

BLACK IDENTITY IN AMERICA: RELATED REVIEW IN SHORT WAY

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Abstract : This paper is centered on the Redefinition of Blackness in contrast with Whiteness in the United States of America. In our work, we will be discussing sympathy, which is seen as the foundation of a cordial relationship between Black and White to ensure that there will be no violence, social unrest, and frustrations in order to instill peace in the American society. The sociological method will serve as an approach to emphasize the theme of blackness and to drive home the essence of the research problem focusing on the existing conflict between the minority against to the majority or an individual against his or society community in a hostile environment known as America.

Keywords: Minority; Majority; Sympathy; Hostility.

Résumé: Cet article porte sur la redéfinition de minorité Noire opposée à la majorité Blanche vivant aux Etats Unis d'Amérique. Dans cette étude nous faisons mention de Sympathie comme étant un facteur considérable dans la relation entre Noirs et Blancs en vue d'éviter les pratiques de violence, méfaits sociaux, frustration, discrimination et promouvoir la paix au sein de la communauté américaine. L'approche sociologique est utilisée pour faire la lumière sur le thème situation des noirs et des Blancs tout en s'appuyant sur la question de recherche portant sur le conflit entre Minorité et majorité, ou bien un individu opposé à sa communauté au sein d'une Amérique hostile.

Mots clés: Minorité; Majorité; Sympathie; Hostilité.

Introduction:

Problems related to Black identity in the United States of America have always attracted considerable attention within critical discourses among the political and academic worlds

circles. Matters related to black re-definition and the role of blacks in American society have played a key role in revolutions like been instrumental in revolutionary movements such as the Civil Rights Movement and the Declaration of Independence. They have greatly influenced the course of American history. Black identity has equally been the subject and source of inspiration for many writers, including those under study here. In this study, we review some major works and variegated perspectives on the question of black identity in America in order to ascertain the direction of our own analysis as well as the significance of this writing. Twain's, Wright's and Morrison's theme of black identity in *Adventures of Huckleberry Finn*, *Black Boy*, *The Bluest Eye* and *Tar Baby* has been studied by many scholars from various perspectives.

Related Review of Literature

Louis J. Budd in *Critical Essays On Mark Twain 1867-1970* (1982), explains that Twain's philosophy is characterized by his humor. This humor is based on the fact that whites believe that African-Americans are descendants of savages or barbarous people and they are unable to do the same things whites can do. This idea of domination grows more and more in the majority mind in America. When examining this idea closely, we realize that it is due to the false representation of blacks as slaves in the New World. Twain's, Wright's and Morrison's writings sought to bring both black and white together, because the period of slavery in the past led blacks to lose their self -identity as they became uprooted. Though Twain's writing is the reflection of the nineteenth century, his ideology goes together with the ideology of Wright and Morrison whose period is limited to the twentieth century. These writers' works are characterized by the reality of their time. They choose different characters to expose social tensions between the minority and the majority. Twain's, Wright's and Morrison's characters have shown common attitudes in actions and reactions related to human consciousness.

Twain in *Adventures of Huckleberry Finn* (1885), says:

But that's always the way: it don't make no difference whether you do right or not. Person's conscience isn't got any wrong sense and just goes for him anyway. It takes up more roll than all the rest of a person's insides and isn't no good, no how (103).

However, Richard Macksey et al. , in *Twentieth-Century Views: Richard Wright, A Collection of Critical Essays* (1984), explains that the basic ideas are concerned with the connection between twentieth century novels and social justice. That is, ideas of social injustice are broached. Together they comprise twentieth century discourses about poverty, racism, war and sexism. This study aims at improving our understanding of post-World War II American fiction. Thus, we notice that the basic impulse of the post-depression African –American novel is social protest. Wright and Morrison thus distance themselves from earlier black writers, as the post-World War II novelists had to revise their literary objectives. Twain's *Adventures of Huckleberry Finn*, Wright's *Black Boy* and Morrison's *The Bluest Eye* and *Tar Baby* have shown some similarities in striking out in the direction of a more universal art.

On the one hand, these writers have to be spokespersons for their people. On the other hand, they have to be accepted on their merits as popular artists. Concerning Twain for example, Louis J. Budd et al. in *Critical Essays On Mark Twain 1867-1910* (1982), states that the author and his characters (Jim and Huck) shed light on many things which were hidden to white readers as well as African -Americans about their own origins. He sees that Mark Twain's *Adventures of Huckleberry Finn* is a writing linked to the African-Americans' quest for origins and identity. According to him, Twain is well known as the actor of comedy, in other words, the actor who writes to make people laugh or to entertain others.

