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Floyd W. Hayes III

North Carolina State University

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How "Bigger" Was Born

RICHARD WRIGHT

I am not so pretentious as to imagine that it is possible for me to account completely for my own book, *Native Son*. But I am going to try to account for as much of it as I can, the sources of it, the material that went into it, and my own years' long changing attitude toward that material.

In a fundamental sense, an imaginative novel represents the merging of two extremes; it is an intensely intimate expression on the part of a consciousness couched in terms of the most objective and commonly known events. It is at once something private and public by its very nature and texture. Confounding the author who is trying to lay his cards on the table is the dogging knowledge that his imagination is a kind of community medium of exchange: what he has read, felt, thought, seen, and remembered is translated into extensions as impersonal as a worn dollar bill.

The more closely the author thinks of why he wrote, the more he comes to regard his imagination as a kind of self-generating cement which glued his facts together, and his emotions as a kind of dark and obscure designer of those facts. Always there is something that is just beyond the tip of the tongue

that could explain it all. Usually, he ends up by discussing something far afield, an act which incites skepticism and suspicion in those anxious for a straight-out explanation.

Yet the author is eager to explain. But the moment he makes the attempt his words falter, for he is confronted and defied by the inexplicable array of his own emotions. Emotions are subjective and he can communicate them only when he clothes them in objective guise; and how can he ever be so arrogant as to know when he is dressing up the right emotion in the right Sunday suit? He is always left with the uneasy notion that maybe any objective drapery is as good as *any* other for any emotion.

And the moment he does dress up an emotion, his mind is confronted with the riddle of that "dressed up" emotion, and he is left peering with eager dismay back into the dim reaches of his own incommunicable life. Reluctantly, he comes to the conclusion that to account for his book is to account for his life, and he knows that that is impossible. Yet,

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some curious, wayward motive urges him to supply the answer, for there is the feeling that his dignity as a living being is challenged by something within him that is not understood.

So, at the outset, I say frankly that there are phases of *Native Son* which I shall make no attempt to account for. There are meanings in my book of which I was not aware until they literally spilled out upon the paper. I shall sketch the outline of how I *consciously* came into possession of the materials that went into *Native Son*, but there will be many things I shall omit, not because I want to, but simply because I don't know them.

The birth of Bigger Thomas goes back to my childhood, and there was not just one Bigger, but many of them, more than I could count and more than you suspect. But let me start with the first Bigger, whom I shall call Bigger No. 1.

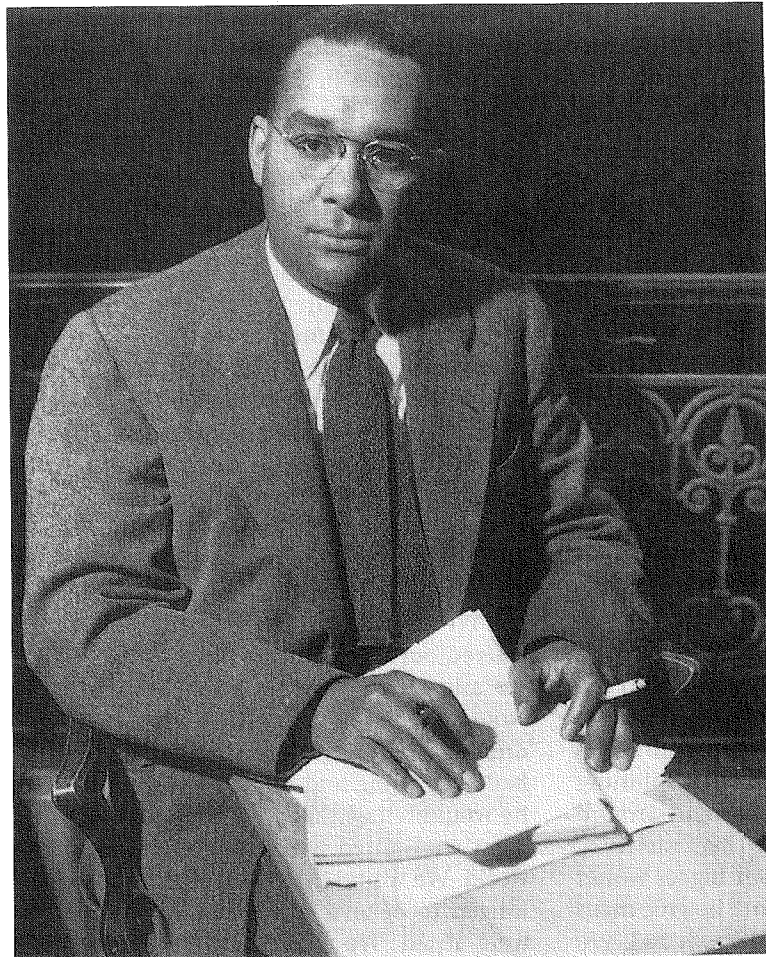
When I was a bareheaded, barefoot kid in Jackson, Mississippi, there was a boy who terrorized me and all of the boys I played with. If we were playing games, he would saunter up and snatch from us our balls, bats, spinning tops, and marbles. We would stand around pouting, sniffing, trying to keep back our tears, begging for our playthings. But Bigger would refuse. We never demanded that he give them back; we were afraid, and Bigger was bad. We had seen him clout boys when he was angry and we did not want to run that risk. We never recovered our toys unless we flattered him and made him feel that he was superior to us. Then, perhaps, if he felt like it, he condescended, threw them at us and then gave each of us a swift kick in the bargain, just to make us feel his utter contempt.

That was the way Bigger No. 1 lived. His life was a continuous challenge to others. At all times he *took* his way, right or wrong, and those who contradicted him had him to fight. And never was he happier than when he had someone cornered and at his mercy; it seemed that the deepest meaning of his squalid life was in him at such times.

I don't know what the fate of Bigger No. 1 was. His swaggering personality is swallowed up somewhere in the amnesia of my childhood. But I suspect that his end was violent. Anyway, he left a marked impression upon me; maybe it was because I longed secretly to be like him and was afraid. I don't know.

If I had known only one Bigger I would not have written *Native Son*. Let me call the next one Bigger No. 2; he was about seventeen and tougher than the first Bigger. Since I, too, had grown older, I was a little less afraid of him. And the hardness of this Bigger No. 2 was not directed toward me or the other Negroes, but toward the whites who ruled the South. He bought clothes and food on credit and would not pay for them. He lived in the dingy shacks of the white landlords and refused to pay rent. Of course, he had no money, but neither did we. We did without the necessities of life and starved ourselves, but he never would. When we asked him why he acted as he did, he would tell us (as though we were little children in a kindergarten) that the white folks had everything and he had nothing. Further, he would tell us that we were fools not to get what we wanted while we were alive in this world. We would listen and silently agree. We longed to believe and act as he did, but we were afraid. We were Southern Negroes and we were hungry and we wanted to live, but we were more willing to tighten our belts than risk conflict. Bigger No. 2 wanted to live and he did; he was in prison the last time I heard from him.

