with some imaginative events add more to it by author.

2.2.2 Intrinsic Elements of Novel

2.2.2.1 Theme

The experiences people remember best usually have some central meaning. Perhaps we meet face to face something that has before been only a word – love, grief, lonelines, integrity, evil. Perhaps people are forced to decide between their loyalty to a friend and our personal honesty. People may not put this meaning into words, but it is present just the same, giving the experience a shape and impact that make them remember it. Usually, too, people find that such a meaning has a larger value: having experienced grief themselves, people can better understand any man's grief. A central meaning of this sort corresponds to what, in a story, people call the "theme" or "central idea." Like the central meaning of our experience, the theme of a story is both particular and universal in its value: it lends force and unity to the events described, and it tells us something about life in general (Stanton, 1965:4).

Fowler and Childs (1987:239) states the term "theme" traditionally means a recurrent element of subject matter, but the modern insistence on simultaneous reference to form and content emphasizes the formal dimension of the term. A theme is always a subject, but a subject is not always a theme: a theme is not usually thought of as the *occasion* of a work of art, but rather a branch of the subject which is indirectly

expressed through the recurrence of certain events, images or symbols. We apprehend the theme by inference – it is the rationale of the images and symbols, not their *quantity*.

2.2.2.2 Characterization and Characters

The term "characters" are persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it – the dialogue – and from what they do – the action. The grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their motivation. A character may remain essentially "stable," or unchanged in outlook and disposition, from beginning to end of a work (Prospero in Shakespeare's, *The Tempest*, Micawber in Charles Dickens' *David Copperfield*, 1849-50), or may undergo a radical change, either through a gradual process of development (the title character in Jane Austin's *Emma*, 1816) or as the result of a crisis (Shakespeare's *King Lear*, Pip in Dickens' *Great Expectations*). Whether a character remains stable or changes, the reader of a traditional and realistic work expects "consistency" – the character should not suddenly break off and act in a way not plausibly grounded in his or her temperament as we have already come to know it (Abrams, 1999:32).

Fowler and Childs (1987:23) defines that character is the fictional representation of a person, which is likely to change, both as a presence in literature and as an object of critical attention, much as it changes in society. Each character in a

novel has different trait from one to another and the author has its way to show this trait which is called characterization.

However, characterization is the way author represent a trait of a character. A trait of a character can be seen from a dialogue with another character or through his thoughts.

2.2.2.3 Plot

The plot (which Aristotle termed the mythos) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the action (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities. Plot and character are therefore interdependent critical consepts – as Henry James has said, "What is a character but the determination of incident? What is incident but the illustration of character? Notice also that a plot is distinguishable from the story – that is, a bare synopsis of the temporal order of what happens. When we summarize the story in a literary work, we say that first this happens, then that, then that.... it is only when we specify how this is related to that, by causes and motivations, and in what ways all these matters are rendered, ordered, and organized so as to achieve their particular effects, that a synopsis begins to adequate to the plot (Abrams, 1999:224).

Stanton (1965:14) states that plot of a story is its sequence of events. We usually limit the term, however, to include only causally linked events, that is, events that directly cause or result from other events, and cannot be omitted without breaking the line of action. These events may include not only physichal occurences, like a speech or action, but also a character's change of attitude, a flash of insight, a decision – anything that alters the course of affairs.

2.2.2.4 Setting

Stanton (1965:18) defines that the setting of a story is the environment of its event, the immediate world in which they occur. Part of the setting is the visible background, such as cafe in Paris, the California mountains, a dead-end street in Dublin; part of it may also be the time of day or year, the climate, or the historical period. Although a setting does not include the principal characters, it may include the people in the background, such as the grim Puritan crowds in *The Scarlet Letter*. Usually, the setting is presented through descriptive passages, and many readers are impatient with these because, understandably enough, they want to get on with the narrative. But during at least our second reading of a story, we should give the setting a careful and thoughtful look, asking ourselves why, out all the possibiities, the author has chosen just this background and stressed just these deatils. One way to answer this question is to imagine the setting changed or described with different details, and then to note how this change would affect the rest of the story. Sometimes we find that the setting directly influences the characters, as in the destruction of Kurtz by the setting

exemplifies a theme, as the isolated ship in *Moby-Dick* suggests Ahab's spiritual isolation.

Setting is the generale locale, historical time, social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place. The overal setting of *Macbeth*, for example is medieval Scotland, and the setting for the particular scene in which Macbeth comes upon the witches is a blasted heath (Abrams, 1999:284).