In one word, Twain is seen as a humorist. This thesis concurs that Twain uses humor but attempts to show that this humor serves as a tool of satire against racial prejudice. The work does same with the selected works of Wright and Morrison. Louis J. Budd et al. draw lists of articles that deal with Huck as a confidence man. They say that Huck is rejected by his society because of the false identification people place on him. He explains that Huck tries to escape society because he realizes that both the aristocrats and the poor in the South suffered from social prejudice during the period of slave culture. Like Huck and Jim, Wright, Pecola and Jadine are the main protagonists who are rejected by their own community because their identities are doubtful or uncertain. In *Huckleberry Finn Among the Critics: A Centennial Selection* (1984), Thomas Inge comments on the way African-Americans are marginalized. He observes that they are influenced by whites' attitudes that always discourage them.

The theme of identity is at the core of discrimination among blacks and whites, it then leads to the alienation of different characters. It is examined similarly by Twain, Wright and Morrison in their novels under study. Morrison's novels differ from those of Twain and Wright as they examine both racism and gender inequality. We also hope to analyze characters' alienation in the four novels. Concerning the term "alienation," three words, according to some thinkers, constitute its main characteristics. They are: physical, spiritual and psychological alienation. We mean that characters in the novels under study are affected by the phenomenon of being strange in the U.S.A. This leads Twain, Wright, Morrison and their different protagonists to a rebellious attitude. This critical text reveals also the background of international conflicts within European powers which are directly linked to historical, political and religious conflicts. All these conflicts and upheavals that stem from racial discrimination in the works under study are the concern of this article.

Concerning Twain's *Adventures of Huckleberry Finn*, in a cogent letter, Garry Wills elaborates a point in his review, stating that Huck Finn "has never not even in his grandest hour of defiance, been free from the weight of prevailing opinion about the correctness of slavery" (286). Critics see that Garry Wills fails to address the real source of unease experienced by so many readers of the closing chapters. Whereas John Alberti in *The Nigger Huck: Race, Identity, and the Teaching of Huckleberry Finn* (1995), says that "the academic establishment responds to the book's challenges both dismissively and with confusion (919-937). He explains that during Twain's time and today, defenders of *Adventures of Huckleberry Finn* lump all non-academic critics of the novel together as extremists. He says: What Africanism became for and how it functioned in the literary imagination is of paramount interest because it may be possible to discover through a close look at **literary "blackness,"** the nature even the cause of **literary "blackness."** What is it for? What parts do the invention and development of whiteness play in the construction of what is loosely described as "American " (919-937).

Regarding Twain, on the one hand, Ernest Hemingway, among other critics, does not approve of the book. He claims that the book devolves into little more than minstrel -show satire including broad comedy. On the other hand, Ernest Hemingway, as quoted by Gerald Graff and James Phelan, purports in *Green Hills of Africa* that "All modern American literature comes from "Huck Finn" and he hailed it as "the best book we have had. If you must read it

you must stop where the Nigger Jim is stolen. That is the real end, and the rest is just cheating (*Adventures of Huckleberry Finn: A Case Study in Critical Controversy* 551).

Unlike Twain, Wright has been criticized by many experts in literature. According to Anne Shirley, Wright has been condemned for his unfavorable portrayal of black women. The title of Wright's book highlights the ironic fact that despite his precocious tendencies to educate himself, he remains inexperienced until he finally makes his key realization as an adult. When we focus on his slow growth into manhood, Wright replies that the world in which both the white and black communities grew up failed to educate him properly and to provide him with adequate opportunities to gain confidence in his individuality and identity. It is this underpinned lot of the blacks that this study seeks to investigate in the selected works of Twain, Wright and Morrison. According to Garry Wills, what is most praiseworthy about *Inventing America* and *Explaining America* (1978-1981), is that both novels attempt to understand the founding period by considering the Declaration of Independence. We think that both the Declaration of Independence and the *Federalists* are texts that are comprehended through the refined vision of Twain, Wright and Morrison. Critics assert that these writers reply to the frustrated declaration that in the end all does depend on some semblance of virtue existing in the populace.

