

Article 2:

TWAIN'S, WRIGHT'S AND MORRISON'S POLITICS OF RESISTANCE

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ABSTRACT

This article seeks to discuss Twain's, Wright's and Morrison's lives and their works. It equally focuses on their narrative strategies and politics of resistance. This study is made up of two parts. The first one seeks to discuss the authors' works and life experiences, while the second part focuses on their narrative strategies and politics of resistance. It also examines the African-American identity. The relevance of this section lies in the fact that the works selected can be better understood when some considerations about the lives of Twain, Wright and Morrison are taken into account. The circumstances under which they lived consciously or unconsciously shaped their view of life and literary thought. In this light, we refer to Tennessee Williams, who in the *Afterword to Camino Real: Where I Live* (1973) says that a poet's life lies in his/her works and his/her works are the reflection of his/her life (68-69).

**Keywords:** *Racial discrimination, Human Rights.*

RESUME

Cet article examine par un débat la vie et les œuvres de Twain, Wright et Morrison. Il met également l'accent sur leurs stratégies de narration et leur politique de résistance. Cette étude est composée de deux parties. La première aborde l'expérience de vie et les œuvres des auteurs en question. La deuxième examine également l'identité de l'Afro-Américain. La pertinence de cette réflexion s'explique par le fait que les œuvres sélectionnées peuvent être mieux comprises à la seule condition que les expériences de vie de Twain, Wright et Morrison soient prises en considération. Les circonstances dans lesquelles ils expérimentent leur vie de façon consciente ou inconsciente construisent leur pensée littéraire. Dans cette optique, Williams Tennessee dans son œuvre intitulée : *The Afterword Real : to Camino Real : Where I Live* (1973) dit : « la vie d'un poète est le reflet de ses œuvres et ses œuvres constituent les reflets de ses expériences vécues » (68-69).

**Mots clés :** Discrimination raciale, Droits de l'Homme.

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## INTRODUCTION

This article is based on the fact that Twain, Wright and Morrison shaped their fictional world from the reality of their society and their live experiences. This study equally makes reference to critics in a bid to show the historical and psychological basis of the recurrent themes in *Adventures of Huckleberry Finn*, *Black Boy*, *The Bluest Eye* and *Tar Baby*. Movement for the promotion of human rights and freedom, as well as the consolidation of democracy and racial tension, are still making headlines in the American political and socio-cultural press.

The central questions in this study therefore are: how has the representation of race and racism evolved in American fiction since nineteenth and twentieth centuries? How do Twain, Wright and Morrison portray black identity in the age of globalization and in the context of an increasingly multicultural society? How do they redefine race and race relations through fiction? Finally, how do their representations of black identity vary in connection with race, class and gender? This article needs to answer these questions by analyzing relevant data in the selected novels.

### Research methodology

A scientific work that is a literary piece cannot be done without the contribution of research materials. The implication is that we will have to look for information about the authors and the topic under study from textbooks published by critics on Twain's, Wright's and Morrison's philosophical considerations in both the nineteenth and twentieth centuries. Our principal method of research involves library research and the internet.

### The Authors and their works

Mark Twain is one of the most acclaimed writers of the nineteenth century. He wrote *Adventures of Huckleberry Finn* in 1885 to denounce racial rejection in the American society (Vanspanckeren 78). Richard Wright is also one of the greatest American writers of the twentieth century. He wrote *Black Boy* in 1945 to exteriorize his own life experiences related to whites' behavior towards African Americans. Like Wright, Morrison is one of the popular female writers of the twentieth century. She wrote *The Bluest Eye* in 1970 and *Tar Baby* in 1981

to highlight the effects of racism and gender inequality. These authors have similar ideas concerning black identity. They focus on the effects of racial discrimination to show their dissatisfaction with racism.

Mark Twain (Samuel Longhorne Clemens) was born in Missouri in 1835 and he died in 1910. When he was four years old, he and his family moved to the town of Hannibal, Missouri, close to the Mississippi River (Rodney 264). This was the town that would later become the model for town of St Petersburg in *The Adventures of Tom Sawyer and Adventures of Huckleberry Finn*. It was while working on the Mississippi River as a steamboat that Twain first got the idea for his famous pen name Mark Twain. It may seem like a name like any other but it carries a double message (Ibid.). For river pilots it is a term used to describe a river that at least “two fathoms deep” and thereby safe to travel on (Ford 15).