2.2.3 Extrinsic Elements

2.2.3.1 Racism

Shery Vidal in *Racism: A Literature Review of its Definition and Existence in Work Settings* in 1996 explained although a high majority of individuals agree that racism is negative, often people are unaware of the multitude of behaviors which can be considered racist. Racism has existed throughout time, in many different cultures and geographic regions. Even though legal and political efforts within the United States are attempting to reduce racism, it still is prevalent in our society today. Principally, racism exists today through subtle covert behaviors which are ingrained through the various systems and socialization. Politicians, administrators, edtwators, and various other professions often naively assume that ethnic diversity alone decreases racism. Unfortunately, various diversity programs have failed at reducing racism or changing

racist behavior. Therefore, a further examination of the issue of racism and its existence is imperative, especially for those professionals interacting with diverse populations.

According to Victorian Equal Opportunity and Human Rights Commission, in general, racism is a belief that a particular race or ethnicity is inferior or superior to others. Racism may take the form of stereotyping, name calling or insults, negative commentary in the media, speeches at public assemblies, racist graffiti, property damage or abuse on the internet. Racism can also take the form of excluding people from accessing services (directly or indirectly), employment, education or sporting activities. Racism can occur systemically, as the result of policies, conditions and practices that affect a broad group of people. For example, research shows that systemic racism can result in Aboriginal and Torres Strait Islander students experiencing poorer outcomes in education, or job applicants without Anglo-Saxon names finding it difficult to gain job interviews.

Wolf in Race and Racism (2018) racism can be defined simply as any policy, belief, attitude, action or inaction, which subordinates individuals or groups based on their race.What this definition leaves out, however, is the specific historical formation of racism as an institution and an ideology over the last several hundred years. Taking into consideration the social and historical perspective, Paula Rothenberg offers this more pointed—and useful--definition of racism:

Racism involves the subordination of people of color by white people. While individual persons of color may well discriminate

against a white person or another person of color because of their race, this does not qualify as racism according to our definition because that person of color cannot depend upon all the institutions of society to enforce or extend his or her personal dislike. Nor can he or she call upon the force of history to reflect and enforce that prejudice. . . . History provides us with a long record of white people holding and using power and privilege over people of color to subordinate them, not the reverse (Rothenberg: 1988).

J. Jones identified that there are three types of racism:

1) Individual

Individual-level racism is synonymous with racial prejudice. This type of racism assumes the superiority of one's own racial group, and rationalizes the dominance and the power generally of Whites over African Americans. This racism would be targeted at an individual, although a person holding race prejudice beliefs can also engange in institutional or cultural racism. An example of this type of racism might be a comment made by a teacher about the intellectual capability of an African American student.

2) Institutional

Institutional racism is revealed by policies and practices within organizations and institutions that contribute to discrimination for a group of people. In this context, one does not have to be an individual racist in order for racism to occur in institutions. An example of this type of racism might be the criteria used for placement tests that lead

to African American youth being underrepresented in gifted and talented programs within a school system.

3) Culture

Culture racism is seen in the assumed superiority of a language or dialect, values, beliefs, worldviews, and cultural artifacts dominant in a society. This racism is perhaps the most insidious of all in terms of identification change because culture by its nature is institutionalized with pervasive effects on all aspects of life. An example of cultural racism might be the assumed superiority of classical music to hip-hop (1997: 113).

However, According to Lawrence and Keleher in *Structural Racism* in 2004 defined structural racism in the U.S. is the normalization and legitimization of an array of dynamics – historical, cultural, institutional and interpersonal – that routinely advantage whites while producing cumulative and chronic adverse outcomes for people of color. It is a system of hierarchy and inequity, primarily characterized by white supremacy – the preferential treatment, privilege and power for white people at the expense of Black, Latino, Asian, Pacific Islander, Native American, Arab and other racially oppressed people. The explanation above is a review definition and kinds of racism but in this research, the researcher will only discuss racism in general. Racism in general here means without grouping into kinds of racism.

2.2.3.2 Oppression

According to Cambridge Dictionary (2013) oppression is a situation in which people are governed in an unfair and cruel way and prevented from having opportunities and freedom. Oppression also goes side by side with racism in a dominant culture of superior. The researcher only discuss oppression as the result of racism.