Garry Wills, in *Inventing America* (1978), states that "All roads used to lead to Rome" (398). The author asserts that *Explaining America* (1981) is a variety of readings of the Declaration of Independence (286). Critics are of the opinion that this is a far cry from the argument that such virtue is the active guarantor of republican government.

Satire in the Novels Understudy.

It is our purpose in this paper to maintain that Twain's *Adventures of Huckleberry Finn* (1885) is satiric work because of comedic nature. On the contrary, Wright's *Black Boy* (1945) is an autobiography of his own life experience, known also as a satire, to talk to the white community. However, Morrison's *The Bluest Eye* (1970) and *Tar Baby* (1981) are satire including tragedy which is addressed to oppressors in America. Thomas Sergeant Perry in *The Century Illustrated Monthly Magazine* n°350 criticizes Twain's novel. He says that the new edition does not challenge children to ask why a child like Huck would use reprehensible language (171-172). He argues that the work has the distinct advantage of being written in an

autobiographical form. This helps to secure unity in the narration that is most valuable. He explains that every scene must be described, and the result is the picture of western life forty or fifty years ago meanwhile in *Huck Finn Among the Critics*, he says: “Tom Sawyer is scarcely more than an apparently fortuitous collection of incidents and its thread is one that has to do with murders” (33).

Henry Louis Mencken in his *The Smart Set* (1993), observes that there is not the slightest disharmony between sense and nonsense, humor and respectability. In his examination he sees that criticism, with few exceptions, speaks to the general effect and effectiveness of the novel rather than to the specifics of its genealogy. H. L. Mencken in 1908 became the literary editor of the *Smart set*, a New York monthly he would serve for the next fifteen years, six as book reviewer. He obtained a national audience as *Smart Set* editor. He also produced in *Defense of Women* (1918), a witty discussion of relationships between the sexes and the first edition of *The American Language* (1919), a work that drew on his growing interest in the differences between British and American English. Critics state that in Mencken’s newspaper, books and actions, he did not only write against racial rejection, but he also took interest in K.K.K and lynching, even going to Congress to testify for anti -lynching bill. In the battle between the emerging blacks of the South and the ruling white trash, he said: “I sympathize greatly with the Negroes and have done what little I could help them” (11).

In *True Adventures of Huckleberry Finn* (1970), John Seelye attempts to show what Huck would have done if he had had to tell the truth about Jim, the runaway slave. “Truth” is one of the major issues discussed in a similar manner by Twain, Wright and Morrison in their selected novels. We hope to suggest that “truth”, “belief” and “tolerance” are seen as basic factors to bring both the white and black communities together. Here, for example, are a few of the themes which show similarities in *Adventures of Huckleberry Finn*, *Black Boy*, *The*

Bluest Eye and *Tar Baby*. These themes are alienation, death, disguise, faith in human goodness, fear, freedom, initiation, justice, liberation, loneliness, morality and suffering.

John Seelye in “The Craft of Laughter: Abominable Showmanship and Huckleberry Finn,” published in *Thalia Studies in Literary Humor* (1981), contends that critics of a moral and psychological bent explore Huck’s inner conflicts. Those more interested in social issues present the novel as an attack on the conventions and institutions of Mississippi valley culture

which they describe as slaves from the South. He argues that the novel is one of the most powerful attacks on racial prejudice and critics allude to a strain of determinism. He points out that the novel exhibits the beginnings of Twain's descent into epistemological uncertainty. This work is also interested in *Adventures of Huckleberry Finn* as an attack on racial prejudices. It examines it side by side with Wright's and Morrison's novels to show how the three authors protest against racism.

Badt Karin Luisa in *The Root of the Body in Toni Morrison: A Matter of Ancient Properties* (1997), finds that the novel is an exploration of the human being who lives in darkness and who is at the same time homeless; while Stephen Gillman in *Adventures of Huckleberry Finn: Experience of Samuel Clemens* says that "writing is a good activity for novelists in general. He suggests that "each novel must reach its plenitude of meaning in each context" (15). Critics point out that Twain's *Adventures of Huckleberry Finn* is not an easy novel to teach or to read. They assert that it is an important writing in American letters. It requires a sophisticated level of understanding of the difference between Huck's narrative voice and Twain's use of that voice.