Richard Wright was born on September 4, 1908, in Roxie, near Natchez, Mississippi. He wrote successful stories which did him great credit. The trouble he knew in his childhood and youth was terrible. He received deep wounds and he carried indelible scars and he burned with bitter fury. An online source entitled: *Autobiography and Social Protest* (2015) holds that the life he knew as a child is not over. In the same way, hundreds of thousands of other little black boys are enduring it today (Par. 1).

Chloe Anthony Wofford, known to the world as Morrison was born on February 18<sup>th</sup>, 1931 to George Wofford and Rama Willis Wofford. She was the second child of four children who spent her childhood in Lorain, Ohio. She was characterized by two distinguishing experiences in her early years. The first characteristic was that of living with the sharply divided views of her parents about race. Her father was disdainful of white people and her mother focused on individual attitudes and behaviors (Taylor 138).

Twain, Wright and Morrison are realistic when they portray characters with regard to American social reality. Twain a white, Wright and Morrison, African Americans, have shown some similarities in describing black living conditions in America. Twain was by nature an improviser and he was pleased enough with his improvisations. At the very heart of nineteenth century American experience and literature, the nature and meaning of slavery was what he could not face in *Adventures of Huckleberry Finn*. Drawing on contemporary sources, Mark

Twain's *Journal* is devoted to his life and works and to those of family, friends and acquaintances.

Wright was a little African American boy who grew up during the Jim Crow time period. He had a crazy childhood. His father walked out all the time from work and Wright himself was hungry all the time. This section seeks to show the readers how the life of an African American was during the twentieth century. *Black Boy* explores racism as an insidious problem knit into the construction of a society as a whole.

However, Morrison comments on her own life experience of having children. In *A world of Ideas*, she says: "It was the most liberating thing that ever happened to me. If you listen to them, somehow you are able to free yourself from baggage and variety and all sorts of things and deliver a better self, one that you like" (270). She inherited the art of storytelling from her family and became the griot of African American's suffering and trauma. She is seen as the griot whose responsibility is to narrate and to ensure the essential wisdom of her history.

Unlike Wright's *Black Boy*, *The Bluest Eye* is the story of a young black girl, Pecola Breedlove who lives in a society which does not offer any reflection of her beauty and subjectivity, whereas her *Tar Baby* is a work of fiction which illustrates how her idea of "home" is crucially related to the self (Kubitscheck 110). Like Wright, Morrison (in her novels) seeks to understand the formation of identity including its main determinants and connections. She focuses on "Isle des Chevaliers" whereas Twain focuses on Missouri and Wright dwells on Lorain, Ohio, to reveal their dissatisfaction with their life experiences.

In *Paradise* (1998), Morrison confronts the strength, the vulnerability and the elusiveness of race as a criterion of a community (164). The failure of the town of Ruby expresses the fragile basis of any implicit faith in an essential, biologically defined Black identity. In this article, we state that in contrast to Twain, the life of both Wright and Morrison was defined and determined by the perception of their race. In their ideology, they have acknowledged the growing tendencies towards fragmentation of identity. Twain is a great American novelist, critic and playwright. He exploits his humor, realism and satire in *Adventures of Huckleberry Finn* (*Mark Twain as a Comedian* 135-141).

Like Wright's and Morrison's, his writings are characterized by racial rejection. His fiction is considered as a specific way to talk to his America. Jim is the main protagonist in Twain's *Adventures of Huckleberry Finn*. He shows resistance against racial rejection through his behavior. Many of Twain's books include the deep Cynicism of his society. The fact that he could have best-sellers in three successive centuries says something about him and something about humanity. His preferred method of composition at the end of his life was seen as dictation which informs the texts with a liveliness that is enchanting. His decision not to have the work published until hundred years after his death meant that his opinions could be expressed in a free manner without taking the risk of offending living individuals (*The Liberal Imagination: Essays on Literature and Society* 107).

In the same light, Wright is a great American novelist. He is also among the first African American writers to achieve literary fortune but his reputation has less to do with the color of his skin than with the superb quality of his work. When he spent the first year of his life on a plantation, not far from the affluent city of Natchez on the Mississippi River. As earlier mentioned, his life was characterized by hunger of both a physical and mental kind. Critics say that hunger was a constant pressure in Wright's life from the time he was born while growing up and even into adulthood. His family's physical hunger was accentuated by their poverty, as they were living in the South during the Great Depression.