2.2.4 Postcolonial Theory

Postcolonial covers alot of issues in literary works including cultural displacement, racism, segregation and discrimination as the effect of imperialism or colonialism. Postcolonial also study about culture and it's known as cultural studies. Known as cultural studies, an analysis and understanding of these voices can be grouped into three approaches to literary theory and practice; postcolonial, African-American criticism, and gender studies (Bressler, 1994: 264).

As stated by Bertens (2007: 160), postcolonial theory and criticism radically questions the aggressively expansionist imperialism of the colonizing powers and, in particular, the system of values that supported imperialism and that it sees as still dominant within the Western world. It studies the process and the effects of cultural displacement that inevitably followed colonial conquest and rule and its consequences for personal and communal identities, and it studies the ways in which the displaced have culturally defended themselves. Postcolonial theory, in particular, sees such displacements, and the ambivalences and hybrid cultural forms to which they lead, as

vantage points that allow us to expose the internal doubts and the instances of resistance that the West has suppressed in its steamrolling globalizing course and to deconstruct the seamless facade that the combination of imperialism and capitalism has traditionally striven to present. Homi Bhabha, one of the most prominent postcolonial theorists, has put it this way:

> Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of 'minorities' within the geopolitical divisions of east and west, north and south. ... They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the 'rationalizations' of modernity. (Bhabha 1992: 438)

The postcolonial perspective, just like that of 'the marginal' in general, is a 'substantial intervention into those justifications of modernity – progress, homogeneity, cultural organicism, the deep nation, the long past – that rationalize the authoritarian, "normalizing" tendencies within cultures in the name of national interest' (Bhabha 1990:4). For Bhabha, the postcolonial perspective has that disruptive potential because the effects of colonialism have in a curious way foreshadowed current poststructuralist views and concerns:

> the encounters and negotiations of differential meanings and values within 'colonial' textuality, its governmental discourses and cultural practices, have enacted, avant la lettre, many of the problematics of signification and judgment that have become current in contemporary theory – aporia, ambivalence, indeterminacy, the question of discursive closure, the threat to agency, the status of intentionality, the challenge to 'totalizing' concepts, to name but a few. (Bhabha 1992: 439)

However, what all postcolonial theorists and critics would agree on is that they are all engaged in a reassessment of the traditional relationship between the metropolis and its colonial subjects and in the radical deconstruction – either along poststructuralist or along more traditional lines – of the imperialist perspective.They agree in their focus on colonial (and neo-colonial) oppression, on resistance to colonization, on the respective identities – the subjectivity – of colonizer and colonized, on patterns of interaction between those subjectivities, on postcolonial migration to the metropolis, on cultural exchanges between colonizer and colonized, on the resulting cultural hybridity, and other themes. Central to these interests are issues of race, indigeneity, ethnicity, language, gender, identity, class, and, above all, power. Postcolonial theorists and critics would also agree on the relevance of their enterprise for the world of the early twenty-first century, from which colonies may have (largely) disappeared, but in which neocolonial relations abound – not only between Western nations and their former colonies, but also within those nations, between the majority and ethnic minorities.

Linear with this, Tyson stated (2006: 426), wherever postcolonial critics place themselves in terms of these debates, however, most interpret postcolonial literature in terms of a number of overlapping topics. These include, among others, the following common topics; 1. The native people's initial encounter with the colonizers and the disrup‑ tion of indigenous culture 2. The journey of the European outsider through an unfamiliar wilderness with a native guide 3. Othering (the colonizers' treatment of

members of the indigenous culture as less than fully human) and colonial oppression in all its forms 4. Mimicry (the attempt of the colonized to be accepted by imitating the dress, behavior, speech, and lifestyle of the colonizers) 5. Exile (the experience of being an "outsider" in one's own land or a foreign wanderer in Britain) 6. Post‑ independence exuberance followed by disillusionment 7. The struggle for individual and collective cultural identity and the related themes of alienation, unhomeliness (feeling that one has no cultural "home," or sense of cultural belonging), double consciousness (feeling torn between the social and psychological demands of two antagonistic cul‑ tures), and hybridity (experiencing one's cultural identity as a hybrid of two or more cultures, which feeling is sometimes described as a positive alternative to unhomeliness) 8. The need for continuity with a precolonial past and self‑ definition of the political future These common topics illustrate postcolonial criticism's recognition of the close relationship between psychology and ideology or, more specifically, between individual identity and cultural beliefs. In addition, most postcolonial critics analyze the ways in which a literary text, whatever its topics, is colonialist or anticolonialist, that is, the ways in which the text reinforces or resists colonialism's oppressive ideology. For example, in the simplest terms, a text can reinforce colonialist ideology through positive portrayals of the colonizers, negative portrayals of the colonized, or the uncritical representation of the benefits of colonialism for the colonized. Analogously, texts can resist colonialist ideology by depicting the misdeeds of the colonizers, the suffering of the colonized, or the detrimental effects of colonialism on the colonized.