In Twain's studies, one major voice in that debate belongs to Fishkin Shelley Fisher in her *Lighting Out for the Territory: Reflections on Mark Twain and American Culture* (1997). She raises the literary and cultural stakes, saying that "the narrator helps open American literature to the multicultural polyphony that set it off from his earlier work and makes it seem less a continuation of the art he has been developing. Its unrivalled place in both the Twain canon and in the American literary canon reflects this special status. Unlike other critics, P. Wilson carries out a more genuine and unambiguous course against hypocrisy. He considers Twain as a guiding light not only for a literary tradition but also for a transcendent realization of the potential to ease racial stress. It is also relevant to notice that mid-twentieth century approaches to the individual are to separate and to run away from a corrupt and self-defeating society. Wilson contends that during the Civil Rights Movement, *Adventures of Huckleberry Finn* was banned on racial grounds for the first time and the more contemporary concern for human rights has pushed critics to find hope for racial transcendence in *Adventures of Huckleberry Finn*.

Everett Emerson in *Mark Twain: A Literary Life* (2000), says this in a different way as he points out: "Each age it is found, must write its own book; or rather, each generation for the

next succeeding” (*American Scholar* 55). Whereas Jocelyn Chadwick-Joshua in *The Jim Dilemma: Reading Race in Huckleberry Finn* (1998), says that the novel is a controversy rages over the merits or evils of Mark Twain’s work, particularly his portrayal of Jim, the runaway slave. Chadwick Joshua notes: “because the wound [of slavery] is yet open or because of unconscious denial, a significant number of African-Americans today do not wish to confront and explore the issues and language twain depicts” (26). Like Chadwick, Ralph Ellison in *Invisible Man* says:

I’d like to pass it on to you, son. There,” he said, handing it to me.
“Funny thing to give somebody, but I think it’s got a heap of
signifying wrapped up in it and it might help you remember what
we’re really fighting against”. . I took it in my hand, a thick dark,
oily piece of filed steel that had been twisted open and forced partly
back into place. (313)

Ellison examined that the 1880s saw the collapse of Civil Rights for blacks as well as the publication of *Huckleberry Finn*. He stated that this collapse was an effort to bury the combustible issues Twain raised in his novel. He also saw that the nation, as well as Tom Sawyer, was deferring Jim’s freedom. Other critics argue that the cyclical attempts to remove the novel from classrooms extend Jim’s captivity on into each generation of readers. The novelty of this research undertaking is that it proves that Twain’s representation of Jim is not intended to derogate the black, rather it is an interrogation of the American stereotypical gaze on the black. However, Jocelyn Joshua Chadwick in *The Jim Dilemma: Reading Race in Huckleberry Finn* (1998), challenges and even demands that African-American audiences must be willing to explore what the novel has to say to them, not to shrink from it. She closes her writing saying this: “Twain never meant for this novel to be painless” (134). Through the Jim dilemma, she demonstrates the art and the science of Twain’s masterpiece. She also argues that the race question is going ahead without any emotion. According to her, the notions of what freedom means should inspire us to consider the interpretive acts of Twain’s critics. Matthew Arnold in *Culture and Anarchy and Other Writings* (1993), describes one of the functions of the best critics as deeply spiritual. He argues that the best spiritual work is to keep man from a self -satisfaction which is vulgarized, to lead him towards perfection. This can be done by making his mind dwell on what is excellent in itself and the absolute beauty and fitness of

things (38). However, he has taken quite a beating during the late twentieth century. We can also see that those critics claim to be good in terms of post modernists and hold to the contingent values of the interpretive communities, and they also seem to resist hearing in the novel a call for a Ministry. These ideas provide us with an opportunity to see a moral lesson in racial tolerance because it fits a dream of the growing acceptance of the polyglot American scene.

The Significance of Empathy in American Society

Clea F. Rees, in his Ph.D. thesis entitled: “The Importance of Empathy” (2003) says, that all talk about *Adventures of Huckleberry Finn* is not only about freedom and independence, but also the combination of threat and violence leads to a that isolates and marginalizes humans to enter into a frail relationship of mutual protection (17-34). Michael Bennett et al., in his introduction to *In Recovering the Black Female Body: Self Representation by African-American* (2001), states that “neither boy nor man will be able to think of the idea of conceptualize freedom. What they can think of conceptualize is a temporary rest from pain, a fleeting moment of comfort, rather than the great elegy for American individualism and unchained movement” (219-230).