Moreover, Wright had his own personal hunger. Richard Macksey et al. in *Twentieth Century Views: A Collection of Critical Essays* (1984), state that "reading opened up a new world for him, one that he constantly craved and sought after" (116-117). He usually borrowed a library card from a white man at the place he worked. So he could go and check out books at the local library, something he would not otherwise have been able to do because of his race.

Like Twain, and Wright, Morrison is a popular novelist in America. She was schooled by her parents at an early age. She has taught at Texas Southern University, Yale and Princeton. She has worked as a critic, editor, writer and lecturer, specializing in African American literature. Morrison was the first black woman and only the eighth woman to receive the Nobel Prize in literature. She won the Pulitzer Prize for her novel *Beloved* in 1988. She was the first woman to hold a chair at a league school, appointed by former President Carter to the National Council on the arts and to many other posts.

However, after his marriage in 1870, Twain began to do more serious literary work than that of a reporter, though he continued to use the memories of his earlier days in books such as *Innocent Abroad* (1869); *Roughing It* (1872), in newspapers and magazines, articles as well as collaborative novels. He wrote *The Celebrated Jumping Frog* and other sketches in 1867. Some stories are drawn from Twain's experiences while he was a reporter in the West. These include the story entitled, *Tall Tales* and brief anecdotes centered on eccentric frontier characters. *Innocent Abroad* (1869), is the novel which can be considered Twain's first travel book and the early basis of his reputation as a writer. It is a writing about Twain's humorous commentaries on his trip to Europe and Jerusalem in 1867.

*Roughing It* (1872) leads us to the account of Twain's western journey in the early nineteenth century from St Louis, through Nevada, on to San Francisco and to the sandwich Island. The book was Twain's first novel, co-authored with Charles Dudley Wanner. Its title has been used by historians to label that period in American history. Twain's autobiography makes reference to a certain number of lengthy reminiscences, dictated for the most part, in the last years of the American author. His autobiography is full of a rambling collection of anecdotes and ruminations rather than a conventional autobiography (Porter 154-68).

Jin Sook Lee and Kate T. Anderson in "Negotiating Linguistic and Cultural Identities: Theorizing and constructing Opportunities and Risks in Education," published in *Review of Research in Education* (2009) say that:

*The life chances of students are determined by their ability to interact critically with the discourses around them, while avoiding the temptation to be seduced by the disempowering messages those discourses often contain. The discourse surrounding children teaches them who they are, what their place is in the world and what they need to do to become autonomous and valuable citizens. Language, critically acquired, is potentially empowering for people as they constantly build on previous encounters with the words in their unique search for meaning and values. (181)*

Research about accelerating global change locates individuals and their interactions across multiple boundaries: linguistic, cultural, ethnic, racial, economic, religious, political and national. The fluidity of perceived and actual movements makes it necessary to reconsider how

identities are conceptualized and framed in social interactions across different contexts. In educational contexts, questions of identity are especially critical because the development of educational practice and policies are grounded in different ways of identities in a given context? Here is a question which is shaped by self-perception, desires, hopes and expectations, as well as salient aspects of social context, such as sociopolitical ideologies, histories and structures that are beyond the control of an individual (Gireshaber et al. 3-22).

In “Fetishizing Blackness: The Relationship between Consumer Culture and Black Identity as Portrayed on Bet” (2009). Ashley Sims focuses on commodity, fetishism, black identity and the ideology of consumption as a theoretical framework (ibid). While legacies of colonialism and imperialism are tragic and discriminatory. Black Americans are not doomed by their sorrowful history. The realm of popular culture offers this group a place to resist or contest this fate by broadening the scope of the black presence then, turning this into power. Stuart Hall, in *Cultural Identity and Diaspora Identity: Community, Culture, Difference* (1990), explains that popular culture is a co-modified and powerfully mythic theater in which cultural identities are prepared, represented and imagined.

African Americans’ representation in the New World has been first at the hands of white creators according to Louis Henry Gates in *The Signifying Monkey: A Theory of African-American Criticism* (1988).

Twain, Wright and Morrison focus on the derogatory characterizations used to describe African American rural culture. For instance, they have tendencies to exhibit more civility than urban culture, respect and politeness. However, African American rural culture is also slow to put up with outsiders. “It was less influenced by patterns of residential segregation than urban culture, so there was more inter-cultural borrowing than in urban areas” (*Harvard Educational Review* 285).