Moreover, Edward Said stated that the phenomenon of 'Orientalism', Said reasons, occupies three overlapping domains. It designates first the 4000-year history of and cultural relations between Europe and Asia; second the scientific discipline producing specialists in Oriental languages and culture from the early nineteenth century; and third the long-term images, stereotypes and general ideology about 'the Orient' as the 'Other', constructed by generations of Western scholars. A key outcome has been the familiar, long-term myths about the laziness, deceit and irrationality of orientals reproduced – and rebutted – in current debates on the Arab-Islamic world and its exchanges, particularly, with the United States. 'Orientalism' depends, in all these aspects, on a culturally constructed distinction between 'the Occident' and 'the Orient' (a fact less of nature than of 'imaginative geography', as Said terms it) and is inescapably political, as is its study. This then raises the crucial issue for postcolonialism of the position of the critic; the question, as Said puts it in 'Orientalism Reconsidered' (1986), of 'how knowledge that is non-dominative and noncoercive can be produced in a setting that is deeply inscribed with the politics, the considerations, the positions and the strategies of power'. Said rejects any assumption of a 'free' point outside the object of analysis, and rejects too the assumptions of Western historicism which has homogenized world history from a privileged and supposedly culminating Eurocentricity. Said's work draws to some extent upon Marxism, and more markedly, as we have noted, on Foucault's analysis of discourse as power, which Said extends to elucidate the function of cultural representations in the construction and maintenance of 'First' or 'Third-World' relations. Analysis, he says, must be understood 'as in the

fullest sense being against the grain, deconstructive, utopian'. He calls for a critical 'decentred consciousness' and for interdisciplinary work committed to the collective libertarian aim of dismantling systems of domination. At the same time he warns against the obstacle to this goal of 'possessive exclusivism'; the danger that anti-dominant critiques will demarcate separatist areas of resistance and struggle. The critic's credentials do not reside in the presumed authenticity of ethnic or sexual identity or experience, or in any purity of method, but elsewhere. Where and what this elsewhere is, is the major problem of postcolonial criticism, and of other differently directed forms of radical 'ideology critique'. Said's own Orientalism has been criticized in this respect – not always fairly – for its under-theorized and unproblematic appeal to humanist values (see Childs and Williams, 1996: 115–18); but while the stronger echoes of deconstruction in Said's later writing help to answer this charge, deconstruction in itself does not ground the kinds of political practice and change Said wishes to see. In fact, Said's orientation has always been more materialist than deconstruction conventionally allows. The title essay of the early The World, the Text and the Critic (1983), for example, explored the 'worldliness' of texts. Here, Said rejects the view that speech is in the world and texts are removed from the world, possessing only a nebulous existence in the minds of critics. He believes that recent criticism overstates the 'limitlessness' of interpretation because it cuts the connections between text and actuality. The case of Oscar Wilde suggests to Said that all attempts to divorce text from actuality are doomed to failure. Wilde tried to create an ideal world of style in which he would sum up all existence in an epigram. However, writing finally

brought him into conflict with the 'normal' world. An incriminating letter signed by Wilde became a key document in the Crown's case against him. Texts are therefore profoundly 'worldly': their use and effects bound up with 'ownership, authority, power and the imposition of force'. But what, once more, of the position and power of the critic? Said argues that when we write a critical essay, we may enter one or more of several relations with text and audience. The essay may stand between literary text and reader, or on the side of one of them. Said puts an interesting question concerning the real historical context of the essay: 'What is the quality of the essay's speech, toward, away from, into the actuality, the arena of nontextual historical vitality and presence that is taking place simultaneously with the essay itself?' Said's terms (actuality, non-textual, presence) challenge the scepticism towards all such concepts in poststructuralist thought. He goes on to direct this question of context towards the more familiar monolithic meaning of a past text.The critic, however, must always write within his or her present time. Said, for example, can only speak of Wilde in terms which are sanctioned now by a prevailing discourse, which in turn is produced impersonally from the 'archive' of the present. He claims no authority for what he says, but nevertheless tries to produce powerful discourse.