Like other Critics, Charles Baker, in *William Faulkner's Postcolonial South* (2000), doubts the greatness of the novel, while in *Adventures of Huckleberry Finn, Black Boy, The Bluest Eye* and *Tar Baby*, we intend to point out that Twain, Wright and Morrison tried to present their audience with some of the consequences that racial rejection can bring about. In fact, discriminatory practices such as scapegoating hurt the object of prejudice and perpetuate racist behavior. In these novels, the authors similarly demonstrate that discriminatory practices are set forth by people that are themselves the victims of racial discrimination. In trying to account for the effect of great literature on American society, we posit that the behavioral structures of Twain's, Wright's and Morrison's works are the same. Twain's, Wright's and Morrison's aim in these novels is to express the working of racist behavior and to encourage awareness in order to make positive change.

Valkeakari Tuire in *Mark Twain, and the Freedman's Shackles: Struggling with Huckleberry Finn Today* (2006), argues that Morrison has a message for both white and black readers. He says, “we must not merely change the narratives of our histories, but transform our sense of what it means to live, to be, in other times and different spaces, both human and historical” (29

-43). In the same way, we intend to assert that Morrison and Wright have a message for both white and black communities.

We think it is American legal ideology that makes the experiences of African-Americans irremediable. Jonathan Arac in "Nationalism and Hyper Canonization in *Huckleberry Finn*, as Idol and Target," published in *The Function of Criticism in Our Time* (1997), discusses the idea that "the novel is emblematic of quintessential American values" (264). He joins other critics who contend that the novel is written in the perspective of longstanding American debates about race and culture. He also has written a work of scholarship in the service of citizenship. Jonathan Arac confirms that *Adventures of Huckleberry Finn* is America's most beloved book, assigned in schools more than any other work because it is considered both the "quintessential American novel" and "an important weapon against racism" (ibid). Arac in "Narrative Forms" published in *Cambridge History of American Literature* (1995), explains that when some parents, students and teachers have condemned the book's repeated use of racist words, their protests have been countered by cultural authorities (607-677).

Many thinkers argue: "this statement means that if racially offensive epithets are banned in the pages of U.S.A books today, Arac asks, should not a fair hearing be given to those who protest their use in an eighth grade studying the narrator's comic masterpiece" (*Cambridge History* 264). Unlike Arac's article, an online source by Michael Kiskis, "The Critics Dream Mark Twain: *Adventures of Huckleberry Finn*" (1996), explains that Twain's story contains problematic questions of identity and freedom (Par. 3). He states that there are long unresolved concerns related to race. He does not think whether Twain's story is dangerous or not, and he has no real experience with the clash of personal and political interest that dents the novel (ibid). According to him, the question of banning the book is a false problem and something just outrageous. He sustains his idea by saying that students of all ages and all races need to read Twain's *Adventures of Huckleberry Finn* in order to better understand American individualism. T.S. Eliot reviews the novel's reputation, gives it a universal acclaim in praising its artistry and its evocation of important American themes in *The Boy and the River: Without Beginning or End* (1995).

He describes Jim's role as a racial stereotype while Twain defenders argue that he is used to expose the hypocrisy and bigotry of southern separatism (289). In *Christianity and Culture*

(1976), Eliot appreciates the narrative as he asserts that “there is a very good picture of society in a small mid-western river town” (290). He reveals that the point of view of the narrator is about an adult observing a boy. According to him, Tom is supposed to be the ordinary boy that Twain has described in his fictional world. On the one hand, Bernard DeVoto in *The Matrix of Mark Twain's Humor* (1931), sees Twain as a writer who has no experience of continuous and ripening tradition, and the society that formed him as mobile, not static (39).

On the otherhand, Bernard DeVoto in *Mark Twain's America* (1932) joins other critics who explain that Twain is a humorist. That he has no formal education and his life has been spent in activity, away doing what is known as artistic pursuits (361). Meanwhile, an online source by Steven Mintzin “Rethinking Huck” in *The Gilder Lehman Institute of American History* (2011) explains that *Adventures of Huckleberry Finn* is the rare classic that is highly praised and widely read (Par.1). He argues that the writing focuses on many cold war needs more than any other major works of nineteenth century American literature. Its use of dialect and regional setting makes it seem authentic and different from others. According to him, the novel speaks to the greatest contradiction in American history that is the existence of slavery and virulent racial prejudice in a country dedicated to freedom and social equality. Racial prejudice and the blacks' attempts to reconstruct their identity in the selected works

Susan Gillman and B. Robinson Forest in *Mark Twain's Pudd'nhead Wilson: Race Conflict and Culture* (1990), also state that Twain's novel is a picaresque tale of adventure. It is a novel of escape and liberation from slavery and abusive family life. They contend that the novel is a work of history that shows how the past illuminates and shapes the present. Unlike earlier works of fiction in which the narrator speaks in refined language and tells ennobling stories, Twain's narrator speaks in a distinctly natural American voice.