Twain, Wright and Morrison make use of various characters in their published novels to explore variations in the psychological orientations of black Americans. Their consideration of interests in transitional areas with regard to interconnected lives of individuals ought to begin with some account of the experiences of social, cultural and psychological change which their novels address in a subjective manner. Through *Adventures of Huckleberry Finn*, *Black Boy*, *The Bluest Eye* and *Tar Baby*, we can see the awareness of the body as a focal entity in the process

of self-definition. Like Twain's, both Wright's and Morrison's works reveal their experiences by examining African American literature and culture in relationship to the tremendous social political and cultural change that characterized the postwar period (Gribben 1-43).

Twain's, Wright's and Morrison's life experiences have led them to direct their writings to the way the African American social change movements such as the Civil Rights Movement and Black Power have affected Afro American cultural production and African American aesthetic practices. Their writings are also characterized by the stylistically experimental literary movements of the twentieth century. Unlike Twain's, both Wright's and Morrison's novels are seen as extended studies of African American literature that were published during both the nineteenth and twentieth centuries and that evolved away from the biological evidence.

In comparing these authors on the literary level, we notice that they have shown similar efforts, offering systematic treatments of the novels narration and bold claims for their literary significance. For example, Wright's first work entitled "The Voodoo Half-acre of Hell," written when he was fourteen, was published in a local newspaper. His adolescence was characterized by the rejection of his family. He suffered from the wrath of his grandmother and he lived under the pressure of a religious community. Wright had daughters: Julia, born in 1942 and Rachel in 1949. He published *Native Son* in 1940. In this novel, he thought of white consciousness, portraying the destiny of Bigger Thomas.

Like Morrison, his policy is based on his social vision that Blacks had to work hard to survive. Wright married a white woman. When he was walking with his wife, he was insulted and even reprimanded by other whites who were jealous or who hated him. An online source on Richard Wright's *Native Son* holds that, in 1947, he decided to move to Paris with all his family. From Paris, he travelled several times to Africa. In Africa, he met writers such as Leopold Sédar Senghor and Aimé Césaire. He also visited his ancestral land called the Gold Coast known today under the name of Ghana. In November 1960, he died in Paris (Par. 1, 2, 3). This subsection has established the connection between the three authors' lived experiences and their impact on their writings.

## Narrative Strategies and Politics of Resistance

This article seeks to show how theory can be used to enrich the reading of texts. It starts off with both its advantage and disadvantage. On the one hand, the advantage is that literary fantasy is seen as an interesting object of study. On the other hand, the potential disadvantage is that there is little consensus on what constitutes imagination in terms of fictional work. With regard to this understanding, it becomes possible not only to look at the work of art in the fantasy genre, however defined, but also to look at the use of fantasy as a narrative strategy in fiction. Texts such as Twain's *Huckleberry Finn*, Wright's *Black Boy*, Morrison's *The Bluest Eye* and *Tar Baby* need to be discussed in relation to the narrative strategies used by their authors.

Here, strategy is to be examined at the level of setting, plot and theme, including the use of speech such as metaphor, simile, irony and symbol. All these are set out to clarify the authors' writings. Twain, Wright and Morrison have shown similarity in style in their different works. We define style as the way how a literary work is written. The message is considered to be the material that the author communicates to the reader.

Twain's, Wright's and Morrison's novels are seen as revolutionary works. For example, Wright has created a masterpiece in the story of *Black Boy*, using the first person "I" narrative point of view, to portray a boy who grows up under the oppression of Southern racism. This narration demonstrates the living conditions within the Jim Crow system that Wright has previously laid out in "The Ethics of Living Jim Crow" published in *Uncle Tom Children* (1938).