There was Bigger No. 3, whom the white folks called a "bad nigger." He carried his life in his hands in a literal fashion. I once worked as a ticket-taker in a Negro movie house (all movie houses in Dixie are Jim Crow; there are movies for whites and movies for blacks), and many times Bigger No. 3 came to the door and gave my arm a hard pinch and walked into the theater. Resentfully and silently, I'd nurse my bruised arm. Presently, the proprietor would come over and ask how things were going. I'd



Richard Wright, one of America's finest novelists.

point into the darkened theater and say: "Bigger's in there." "Did he pay?" the proprietor would ask. "No, sir," I'd answer. The proprietor would pull down the corners of his lips and speak through his teeth: "We'll kill that goddamn nigger one of these days." And the episode would end right there. But later on Bigger No. 3 was killed during the days of Prohibition: while delivering liquor to a customer he was shot through the back by a white cop.

And then there was Bigger No. 4, whose only law was death. The Jim Crow laws of the South were not for him. But as he laughed and cursed and broke them, he knew that some

day he'd have to pay for his freedom. His rebellious spirit made him violate all the taboos and consequently he always oscillated between moods of intense elation and depression. He was never happier than when he had outwitted some foolish custom, and he was never more melancholy than when brooding over the impossibility of his ever being free. He had no job, for he regarded digging ditches for fifty cents a day as slavery. "I can't live on that," he would say. Ofttimes I'd find him reading a book; he would stop and in a joking, wistful, and cynical manner ape the antics of the white folks. Generally, he'd end his mimicry in a depressed state and say: "The white

folks won't let us do nothing." Bigger No. 4 was sent to the asylum for the insane.

Then there was Bigger No. 5, who always rode the Jim Crow streetcars without paying and sat wherever he pleased. I remember one morning his getting into a streetcar (all streetcars in Dixie are divided into two sections: one section is for whites and is labeled—FOR WHITES; the other section is for Negroes and is labeled—FOR COLORED) and sitting in the white section. The conductor went to him and said: "Come on, nigger. Move over where you belong. Can't you read?" Bigger answered: "Naw, I can't read." The conductor flared up: "Get out of that seat!" Bigger took out his knife, opened it, held it nonchalantly in his hand, and replied: "Make me." The conductor turned red, blinked, clenched his fists, and walked away, stammering: "The goddamn scum of the earth!" A small angry conference of white men took place in the front of the car and the Negroes sitting in the Jim Crow section overheard: "That's that Bigger Thomas nigger and you'd better leave 'im alone." The Negroes experienced an intense flash of pride and the streetcar moved on its journey without incident. I don't know what happened to Bigger No. 5. But I can guess.

The Bigger Thomases were the only Negroes I know of who consistently violated the Jim Crow laws of the South and got away with it, at least for a sweet brief spell. Eventually, the whites who restricted their lives made them pay a terrible price. They were shot, hanged, maimed, lynched, and generally hounded until they were either dead or their spirits broken.

There were many variations to this behavioristic pattern. Later on I encountered other Bigger Thomases who did not react to the locked-in Black Belts with this same extremity and violence. But before I use Bigger Thomas as a springboard for the examination of milder types, I'd better indicate more precisely the nature of the environment that produced these men, or the reader will be left with the

impression that they were essentially and organically bad.

In Dixie there are two worlds, the white world and the black world, and they are physically separated. There are white schools and black schools, white churches and black churches, white businesses and black businesses, white graveyards and black graveyards, and, for all I know, a white God and a black God. . . .

This separation was accomplished after the Civil War by the terror of the Ku Klux Klan, which swept the newly freed Negro through arson, pillage, and death out of the United States Senate, the House of Representatives, the many state legislatures, and out of the public, social, and economic life of the South. The motive for this assault was simple and urgent. The imperialistic tug of history had torn the Negro from his African home and had placed him ironically upon the most fertile plantation areas of the South; and, when the Negro was freed, he outnumbered the whites in many of these fertile areas. Hence, a fierce and bitter struggle took place to keep the ballot from the Negro, for had he had a chance to vote, he would have automatically controlled the richest lands of the South and with them the social, political, and economic destiny of a third of the Republic. Though the South is politically a part of America, the problem that faced her was peculiar and the struggle between the whites and the blacks after the Civil War was in essence a struggle for power, ranging over thirteen states and involving the lives of tens of millions of people.

But keeping the ballot from the Negro was not enough to hold him in check; disfranchisement had to be supplemented by a whole panoply of rules, taboos, and penalties designed not only to insure peace (complete submission), but to guarantee that no real threat would ever arise. Had the Negro lived upon a common territory, separate from the bulk of the white population, this program of oppression might not have assumed such a brutal

and violent form. But this war took place between people who were neighbors, whose homes adjoined, whose farms had common boundaries. Guns and disfranchisement, therefore, were not enough to make the black neighbor keep his distance. The white neighbor decided to limit the amount of education his black neighbor could receive; decided to keep him off the police force and out of the local national guards; to segregate him residentially; to Jim Crow him in public places; to restrict his participation in the professions and jobs; and to build up a vast, dense ideology of racial superiority that would justify any act of violence taken against him to defend white dominance; and further, to condition him to hope for little and to receive that little without rebelling.

But, because the blacks were so *close* to the very civilization which sought to keep them out, because they could not *help* but react in some way to its incentives and prizes, and because the very tissue of their consciousness received its tone and timbre from the strivings of that dominant civilization, oppression spawned among them a myriad variety of reactions, reaching from outright blind rebellion to a sweet, other-worldly submissiveness.

In the main, this delicately balanced state of affairs has not greatly altered since the Civil War, save in those parts of the South which have been industrialized or urbanized. So volatile and tense are these relations that if a Negro rebels against rule and taboo, he is lynched and the reason for the lynching is usually called "rape," that catchword which has garnered such vile connotations that it can raise a mob anywhere in the South pretty quickly, even today.

Now for the variations in the Bigger Thomas pattern. Some of the Negroes living under these conditions got religion, felt that Jesus would redeem the void of living, felt that the more bitter life was in the present the happier it would be in the hereafter. Others, clinging still to that brief glimpse of post-Civil War

freedom, employed a thousand ruses and stratagems of struggle to win their rights. Still others projected their hurts and longings into more naïve and mundane forms—blues, jazz, swing—and, without intellectual guidance, tried to build up a compensatory nourishment for themselves. Many labored under hot suns and then killed the restless ache with alcohol. Then there were those who strove for an education, and when they got it, enjoyed the financial fruits of it in the style of their bourgeois oppressors. Usually they went hand in hand with the powerful whites and helped to keep their groaning brothers in line, for that was the safest course of action. Those who did this called themselves "leaders." To give you an idea of how completely these "leaders" worked with those who oppressed, I can tell you that I lived the first seventeen years of my life in the South without so much as hearing of or seeing one act of rebellion from *any* Negro, save the Bigger Thomases.