Many experts think that Twain has a great ability to write about ordinary people to achieve extraordinary humanity. They also see some transcendentalist philosophy in this novel. That is, moral concepts can be determined by the individual. This is in opposition to the concept of an authoritarian religious organization which informs an individual about what to believe. So the story reflects the transcendentalist thought of self -determination. Twain, Wright and Morrison have shown a common view regarding sympathy towards the African-American community. In “Alienation and Creativity in Fiction of Richard Wright,” published in *Richard*

Wright: *Critical Perspectives Past and Present* (1993), Valerie Smith says: “the idea that Richard’s family is forcing him to conform to their personal beliefs evokes sympathy for Richard as it depicts him as a helpless victim of dictatorial whims” (433). They also contend that Wright’s way of threatening the family’s safety is quite tragic as the threat of violence from outside drives the family to do violence to itself.

Given that *Adventures of Huckleberry Finn*, *Black Boy*, *The Bluest Eye* and *Tar Baby* are stories by some highly recognized authors, they have attracted a remarkably amount of attention from critics. We intend to show in this thesis how the myths of blackness and whiteness are introduced in the chapters of *Adventures of Huckleberry Finn*, *Black Boy*, *The Bluest Eye* and *Tar-Baby* and how they are inverted.

In this manner, *Adventures of Huckleberry Finn*, *Black Boy*, *The Bluest Eye* and *Tar Baby* are seen as examples of how literature can help in deconstructing racial stereotypes. As we stated earlier, blackness is often related to intellectual inferiority. For example, *The Bluest Eye* and *Tar Baby* tell stories of two girls (Pecola and Jadine) who were marginalized by whites. Kolchmainen Tuula in an M.A dissertation titled “And My Sign Didn’t Make Sense Without Hers: Challenging Stereotypes in Toni Morrison’s *the Bluest Eye*” (2011), points out that “therefore, it is not possible to try to draw any conclusions on the racist myth of white intelligence and black stupidity” (41).

This explanation evokes sympathy for the entire family and for the entire black community. In the same way, the fact that Wright himself wishes to sympathize with his family is a matter of interpretation. Thinkers explain that he implicitly criticizes the black community for failing to strengthen itself so that it can nurture its more undisciplined members rather than beat them. However, Wright in *Black Boy* implies that all people, including the black community, face the difficult task of overcoming injustice, rather than succumbing to it by resorting to weakness.”

In his *Invisible Man* (1990), Ralph Ellison argues that the African-American culture and sensibility are far from the downtrodden, unsophisticated picture presented by writers, sociologists, politicians, both black and white. He also thinks that blacks have created their own traditions, rituals and a history that formed a cohesive culture that is the source of a full

sense of identity. “I am what I am,” here is Ralph Ellison’s expression of embracing one’s culture as the way to freedom. Critics say: “If Wright’s protest literature is a natural outcome of a brutal childhood spent in the Deep South, Ralph Ellison’s more affirming approach came out of a very different background in Oklahoma (“What America Would Be Like Without Blacks” in *Black and White* 160). Like Twain, both Wright and Morrison have similar attitudes towards relationships with art which are manifested in their desire to read and to develop in contrast to their relationships with religion which they see as an inferior opposing force. Art, in effect, becomes Twain’s, Wright’s and Morrison’s religion.

Conclusion:

These Critics regard Twain, Wright and Morrison as having similarities among themselves in their writings, but with a few minor differences in different works, despite some slight issues that differentiate each of them. It is evident that they have exhibited similarity regarding theme development in terms of identity and discrimination that make their characters alienated from society. In this book, *Existentialism and Human Emotions* (1981), *Existentialism and Human Emotions* (1981), Jean-Paul Sartre declares that “when we exist this means that every time we are also communicating our identities by expressing how we see the world” (15).

In a similar vein, there are many views held by people about the writings of Twain’s, Wright’s and Morrison’s fiction. In this research, our intention is to provide comments made by others concerning The criticism contained in this thesis comes from various literary criticisms such as postscripts and biographies. We present this review in terms of Twain’s, Wright’s and Morrison’s ideas and characterization.

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