The issue here is the more general one of the role and discursive strategy of the political intellectual, and it has run as a persistent theme through Said's work. In Orientalism, he is concerned overwhelmingly with conformist administrators and scholars who express an uncritical affiliation with the dominant mode of Western

representation of the non-Western world. This emphasis, too, omitting dissenting, resistant voices, has given rise to criticisms of Said's work. In the later Culture and Imperialism (1993), he turns directly to 'Third World' or postcolonial intellectuals who have either critiqued the West from within, in its own terms (C. L. R. James is a favourite example), or worked strategically through the semi-autonomous sphere of the academy. The postcolonial intellectual is, implicitly for Said, the type of the modern intellectual, existing simultaneously inside and outside the dominant regime. This argument emerged strongly in his 1993 Reith Lectures, 'Representations of the Intellectual', as did his resilient – and again, for some, unsatisfactory – humanism and concomitant belief in the individual and universal values (Selden, Widdowson, Brooker, 2005: 220).

To analyze African-American hunger the researcher did some reading activity about postcolonial studies. This black hunger described by the main character and other characters. In order to understand oppression and its result in the story, we need to analyze the situation at that time. Postcolonial, it studies the process and the effect of colonization, and its consequences for personal and communal identities.

2.3 Theoretical Framework

The theoretical framework will be used in this study is based on the library research

and reading literary books and some other sources that related to the topic. The theory

that will be used in this study is Postcolonial theory and this study will be scooped by

postcolonial approach. Based on theoretical review, the study focuses on describing the African-American hunger and the extent of oppression as described in the novel. This study will focus on describing African-American hunger and the extent of oppression in western society such as the attitudes between the superior and inferior. Since the data will be the case about African-American hunger as the result of oppression and the extent of oppression in Richard Wright's *Black Boy,* the researcher will use postcolonial theory to answer the research problem.

By conducting the study, the researcher hopes that the result of the study will give advantages in understanding the postcolonial study through the novel entitled *Black Boy* by Richard Wright. Moreover, the study will also show how African-American as the result of oppression and the extent of oppression itself as described in the novel.