But why did Bigger revolt? No explanation based upon a hard and fast rule of conduct can be given. But there were always ~~two factors~~ psychologically dominant in his personality. First, through some quirk of circumstance, he had become estranged from the religion and the folk culture of his race. Second, he was trying to react to and answer the call of the dominant civilization whose glitter came to him through the newspapers, magazines, radios, movies, and the mere imposing sight and sound of daily American life. In many respects his emergence as a distinct type was inevitable.

As I grew older, I became familiar with the Bigger Thomas conditioning and its numerous shadings no matter where I saw it in Negro life. It was not, as I have already said, as blatant or extreme as in the originals; but it was there, nevertheless, like an undeveloped negative.

Sometimes, in areas far removed from Mississippi, I'd hear a Negro say: "I wish I didn't have to live this way. I feel like I want to burst." Then the anger would pass; he would

go back to his job and try to eke out a few pennies to support his wife and children.

Sometimes I'd hear a Negro say: "God, I wish I had a flag and a country of my own." But that mood would soon vanish and he would go his way placidly enough.

Sometimes I'd hear a Negro ex-soldier say: "What in hell did I fight in the war for? They segregated me even when I was offering my life for my country." But he, too, like the others, would soon forget, would become caught up in the tense grind of struggling for bread.

I've even heard Negroes, in moments of anger and bitterness, praise what Japan is doing in China, not because they believed in oppression (being objects of oppression themselves), but because they would suddenly sense how empty their lives were when looking at the dark faces of Japanese generals in the rotogravure supplements of the Sunday newspapers. They would dream of what it would be like to live in a country where they could forget their color and play a responsible role in the vital processes of the nation's life.

I've even heard Negroes say that maybe Hitler and Mussolini are all right; that maybe Stalin is all right. They did not say this out of any intellectual comprehension of the forces at work in the world, but because they felt that these men "did things," a phrase which is charged with more meaning than the mere words imply. There was in the back of their minds, when they said this, a wild and intense longing (wild and intense because it was suppressed!) to belong, to be identified, to feel that they were alive as other people were, to be caught up forgetfully and exultingly in the swing of events, to feel the clean, deep, organic satisfaction of doing a job in common with others.

It was not until I went to live in Chicago that I first thought seriously of writing of Bigger Thomas. Two items of my experience combined to make me aware of Bigger as a meaningful and prophetic symbol. First, being free of the daily pressure of the Dixie environ-

ment, I was able to come into possession of my own feelings. Second, my contact with the labor movement and its ideology made me see Bigger clearly and feel what he meant.

I made the discovery that Bigger Thomas was not black all the time; he was white, too, and there were literally millions of him, everywhere. The extension of my sense of the personality of Bigger was the pivot of my life; it altered the complexion of my existence. I became conscious, at first dimly, and then later on with increasing clarity and conviction, of a vast, muddled pool of human life in America. It was as though I had put on a pair of spectacles whose power was that of an x-ray enabling me to see deeper into the lives of men. Whenever I picked up a newspaper, I'd no longer feel that I was reading of the doings of whites alone (Negroes are rarely mentioned in the press unless they've committed some crime!), but of a complex struggle for life going on in my country, a struggle in which I was involved. I sensed, too, that the Southern scheme of oppression was but an appendage of a far vaster and in many respects more ruthless and impersonal commodity-profit machine.

Trade-union struggles and issues began to grow meaningful to me. The flow of goods across the seas, buoying and depressing the wages of men, held a fascination. The pronouncements of foreign governments, their policies, plans, and acts were calculated and weighed in relation to the lives of people about me. I was literally overwhelmed when, in reading the works of Russian revolutionists, I came across descriptions of the "holiday energies of the masses," "the locomotives of history," "the conditions prerequisite for revolution," and so forth. I approached all of these new revelations in the light of Bigger Thomas, his hopes, fears, and despairs; and I began to feel far-flung kinships, and sense, with fright and abashment, the possibilities of *alliances* between the American Negro and other people possessing a kindred consciousness.

As my mind extended in this general and abstract manner, it was fed with even more vivid and concrete examples of the lives of Bigger Thomas. The urban environment of Chicago, affording a more stimulating life, made the Negro Bigger Thomases react more violently than even in the South. More than ever I began to see and understand the environmental factors which made for this extreme conduct. It was not that Chicago segregated Negroes more than the South, but that Chicago had more to offer, that Chicago's physical aspect—noisy, crowded, filled with the sense of power and fulfillment—did so much more to dazzle the mind with a taunting sense of possible achievement that the segregation it did impose brought forth from Bigger a reaction more obstreperous than in the South.

So the concrete picture and the abstract linkages of relationships fed each other, each making the other more meaningful and affording my emotions an opportunity to react to them with success and understanding. The process was like a swinging pendulum, each to and fro motion throwing up its tiny bit of meaning and significance, each stroke helping to develop the dim negative which had been implanted in my mind in the South.

During this period the shadings and nuances which were filling in Bigger's picture came, not so much from Negro life, as from the lives of whites I met and grew to know. I began to sense that they had their own kind of Bigger Thomas behavioristic pattern which grew out of a more subtle and broader frustration. The waves of recurring crime, the silly fads and crazes, the quicksilver changes in public taste, the hysteria and fears—all of these had long been mysteries to me. But now I looked back of them and felt the pinch and pressure of the environment that gave them their pitch and peculiar kind of being. I began to feel with my mind the inner tensions of the people I met. I don't mean to say that I think that environment *makes* consciousness (I sup-

pose God makes that, if there is a God), but I do say that I felt and still feel that the environment supplies the instrumentalities through which the organism expresses itself, and if that environment is warped or tranquil, the mode and manner of behavior will be affected toward deadlocking tensions or orderly fulfillment and satisfaction.

Let me give examples of how I began to develop the dim negative of Bigger. I met white writers who talked of their responses, who told me how whites reacted to this lurid American scene. And, as they talked, I'd translate what they said in terms of Bigger's life. But what was more important still, I read their novels. Here, for the first time, I found ways and techniques of gauging meaningfully the effects of American civilization upon the personalities of people. I took these techniques, these ways of seeing and feeling, and twisted them, bent them, adapted them, until they became *my* ways of apprehending the locked-in life of the Black Belt areas. This association with white writers was the life preserver of my hope to depict Negro life in fiction, for my race possessed no fictional works dealing with such problems, had no background in such sharp and critical testing of experience, no novels that went with a deep and fearless will down to the dark roots of life.