Twain, Wright and Morrison represent these ethics through the didactic stories of *Huckleberry Finn*, *Black Boy*, *The Bluest Eye* and *Tar Baby* with the intention of altering white America's racism. They believed that a well-developed protagonist in a successful novel will do more for the race relations than any political speech. Their style consists in using some language to express their own opinion concerning the attitude of the Whites towards the Blacks in America. Wright's *Black Boy* set out some characteristics based on violence. Its vivid description results in constructing rhetoric irony. Wright, the protagonist says:

*I saw the white faces and they were dressed in ordinary clothing but black faces were men wearing what seemed to me to be elephant clothing, as the strange animals came abreast of me. I saw that the legs of the animals were held together*

*by irons and they were linked with heavy chains that clanked softly and musically as they walked. (60)*

The implications are that Blacks are seen as slaves, and that is why they are marginalized. They are treated as animals according to thinkers. The use of expressions like “strange animal,” “black animal,” “elephant” is a way to describe the blacks’ stupidity. In both *Black Boy* and *Tar Baby*, Wright and Morrison portray their characters as symbols of the voice of the oppressed. Like Twain, both Wright and Morrison have the ability to use vivid words to portray the tragedy of their people.

Concerning the setting, the three authors similarly make use of the setting as the combination of place, historical time and social milieu that provide the general background for the characters and the plot of a literary work. The setting in *Adventures of Huckleberry Finn* is a relatively short southern stretch of the Mississippi River. It is an area that Twain knew well. It includes, not only his home town of Hannibal, Missouri, fictionalized as St Peterburg, but the river he loved as a boy and came to be known during his days as river boat pilot. The river is a character in *Adventures of Huckleberry Finn*, a powerful, even god-like force that has much to do with what happens to Huck as any of the human characters he meets during the story. Huck himself encourages this kind of comment, since here, he uses his most touching language for his description of the Mississippi River (Ross and Suprya 366).

The setting in the novels under study is seen as a place which offers a possibility to people to be free and to contemplate nature. ‘Metaphor’ is used in the novels to deal with comparison. The three writers under study compare America to a person like themselves, making progress and working pain of adolescence. According to both Wright and Morrison, the problem of racism does not lie entirely in such private places as people’s minds. Rather, it is a problem deeply embedded American culture in American culture that will take time to change. One of the factors affecting the changing status of the American Negro today is the rise of certain new perspectives which have altered our perception of the condition of man (Macksey et al. 130). Like all symbols, the image of man as absurd has an extended aesthetic and philosophic history.

The characteristic aspects of Twain’s Wright’s and Morrison’s perception may be seen throughout Western literature in the works of Aeschylus, Shakespeare and Milton. While certain components of this radical perception appear in earlier forms of literature, philosophy

and theology, the actual elevation of man to the ultimate power and responsibility in the world is the main contribution of contemporary writers. The modern perspective begins with Camus at the moment when Raskolnikor declares that “everything is possible” (Macksey et al. 130). It is the universe of infinite human possibility that Camus and others have named ‘the absurd.’ It is perhaps, fighting that the “American Negro” should stand as a symbol, a sign of the total consideration of man in the twentieth century. In many ways, the Black is the very ground of human conflict in our time.

Both the North and the South are seen as settings. The South is characterized by the experience of blacks found as slaves to work in whites’ plantations. Here, the Blacks suffered from violence and were deprived of their freedom. The North epitomizes optimism. To Wright, the North symbolizes hope as he says: “The North symbolized to me that which I had not felt and seen, it had no relation to what ever existed. It is a place where everything was possible. I keep hope alive in me” (*Black Boy* 180). These two settings highlight an aspect of the unsettled nature of both Wright’s and Morrison’s families due to a harsh environment.

Twain, Wright and Morrison make use of irony in their various writings. Judging from the aspects of theme and language, we notice that *Adventures of Huckleberry Finn*, *Black Boy*, *The Bluest Eye* and *Tar Baby* focus on the characters’ alienation, violence and ridiculous language used by their authors. All these aspects come through the form of vivid and detailed description, contrast, rhetoric and irony. Words are used as weapons to convey some messages to the oppressors, and by so doing, awaken the minds of the oppressed to the injustice meted to them.

Personification is employed in both Wright’s and Morrison’s works to depict some wrongdoings. Both the “Mississippi River” and the “Isles des Chevaliers” are personified in both *The Bluest Eye* and *Tar Baby* as actors that participate in the characters’ lives and plight. Roger Spiller in *The Journal of American History* (1978) says: “There was a vague sense of the infinite as I looked down upon the yellow dreaming waters of the Mississippi River” (112).