Figure 2.1 Theoretical Framework

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                        │  Black Boy   │
                        └──────┬───────┘
            ┌──────────────────┴──────────────────┐
  ┌─────────────────────┐              ┌─────────────────────┐
  │  Intrinsic Elements │              │  Extrinsic Elements │
  │                     │              │                     │
  │ a. Character and    │              │  a. Oppression      │
  │ Characterization    │              │  b. Racism          │
  │                     │              │                     │
  │ b. Plot             │              │                     │
  │                     │              │                     │
  │ c. Setting          │              │                     │
  │                     │              │                     │
  │ d. Theme            │              │                     │
  └──────────┬──────────┘              └──────────┬──────────┘
             └────────┐  ┌───────────────────────┘
                 ┌────┴──┴─────────────┐
                 │ Postcolonial Theory │
                 └──────────┬──────────┘
                      ┌─────┴──────┐
                      │ Discussion │
                      └─────┬──────┘
                            ▼
  ┌─────────────────────────────────────────────────────────┐
  │              The result of the study:                    │
  │                                                          │
  │  • The Description of African-American hunger as the     │
  │    result of oppression as described in the novel        │
  │  • The extent of oppression as described in the novel    │
  └─────────────────────────────────────────────────────────┘
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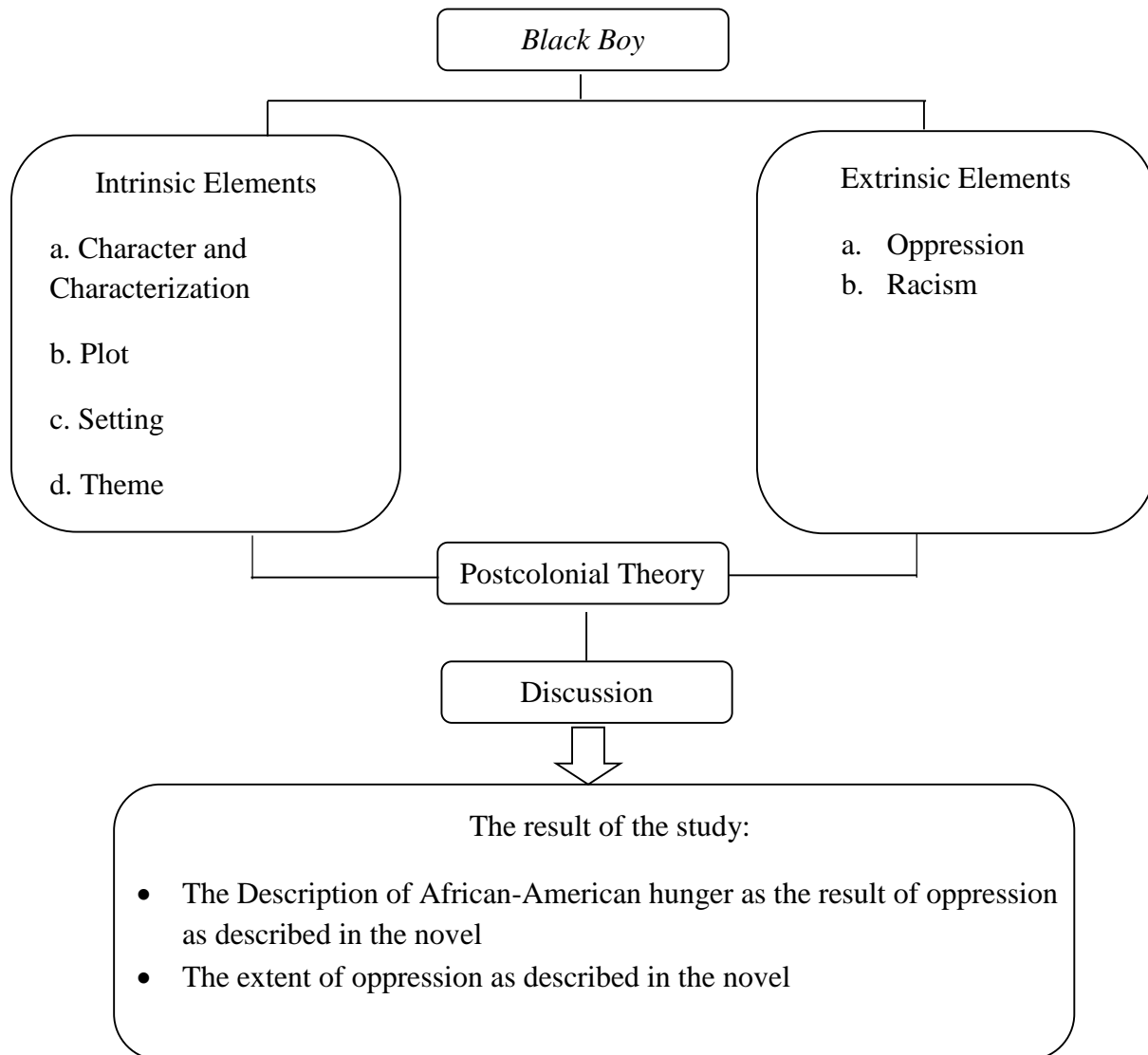
CHAPTER V

CONCLUSION AND SUGGESTIONS

In this chapter, the conclusion and some suggestions are presented in completing the analysis of the African – American Hunger As The Result of Oppression in Richard Wright's *Black Boy* through the Main Character.

5.1 Conclusion

Based on the researcher analysis on *Black Boy* by Richard Wright, the researcher can draw the conclusions as follows:

Firstly, the condition of African-American hunger in Richard Wright's *Black Boy* was describing the result of oppression in a society by white people as the colonizer to black people as the colonized. The African-American hunger can be seen through the quality of the black characters' life. The black people were not able to have the same opportunity in education and job. Moreover, the public transportation were made separated for the white and black people. Also, there were some books that were banned for the black people to read. The result of oppression on black people was the constant feeling of hunger. Hunger for food, hunger for knowlede, and hunger for power.

Secondly, oppression clearly described in the novel. The white people as the colonizer and the black as the colonized. There were few forms that the researcher found in the story as oppression to the black people. They are racism, the whites as

superior and blacks as inferior, Jim Crow laws, Ku Klux Klan, and the attitudes between white and black people.

5.2 Suggestions

Based on the results, the researcher proposed some suggestions. First, another researcher is expected to add more references from books and journals to get more data about oppression, racism, and postcolonial. By adding more references from other books and journals, the researcher will have a richer data and analysis.

Second, this study can be one of references for the students of English Literature Department who are interested in conducting a research related to the topic of this study.

Third, this study can be one of references for readers who want to discuss postcolonial issues like universality difference, nationalism, representation, and resistance.

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