Here are examples of how I culled information relating to Bigger from my reading:

There is in me a memory of reading an interesting pamphlet telling of the friendship of Gorky and Lenin in exile. The booklet told of how Lenin and Gorky were walking down a London street. Lenin turned to Gorky and, pointing, said: "Here is *their* Big Ben." There is *their* Westminster Abbey." "There is *their* library." And at once, while reading that passage, my mind stopped, teased, challenged with the effort to remember, to associate widely disparate but meaningful experiences in my life. For a moment nothing would come, but I remained convinced that I had heard the meaning of those words sometime, somewhere be-

fore. Then, with a sudden glow of satisfaction of having gained a little more knowledge about the world in which I lived, I'd end up by saying: "That's Bigger. That's the Bigger Thomas reaction."

In both instances the deep sense of exclusion was identical. The feeling of looking at things with a painful and unwarrantable nakedness was an experience, I learned, that transcended national and racial boundaries. It was this intolerable sense of feeling and understanding so much, and yet living on a plane of social reality where the look of a world which one did not make or own struck one with a blinding objectivity and tangibility, that made me grasp the revolutionary impulse in my life and the lives of those about me and far away.

I remember reading a passage in a book dealing with old Russia which said: "We must be ready to make endless sacrifices if we are to be able to overthrow the Czar." And again I'd say to myself: "I've heard that somewhere, sometime before." And again I'd hear Bigger Thomas, far away and long ago, telling some white man who was trying to impose upon him: "I'll kill you and go to hell and pay for it." While living in America I heard from far away Russia the bitter accents of tragic calculation of how much human life and suffering it would cost a man to live as a man in a world that denied him the right to live with dignity. Actions and feelings of men ten thousand miles from home helped me to understand the moods and impulses of those walking the streets of Chicago and Dixie.

I am not saying that I heard any talk of revolution in the South when I was a kid there. But I did hear the lispings, the whispers, the mutters which some day, under one stimulus or another, will surely grow into open revolt unless the conditions which produce Bigger Thomases are changed.

In 1932 another source of information was dramatically opened up to me and I saw data of a surprising nature that helped to clarify the

personality of Bigger. From the moment that Hitler took power in Germany and began to oppress the Jews, I tried to keep track of what was happening. And on innumerable occasions I was startled to detect, either from the side of the Fascists or from the side of the oppressed, reactions, moods, phrases, attitudes that reminded me strongly of Bigger, that helped to bring out more clearly the shadowy outlines of the negative that lay in the back of my mind.

I read every account of the Fascist movement in Germany I could lay my hands on, and from page to page I encountered and recognized familiar emotional patterns. What struck me with particular force was the Nazi preoccupation with the construction of a society in which there would exist among all people (*German* people, of course!) *one* solidarity of ideals, *one* continuous circulation of fundamental beliefs, notions, and assumptions. I am not now speaking of the popular idea of regimenting people's thought; I'm speaking of the implicit, almost unconscious, or pre-conscious, assumptions and ideals upon which whole nations and races act and live. And while reading these Nazi pages I'd be reminded of the Negro preacher in the South telling of a life beyond this world, a life in which the color of men's skins would not matter, a life in which each man would know what was deep down in the hearts of his fellow man. And I could hear Bigger Thomas standing on a street corner in America expressing his agonizing doubts and chronic suspicions, thus: "I ain't going to trust nobody. Everything is a racket and everybody is out to get what he can for himself. Maybe if we had a true leader, we could do something." And I'd know that I was still on the track of learning about Bigger, still in the midst of the modern struggle for solidarity among men.

When the Nazis spoke of the necessity of a highly ritualized and symbolized life, I could hear Bigger Thomas on Chicago's South Side saying: "Man, what we need is a leader like

Marcus Garvey. We need a nation, a flag, an army of our own. We colored folks ought to organize into groups and have generals, captains, lieutenants, and so forth. We ought to take Africa and have a national home." I'd know, while listening to these childish words, that a white man would smile derisively at them. But I could not smile, for I knew the truth of those simple words from the facts of my own life. The deep hunger in those childish ideas was like a flash of lightning illuminating the whole dark inner landscape of Bigger's mind. Those words told me that the civilization which had given birth to Bigger contained no spiritual sustenance, had created no culture which could hold and claim his allegiance and faith, had sensitized him and had left him stranded, a free agent to roam the streets of our cities, a hot and whirling vortex of undisciplined and unchanneled impulses. The results of these observations made me feel more than ever estranged from the civilization in which I lived, and more than ever resolved toward the task of creating with words a scheme of images and symbols whose direction could enlist the sympathies, loyalties, and yearnings of the millions of Bigger Thomases in every land and race. . . .

But more than anything else, as a writer, I was fascinated by the similarity of the emotional tensions of Bigger in America and Bigger in Nazi Germany and Bigger in old Russia. All Bigger Thomases, white and black, felt tense, afraid, nervous, hysterical, and restless. From far away Nazi Germany and old Russia had come to me items of knowledge that told me that certain modern experiences were creating types of personalities whose existence ignored racial and national lines of demarcation, that these personalities carried with them a more universal drama-element than anything I'd ever encountered before; that these personalities were mainly imposed upon men and women living in a world whose fundamental assumptions could no longer be taken for granted: a world ridden with national and

class strife; a world whose metaphysical meanings had vanished; a world in which God no longer existed as a daily focal point of men's lives; a world in which men could no longer retain their faith in an ultimate hereafter. It was a highly geared world whose nature was conflict and action, a world whose limited area and vision imperiously urged men to satisfy their organisms, a world that existed on a plane of animal sensation alone.

It was a world in which millions of men lived and behaved like drunkards, taking a stiff drink of hard life to lift them up for a thrilling moment, to give them a quivering sense of wild exultation and fulfillment that soon faded and let them down. Eagerly they took another drink, wanting to avoid the dull, flat look of things, then still another, this time stronger, and then they felt that their lives had meaning. Speaking figuratively, they were soon chronic alcoholics, men who lived by violence, through extreme action and sensation, through drowning daily in a perpetual nervous agitation.

From these items I drew my first political conclusions about Bigger: I felt that Bigger, an American product, a native son of this land, carried within him the potentialities of either Communism or Fascism. I don't mean to say that the Negro boy I depicted in *Native Son* is either a Communist or a Fascist. He is not either. But he is product of a dislocated society; he is a dispossessed and disinherited man; he is all of this, and he lives amid the greatest possible plenty on earth and he is looking and feeling for a way out. Whether he'll follow some gaudy, hysterical leader who'll promise rashly to fill the void in him, or whether he'll come to an understanding with the millions of his kindred fellow workers under trade-union or revolutionary guidance depends upon the future drift of events in America. But, granting the emotional state, the tenseness, the fear, the hate, the impatience, the sense of exclusion, the ache for violent action, the emotional and cultural hunger, Bigger Tho-

mas, conditioned as his organism is, will not become an ardent, or even a lukewarm, supporter of the *status quo*.