According to critics, the Mississippi River is usually blue. Sometimes it becomes yellow. They point out that yellow symbolizes the hostility of the environment while dreaming shows the futility of the blacks. Unlike other works, *Tar Baby* uses the Christmas season, a quintessential family gathering time, as an “ironic setting.” Previous to the son’s arrival, the only dissonant note is the Streets’ quarrel over whether their son, Michael, will return for Christmas. As

compared with Morrison's earlier novel, *Tar baby* has little interest in character development in the sense of presenting characters who come to awareness. Also, Morrison, through the novel, introduces the readers to the range of traits within characters by briefly relating their history. As the 'plot' develops, different traits emerge as dominant (Kubitschek 33).

Twain, Wright and Morrison make use of moral themes, based on actual social arrangements. Each of the words they employ is given "power" or each word is meaningful. Concerning the term "nationality," we have come to see that Morrison's writings show that the main protagonists live as marginalized persons among whites. Because of the color of their skin, whites do not trust them. Their identity is constantly doubtful. This quest for nationality leads to racial rejection.

As whites believe that blacks are inferior to them, they prevent the latter from voting and taking part in many social and political activities. This is the reason why whites could not sit with blacks in the bus. They could not be treated equally in hospitals. There were hospitals for blacks and others for whites. This example is discussed in Wright's *Black Boy* when his mother was not admitted into the whites' hospital (170). Rosa Parks in her political discourse relates the same thing, saying that blacks are not admitted in whites' hospitals and schools.

Like Wright, Morrison refers to Africa to demonstrate her links and those of her characters to their forefathers' native land. Wright's and Morrison's works are concerned with the connection between twentieth century novels and social justice. These ideas are broached together. They comprise discourse about poverty, racial rejection, war and sexism. Both Wright and Morrison have paid special attention to fictional representation of the black experiences, including some issues related to identities and heritage. As far as race and gender are concerned, the first black couple, Sydney and Ondine in *Tar baby* show the difficulties of African Americans in educating even their most privileged children in a European controlled context. The second black couple, Son and Jadine, embody African American culture and a less defined hybrid culture with elements from Africa, America and Europe. The relationship among the couples illustrate many contemporary problems of race, class, gender and national power. To make satisfying lives, the American black characters must honor their spiritual heritage, recognize the sacredness of the surrounding natural world and at the time adjust to the industrialized society into which they were born.

Twain, Wright and Morrison in a similar way make use of stories to convey their perception of life experiences to their America. Similarly, Sacvan Bercovitch in *The Puritan Origins of the American Self* (1975) thinks that Twain describes “a hero as an unconventional boy with a sense of human values who is considered as one of the most memorable characters in American fiction” (8). The story of a small boy and a runaway slave, who travel down the Mississippi River, offers some potential opportunity to Twain to expose a realistic portrait of life and relationships in the nineteenth – century American South. Jim’s a traveling in a boat symbolizes their brotherhood and freedom, which contrasts the violence and corruption of the American shores.

Like Jim’s, Wright’s displacement from region to region symbolizes his freedom. Wright arrived in Chicago when he was twenty. In Chicago, blacks lived in the poor districts. There, blacks attended libraries without any problems. He spent ten years in Chicago as a sweeper working day and night. In his mind he intended to become a writer. He thought writing would enable him to express his feeling of racism based on the pacific struggle against whites, a struggle focused on African Americans’ freedom in many domains. In 1929 both the black and white world were characterized by economic crisis. People were threatened by a terrible hunger. Wright listened to Communists who appealed to workers to come together in order to destroy capitalism and to militate for a democratic world.

### **Conclusion**

This article has analyzed the three authors’ narrative strategies and politics of resistance in the selected novels. Twain, Wright and Morrison attach priority to the transformational, reformist and non-violent methods of resistance to racism and oppression. They share a similar vision with Mahatma Gandhi, Martin Luther King Jr. and Rosa Parks who adopted the non-violence method to combat social injustice. Like King, they argue that “hatred cannot fight against hatred, only love can do so,” and “darkness cannot fight against darkness, only light can do so.” The subsequent ideas of this article will therefore centre on the author’s ideologies and the redefinition of blackness.

Thinkers argue that racism is a movement of hatred which arose among whites and blacks based on skin colour consideration. It is also based on the fact of belonging to a certain kind of humans being superior to others (at the intellectual, physical and spiritual level). In the early sixteenth

century, whites in Europe started racism through slavery. This affected the world from America with the Indians up to Africa with the Black Africans. The discovery of the new world in North America called today U.S.A by Christopher Columbus lays emphasis on racism.

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