The difference between Bigger's tenseness and the German variety is that Bigger's, due to America's educational restrictions on the bulk of her Negro population, is in a nascent state, not yet articulate. And the difference between Bigger's longing for self-identification and the Russian principle of self-determination is that Bigger's, due to the effects of American oppression, which has not allowed for the forming of deep ideas of solidarity among Negroes, is still in a state of individual anger and hatred. Here, I felt, was *drama!* Who will be the first to touch off these Bigger Thomases in America, white and black?

For a long time I toyed with the idea of writing a novel in which a Negro Bigger Thomas would loom as a symbolic figure of American life, a figure who would hold within him the prophecy of our future. I felt strongly that he held within him, in a measure which perhaps no other contemporary type did, the outlines of action and feeling which we would encounter on a vast scale in the days to come. Just as one sees when one walks into a medical research laboratory jars of alcohol containing abnormally large or distorted portions of the human body, just so did I see and feel that the conditions of life under which Negroes are forced to live in America contain the embryonic emotional prefigurations of how a large part of the body politic would react under stress.

So, with this much knowledge of myself and the world gained and known, why should I not try to work out on paper the problem of what will happen to Bigger? Why should I not, like a scientist in a laboratory, use my imagination and invent test-tube situations, place Bigger in them, and, following the guidance of my own hopes and fears, what I had learned and remembered, work out in fictional form an emotional statement and resolution of this problem?

But several things militated against my starting to work. Like Bigger himself, I felt a mental censor—product of the fears which a Negro feels from living in America—standing over me, draped in white, warning me not to write. This censor's warnings were translated into my own thought processes thus: "What will white people think if I draw the picture of such a Negro boy? Will they not at once say: 'See, didn't we tell you all along that niggers are like that? Now, look, one of their own kind has come along and drawn the picture for us!'" I felt that if I drew the picture of Bigger truthfully, there would be many reactionary whites who would try to make of him something I did not intend. And yet, and this was what made it difficult, I knew that I could not write of Bigger convincingly if I did not depict him as he was: that is, resentful toward whites, sullen, angry, ignorant, emotionally unstable, depressed and unaccountably elated at times, and unable even, because of his own lack of inner organization which American oppression has fostered in him, to unite with the members of his own race. And would not whites misread Bigger and, doubting his authenticity, say: "This man is preaching hate against the whole white race"?

The more I thought of it the more I became convinced that if I did not write of Bigger as I saw and felt him, if I did not try to make him a living personality and at the same time a symbol of all the larger things I felt and saw in him, I'd be reacting as Bigger himself reacted: that is, I'd be acting out of *fear* if I let what I thought whites would say constrict and paralyze me.

As I contemplated Bigger and what he meant, I said to myself: "I must write this novel, not only for others to read, but to free *myself* of this sense of shame and fear." In fact, the novel, as time passed, grew upon me to the extent that it became a necessity to write it; the writing of it turned into a way of living for me.

Another thought kept me from writing. What would my own white and black com-

rades in the Communist party say? This thought was the most bewildering of all. Politics is a hard and narrow game; its policies represent the aggregate desires and aspirations of millions of people. Its goals are rigid and simply drawn, and the minds of the majority of politicians are set, congealed in terms of daily tactical maneuvers. How could I create such complex and wide schemes of associational thought and feeling, such filigreed webs of dreams and politics, without being mistaken for a "smuggler of reaction," "an ideological confusionist," or "an individualistic and dangerous element"? Though my heart is with the collectivist and proletarian ideal, I solved this problem by assuring myself that honest politics and honest feeling in imaginative representation ought to be able to meet on common healthy ground without fear, suspicion, and quarreling. Further, and more importantly, I steeled myself by coming to the conclusion that whether politicians accepted or rejected Bigger did not really matter; my task, as I felt it, was to free myself of this burden of impressions and feelings, recast them into the image of Bigger and make him *true*. Lastly, I felt that a right more immediately deeper than that of politics or race was at stake; that is, a *human* right, the right of a man to think and feel honestly. And especially did this personal and human right bear hard upon me, for temperamentally I am inclined to satisfy the claims of my own ideals rather than the expectations of others. It was this obscure need that had pulled me into the labor movement in the beginning and by exercising it I was but fulfilling what I felt to be the laws of my own growth.

There was another constricting thought that kept me from work. It deals with my own race. I asked myself: "What will Negro doctors, lawyers, dentists, bankers, school teachers, social workers and business men, think of me if I draw such a picture of Bigger?" I knew from long and painful experience that the Negro middle and professional classes were the people of my own race who were more than others

ashamed of Bigger and what he meant. Having narrowly escaped the Bigger Thomas reaction pattern themselves—indeed, still retaining traces of it within the confines of their own timid personalities—they would not relish being publicly reminded of the lowly, shameful depths of life above which they enjoyed their bourgeois lives. Never did they want people, especially *white* people, to think that their lives were so much touched by anything so dark and brutal as Bigger.

Their attitude toward life and art can be summed up in a single paragraph: "But, Mr. Wright, there are so many of us who are *not* like Bigger. Why don't you portray in your fiction the *best* traits of our race, something that will show the white people what we have done in *spite* of oppression? Don't represent anger and bitterness. Smile when a white person comes to you. Never let him feel that you are so small that what he has done to crush you has made you hate him! Oh, above all, save your *pride!*"

But Bigger won over all these claims; he won because I felt that I was hunting on the trail of more exciting and thrilling game. What Bigger meant had claimed me because I felt with all of my being that he was more important than what any person, white or black, would say or try to make of him, more important than any political analysis designed to explain or deny him, more important, even, than my own sense of fear, shame, and diffidence.

But Bigger was still not down upon paper. For a long time I had been writing of him in my mind, but I had yet to put him into an image, a breathing symbol draped out in the guise of the only form of life my native land had allowed me to know intimately, that is, the ghetto life of the American Negro. But the basic reason for my hesitancy was that another and far more complex problem had risen to plague me. Bigger, as I saw and felt him, was a snarl of many realities; he had in him many levels of life.

First, there was his personal and private life, that intimate existence that is so difficult to snare and nail down in fiction, that elusive core of being, that individual data of consciousness which in every man and woman is like that in no other. I had to deal with Bigger's dreams, his fleeting, momentary sensations, his yearning, visions, his deep emotional responses.

Then I was confronted with that part of him that was dual in aspect, dim, wavering, that part of him which is so much a part of *all* Negroes and *all* whites that I realized that I could put it down upon paper only by feeling out its meaning first within the confines of my own life. Bigger was attracted and repelled by the American scene. He was an American, because he was a native son; but he was also a Negro nationalist in a vague sense because he was not allowed to live as an American. Such was his way of life and mine; neither Bigger nor I resided fully in either camp.

Of this dual aspect of Bigger's social consciousness, I placed the nationalistic side first, not because I agreed with Bigger's wild and intense hatred of white people, but because his hate had placed him, like a wild animal at bay, in a position where he was most symbolic and explainable. In other words, his nationalist complex was for me a concept through which I could grasp more of the total meaning of his life than I could in any other way. I tried to approach Bigger's *snarled* and *confused* nationalist feelings with *conscious* and *informed* ones of my own. Yet, Bigger was not nationalist enough to feel the need of religion or the folk culture of his own people. What made Bigger's social consciousness most complex was the fact that he was hovering unwanted between two worlds—between powerful America and his own stunted place in life—and I took upon myself the task of trying to make the reader feel this No Man's Land. The most that I could say of Bigger was that he felt the *need* for a whole life and *acted* out of that need; that was all.

Above and beyond all this, there was that American part of Bigger which is the heritage of us all, that part of him which we get from our seeing and hearing, from school, from the hopes and dreams of our friends; that part of him which the common people of America never talk of but take for granted. Among millions of people the deepest convictions of life are never discussed openly; they are felt, implied, hinted at tacitly and obliquely in their hopes and fears. We live by an idealism that makes us believe that the Constitution is a good document of government, that the Bill of Rights is a good legal and humane principle to safeguard our civil liberties, that every man and woman should have the opportunity to realize himself, to seek his own individual fate and goal, his own peculiar and untranslatable destiny. I don't say that Bigger knew this in the terms in which I'm speaking of it; I don't say that any such thought ever entered his head. His emotional and intellectual life was never that articulate. But he knew it emotionally, intuitively, for his emotions and his desires were developed, and he caught it, as most of us do, from the mental and emotional climate of our time. Bigger had all of this in him, dammed up, buried, implied, and I had to develop it in fictional form.

There was still another level of Bigger's life that I felt bound to account for and render, a level as elusive to discuss as it was to grasp in writing. Here again, I had to fall back upon my own feelings as a guide, for Bigger did not offer in his life any articulate verbal explanations. There seems to hover somewhere in that dark part of all our lives, in some more than in others, an objectless, timeless, spaceless element of primal fear and dread, stemming, perhaps, from our birth (depending upon whether one's outlook upon personality is Freudian or non-Freudian!), a fear and dread which exercises an impelling influence upon our lives all out of proportion to its obscurity. And, accompanying this *first fear*, is, for the want of a better name, a reflex urge toward ecstasy, com-

plete submission, and trust. The springs of religion are here, and also the origins of rebellion. And in a boy like Bigger, young, unschooled, whose subjective life was clothed in the tattered rags of American "culture," this primitive fear and ecstasy were naked, exposed, unprotected by religion or a framework of government or a scheme of society whose final faiths would gain his love and trust; unprotected by trade or profession, faith or belief; opened to every trivial blast of daily or hourly circumstance.

There was yet another level of reality in Bigger's life: the impliedly political. I've already mentioned that Bigger had in him impulses which I had felt were present in the vast upheavals of Russia and Germany. Well, somehow, I had to make these political impulses felt by the reader in terms of Bigger's daily actions, keeping in mind as I did so the probable danger of my being branded as a propagandist by those who would not like the subject matter.

Then there was Bigger's relationship with white America, both North and South, which I had to depict, which I had to make known once again, alas; a relationship whose effects are carried by every Negro, like scars, somewhere in his body and mind.

I had also to show what oppression had done to Bigger's relationships with his own people, how it had split him off from them, how it had baffled him; how oppression seems to hinder and stifle in the victim those very qualities of character which are so essential for an effective struggle against the oppressor.

Then there was the fabulous city in which Bigger lived, an indescribable city, huge, roaring, dirty, noisy, raw, stark, brutal; a city of extremes: torrid summers and sub-zero winters, white people and black people, the English language and strange tongues, foreign born and native born, scabby poverty and gaudy luxury, high idealism and hard cynicism! A city so young that, in thinking of its short history, one's mind, as it travels backward in time, is stopped abruptly by the bar-

ren stretches of wind-swept prairie! But a city old enough to have caught within the homes of its long, straight streets the symbols and images of man's age-old destiny, of truths as old as the mountains and seas, of dramas as abiding as the soul of man itself! A city which has become the pivot of the Eastern, Western, Northern, and Southern poles of the nation. But a city whose black smoke clouds shut out the sunshine for seven months of the year; a city in which, on a fine balmy May morning, one can sniff the stench of the stockyards; a city where people have grown so used to gangs and murders and graft that they have honestly forgotten that government can have a pretense of decency!

With all of this thought out, Bigger was still unwritten. Two events, however, came into my life and accelerated the process, made me sit down and actually start work on the typewriter, and just stop the writing of Bigger in my mind as I walked the streets.

The first event was my getting a job in the South Side Boys' Club, an institution which tried to reclaim the thousands of Negro Bigger Thomases from the dives and the alleys of the Black Belt. Here, on a vast scale, I had an opportunity to observe Bigger in all of his moods, actions, haunts. Here I felt for the first time that the rich folk who were paying my wages did not really give a good goddamn about Bigger, that their kindness was prompted at bottom by a selfish motive. They were paying me to distract Bigger with ping-pong, checkers, swimming, marbles, and baseball in order that he might not roam the streets and harm the valuable white property which adjoined the Black Belt. I am not condemning boys' clubs and ping-pong as such; but these little stopgaps were utterly inadequate to fill up the centuries-long chasm of emptiness which American civilization had created in these Biggers. I felt that I was doing a kind of dressed-up police work, and I hated it.

I would work hard with these Biggers, and when it would come time for me to go home

I'd say to myself, under my breath so that no one could hear: "Go to it, boys! Prove to the bastards that gave you these games that life is stronger than ping-pong. . . . Show them that full-blooded life is harder and hotter than they suspect, even though that life is draped in a black skin which at heart they despise. . . ."

They did. The police blotters of Chicago are testimony to how *much* they did. That was the only way I could contain myself for doing a job I hated; for a moment I'd allow myself, vicariously, to feel as Bigger felt—not much, just a little, just a *little*—but, still, there it was.

The second event that spurred me to write of Bigger was more personal and subtle. I had written a book of short stories which was published under the title of *Uncle Tom's Children*. When the reviews of that book began to appear, I realized that I had made an awfully naïve mistake. I found that I had written a book which even bankers' daughters could read and weep over and feel good about. I swore to myself that if I ever wrote another book, no one would weep over it; that it would be so hard and deep that they would have to face it without the consolation of tears. It was this that made me get to work in dead earnest.

Now, until this moment I did not stop to think very much about the plot of *Native Son*. The reason I did not is because I was not for one moment ever worried about it. I had spent years learning about Bigger, what had made him, what he meant; so, when the time came for writing, *what had made him and what he meant* constituted my plot. But the far-flung items of his life had to be couched in imaginative terms, terms known and acceptable to a common body of readers, terms which would, in the course of the story, manipulate the deepest held notions and convictions of their lives. That came easy. The moment I began to write, the plot fell out, so to speak. I'm not trying to oversimplify or make the process seem oversubtle. At bottom, what happened is very easy to explain.

Any Negro who has lived in the North or the South knows that times without number he has heard of some Negro boy being picked up on the streets and carted off to jail and charged with "rape." This thing happens so often that to my mind it had become a representative symbol of the Negro's uncertain position in America. Never for a second was I in doubt as to what kind of social reality or dramatic situation I'd put Bigger in, what kind of test-tube life I'd set up to evoke his deepest reactions. Life had made the plot over and over again, to the extent that I knew it by heart. So frequently do these acts recur that when I was halfway through the first draft of *Native Son* a case paralleling Bigger's flared forth in the newspapers of Chicago. (Many of the newspaper items and some of the incidents in *Native Son* are but fictionalized versions of the Robert Nixon case and rewrites of news stories from the *Chicago Tribune*.) Indeed, scarcely was *Native Son* off the press before Supreme Court Justice Hugo L. Black gave the nation a long and vivid account of the American police methods of handling Negro boys.

Let me describe this stereotyped situation: A crime wave is sweeping a city and citizens are clamoring for police action. Squad cars cruise the Black Belt and grab the first Negro boy who seems to be unattached and homeless. He is held for perhaps a week without charge or bail, without the privilege of communicating with anyone, including his own relatives. After a few days this boy "confesses" anything that he is asked to confess, any crime that handily happens to be unsolved and on the calendar. Why does he confess? After the boy has been grilled night and day, hanged up by his thumbs, dangled by his feet out of twenty-story windows, and beaten (in places that leave no scars—cops have found a way to do that), he signs the papers before him, papers which are usually accompanied by a verbal promise to the boy that he will not go to the electric chair. Of course, he ends up by

being executed or sentenced for life. If you think I'm telling tall tales, get chummy with some white cop who works in a Black Belt district and ask him for the lowdown.

When a black boy is carted off to jail in such a fashion, it is almost impossible to do anything for him. Even well-disposed Negro lawyers find it difficult to defend him, for the boy will plead guilty one day and then not guilty the next, according to the degree of pressure and persuasion that is brought to bear upon his frightened personality from one side or the other. Even the boy's own family is scared to death; sometimes fear of police intimidation makes them hesitate to acknowledge that the boy is a blood relation of theirs.

Such has been America's attitude toward these boys that if one is picked up and confronted in a police cell with ten white cops, he is intimidated almost to the point of confessing anything. So far removed are these practices from what the average American citizen encounters in his daily life that it takes a huge act of his imagination to believe that it is true; yet, this same average citizen, with his kindness, his American sportsmanship and good will, would probably act with the mob if a self-respecting Negro family moved into his apartment building to escape the Black Belt and its terrors and limitations. . . .

Now, after all of this, when I sat down to the typewriter, I could not work; I could not think of a good opening scene for the book. I had definitely in mind the kind of emotion I wanted to evoke in the reader in that first scene, but I could not think of the type of concrete event that would convey the motif of the entire scheme of the book, that would sound, in varied form, the note that was to be resounded throughout its length, that would introduce to the reader just what kind of an organism Bigger's was and the environment that was bearing hourly upon it. Twenty or thirty times I tried and failed; then I argued that if I could not write the opening scene, I'd start with the scene that followed. I did. The

actual writing of the book began with the scene in the pool room.

Now, for the writing. During the years in which I had met all of those Bigger Thomases, those varieties of Bigger Thomases, I had not consciously gathered material to write of them; I had not kept a notebook record of their sayings and doings. Their actions had simply made impressions upon my sensibilities as I lived from day to day, impressions which crystallized and coagulated into clusters and configurations of memory, attitudes, moods, ideas. And these subjective states, in turn, were automatically stored away somewhere in me. I was not even aware of the process. But, excited over the book which I had set myself to write, under the stress of emotion, these things came surging up, tangled, fused, knotted, entertaining me by the sheer variety and potency of their meaning and suggestiveness.

With the whole theme in mind, in an attitude almost akin to prayer, I gave myself up to the story. In an effort to capture some phase of Bigger's life that would not come to me readily, I'd jot down as much of it as I could. Then I'd read it over and over, adding each time a word, a phrase, a sentence until I felt that I had caught all the shadings of reality I felt dimly were there. With each of these rereadings and rewritings it seemed that I'd gather in facts and facets that tried to run away. It was an act of concentration, of trying to hold within one's center of attention all of that bewildering array of facts which science, politics, experience, memory, and imagination were urging upon me. And then, while writing, a new and thrilling relationship would spring up under the drive of emotion, coalescing and telescoping alien facts into a known and felt truth. That was the deep fun of the job: to feel within my body that I was pushing out to new areas of feeling, strange landmarks of emotion, tramping upon foreign soil, compounding new relationships of perceptions, making new and—until that very split second of time!—unheard-of and unfelt effects with

words. It had a buoying and tonic impact upon me; my senses would strain and seek for more and more of such relationships; my temperature would rise as I worked. That is writing as I feel it, a kind of significant living.

The first draft of the novel was written in four months, straight through, and ran to some 576 pages. Just as a man rises in the mornings to dig ditches for his bread, so I'd work daily. I'd think of some abstract principle of Bigger's conduct and at once my mind would turn it into some act I'd seen Bigger perform, some act which I hoped would be familiar enough to the American reader to gain his credence. But in the writing of scene after scene I was guided by but one criterion: to tell the truth as I saw it and felt it. That is, to objectify in words some insight derived from my living in the form of action, scene, and dialogue. If a scene seemed improbable to me, I'd not tear it up, but ask myself: "Does it reveal enough of what I feel to stand in spite of its unreality?" If I felt it did, it stood. If I felt that it did not, I ripped it out. The degree of morality in my writing depended upon the degree of felt life and truth I could put down upon the printed page. For example, there is a scene in *Native Son* where Bigger stands in a cell with a Negro preacher, Jan, Max, the State's Attorney, Mr. Dalton, Mrs. Dalton, Bigger's mother, his brother, his sister, Al, Gus, and Jack. While writing that scene, I knew that it was unlikely that so many people would ever be allowed to come into a murderer's cell. But I wanted those people in that cell to elicit a certain important emotional response from Bigger. And so the scene stood. I felt that what I wanted that scene to say to the reader was *more important than its surface reality or plausibility*.

Always, as I wrote, I was both reader and writer, both the conceiver of the action and the appreciator of it. I tried to write so that, in the same instant of time, the objective and subjective aspects of Bigger's life would be caught in a focus of prose. And always I tried

to *render, depict*, not merely to tell the story. If a thing was cold, I tried to make the reader *feel* cold, and not just tell about it. In writing in this fashion, sometimes I'd find it necessary to use a stream of consciousness technique, then rise to an interior monologue, descend to a direct rendering of a dream state, then to a matter-of-fact depiction of what Bigger was saying, doing, and feeling. Then I'd find it impossible to say what I wanted to say without stepping in and speaking outright on my own; but when doing this I always made an effort to retain the mood of the story, explaining everything only in terms of Bigger's life and, if possible, in the rhythms of Bigger's thought (even though the words would be mine). Again, at other times, in the guise of the lawyer's speech and the newspaper items, or in terms of what Bigger would overhear or see from afar, I'd give what others were saying and thinking of him. But always, from the start to the finish, it was Bigger's story, Bigger's fear, Bigger's flight, and Bigger's fate that I tried to depict. I wrote with the conviction in mind (I don't know if this is right or wrong; I only know that I'm temperamentally inclined to feel this way) that the main burden of all serious fiction consists almost wholly of character-destiny and the items, social, political, and personal, of that character-destiny.

As I wrote I followed, almost unconsciously, many principles of the novel which my reading of the novels of other writers had made me feel were necessary for the building of a well-constructed book. For the most part the novel is rendered in the present; I wanted the reader to feel that Bigger's story was happening *now*, like a play upon the stage or a movie unfolding upon the screen. Action follows action, as in a prize fight. Whenever possible, I told of Bigger's life in close-up, slow-motion, giving the feel of the grain in the passing of time. I had long had the feeling that this was the best way to "enclose" the reader's mind in a new world, to blot out all reality except that which I was giving him.

Then again, as much as I could, I restricted the novel to what Bigger saw and felt, to the limits of his feeling and thoughts, even when I was conveying *more* than that to the reader. I had the notion that such a manner of rendering made for a sharper effect, a more pointed sense of the character, his peculiar type of being and consciousness. Throughout there is but one point of view: Bigger's. This, too, I felt, made for a richer illusion of reality.

I kept out of the story as much as possible, for I wanted the reader to feel that there was nothing between him and Bigger; that the story was a special *première* given in his own private theater.

I kept the scenes long, made as much happen within a short space of time as possible; all of which, I felt, made for greater density and richness of effect.

In a like manner I tried to keep a unified sense of background throughout the story; the background would change, of course, but I tried to keep before the eyes of the reader at all times the forces and elements against which Bigger was striving.

And, because I had limited myself to rendering only what Bigger saw and felt, I gave no more reality to the other characters than that which Bigger himself saw.

This, honestly, is all I can account for in the book. If I attempted to account for scenes and characters, to tell why certain scenes were written in certain ways, I'd be stretching facts in order to be pleasantly intelligible. All else in the book came from my feelings reacting upon the material, and any honest reader knows as much about the rest of what is in the book as I do; that is, if, as he reads, he is willing to let his emotions and imagination become as influenced by the materials as I did. As I wrote, for some reason or other, one image, symbol, character, scene, mood, feeling evoked its opposite, its parallel, its complementary, and its ironic counterpart. Why? I don't know. My emotions and imagination just like to work that way. One can account

for just so much of life, and then no more. At least, not yet.

With the first draft down, I found that I could not end the book satisfactorily. In the first draft I had Bigger going smack to the electric chair; but I felt that two murders were enough for one novel. I cut the final scene and went back to worry about the beginning. I had no luck. The book was one-half finished, with the opening and closing scenes unwritten. Then, one night, in desperation—I hope that I'm not disclosing the hidden secrets of my craft!—I sneaked out and got a bottle. With the help of it, I began to remember many things which I could not remember before. One of them was that Chicago was overrun with rats. I recalled that I'd seen many rats on the streets, that I'd heard and read of Negro children being bitten by rats in their beds. At first I rejected the idea of Bigger battling a rat in his room; I was afraid that the rat would "hog" the scene. But the rat would not leave me; he presented himself in many attractive guises. So, cautioning myself to allow the rat scene to disclose *only* Bigger, his family, their little room, and their relationships, I let the rat walk in, and he did his stuff.

Many of the scenes were torn out as I reworked the book. The mere rereading of what I'd written made me think of the possibility of developing themes which had been only hinted at in the first draft. For example, the entire guilt theme that runs through *Native Son* was woven in *after* the first draft was written.

At last I found out how to end the book; I ended it just as I had begun it, showing Bigger living dangerously, taking his life into his hands, accepting what life had made him. The lawyer, Max, was placed in Bigger's cell at the end of the novel to register the moral—or what I felt was the moral—horror of Negro life in the United States.

The writing of *Native Son* was to me an exciting, enthralling, and even a romantic experience. With what I've learned in the writing of this book, with all of its blemishes,

imperfections, with all of its unrealized potentialities, I am launching out upon another novel, this time about the status of women in modern American society. This book, too, goes back to my childhood just as Bigger went, for, while I was storing away impressions of Bigger, I was storing away impressions of many other things that made me think and wonder. Some experience will ignite somewhere deep down in me the smoldering embers of new fires and I'll be off again to write yet another novel. It is good to live when one feels that such as that will happen to one. Life becomes sufficient unto life; the rewards of living are found in living.

I don't know if *Native Son* is a good book or a bad book. And I don't know if the book I'm working on now will be a good book or a bad book. And I really don't care. The mere writing of it will be more fun and a deeper satisfaction than any praise or blame from anybody.

I feel that I'm lucky to be alive to write novels today, when the whole world is caught

in the pangs of war and change. Early American writers, Henry James and Nathaniel Hawthorne, complained bitterly about the bleakness and flatness of the American scene. But I think that if they were alive, they'd feel at home in modern America. True, we have no great church in America; our national traditions are still of such a sort that we are not wont to brag of them; and we have no army that's above the level of mercenary fighters; we have no group acceptable to the whole of our country upholding certain humane values; we have no rich symbols, no colorful rituals. We have only a money-grubbing, industrial civilization. But we do have in the Negro the embodiment of a past tragic enough to appease the spiritual hunger of even a James; and we have in the oppression of the Negro a shadow athwart our national life dense and heavy enough to satisfy even the gloomy broodings of a Hawthorne. And if Poe were alive, he would not have to invent horror; horror would invent him.

New York, March 7, 1940.

Essay/Discussion Questions

1. According to Richard Wright, what was the origin of Bigger Thomas, the victim-rebel in his novel *Native Son*?
2. What factors stalled Wright's initial efforts to start writing *Native Son*?
3. In his novel of ideas, *Native Son*, Wright focused on the social outlook and life experiences of dispossessed urban black people. Why did he write about this sector of the black population, and what was the response from the black middle class?