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Black and White Literature in Gloria Naylor's Novel and Zora Neale Hurston Novels

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Balkanization of literature despite the views of some conservative academics and intellectuals argue the African American literature it exists over the last few decades as an extension of the culture wars into the field of literature. According to these critics, literature is splitting into distinct and separate groupings because of the rise of identity politics in the United States and other p noble savage-the exotic Negro arts of the world. These critics reject bringing identity politics into literature because this would mean that “only women could write about women for women and only blacks about blacks for blacks”. (3)

Introduction:

People opposed to this group-based approach to writing say that it limits the ability of literature to explore the overall human condition and more importantly judges ethnic writers merely on the basis of their race. This critic reject this judgment and says it defines the meaning of works like Ralph Elisions' Invisible man, in which Elisions main character is invisible because people see him as nothing more than a Blackman. Others criticize the special treatment of an ethnic-based genre of literature for example Robert Hayden the first African-American Poet Laureate Consultant in Poetry to the Library of Congress once said the comment by the black composer Duke Ellington about jazz and music.

Proponents counter that the exploration of group and ethnic dynamics through writing actually deepens human understanding and that previously; entire groups of people were ignored or neglected by American literature. The general consensus view appears to be that American literature is not breaking apart of new genres like African American literature. The American literature is simply reflecting the increasing diversity than ever before in history supported by the fact that many African American authors, writers representing other minority groups consistently the literature only appealed to their individual ethnic groups.

Some criticism of African American literature over the years has come from within African American community some black literature sometimes does not portray black people in a positive light du bois and the editors of the crisis consistently stated that literature was a tool in the struggle for African American politician liberation. Du bios' belief in the propaganda value of art showed most clearly when he clashed in 1928 with African American author Claude McKay's best-selling novel home to Harlem. To Du Bois, the novels frank depictions of sexuality and the nightlife in Harlem only appealed to the prurient demands of white readers and publishers looking for portrayals of black “licentiousness”. This criticism was repeated by others in the black community when author Wallace Thurman published his novel the blacker the berry in 1929. This novel, which focused on interracial prejudice between lighter-skinned and darker-skinned Blacks, infuriated many African Americans, who did not like such a public airing of

their culture's "dirty laundry". Naturally many African American writers did not agree with the view point that all black literature should be propaganda and stated that literature should present the truth about life and people. Langston Hughes articulated this view in his essay "The Negro artist and the racial mountain" (1926) when he said that black artists or white public thought. The recent occurrence of this Black-on-Black criticism arose in charges by some critics like Alice Walker's novel *The Color Purple* unfairly attacked Black men and Charles R Johnson given his negative portrayal of males adding the harder boundaries of convention.

Africans were realistic immense narrative tellers long before their first appearance in Jamestown. During the period in West Africans the early part of the fourteenth century to the time was the intellectual center of Africa. Black scholars were enjoying a renaissance. At 18th century Negroes were writing and publishing works of poetry. In 19th century the slave narrative became a new form of American literary expression. Frederick Douglass the noblest American black man 19th century wrestler helped to prepare the ground work for the freedom fighters whose continuing efforts have brought the black American closer to the good of full citizenship. Paul Lawrence Dunbar a contemporary of Charles. W. Chesnut made his reputation with tradition and superstition and Chesnut's novel did not measure up on the standards with short stories Chesnut style and attitude differed radically from Dunbar's. The pleasant folk tales of tradition bound plantation with black folk were acceptable with large white reading preconceived ideas of Negro characteristics. Chesnut and Dunbar reached larger general reading audience with black writers. The period of the slave narratives had passed. Yet the black writer was still an oddity and a step child in the eyes of most critics. This attitude continued a lessening degree throughout the most productive periods in Afro-American writing the period called "The Negro Renaissance". The community of Harlem was the center and spiritual god father and mid wife for this renaissance. The cultural emancipation of the Afro-American that began before First World War. The black writer discovered a new voice within him and liked the sound of it. The white writers who had been interpreting our life with an air of authority and a preponderance of error looked at last to the black writer.

In her book *Mules and Men* (1935), Zora Neale Hurston presented a collection of folk tales and sketches that showed the close relationship between humor and tragedy in Afro-American life. In the midst of this renaissance, two strong voices from the West Indians were heard. Claude McKay in *Ginger Town* (1932) and *Banana Bottom* (1933) explains the manner that debunked travelogue exoticism usually attributed to Negro life in the Caribbean area. Early in the Harlem literary renaissance period the black were became an attraction for a varied assortment of white celebrities and just thrill-seeking white people lost from their moorings some were insipid rebels, defying more and upbringing by socially equal and associated with Negro, others were searching for the mythological "noble savage-the exotic negro" these exotics Negroes were generally educated who had become estranged from their families and the environment of their upbringing. Ironically these sophisticates made a definite contribution to the period of the "New negro literary renaissance". The black American could behave as the details of social protocol as the best bred and richest white person in the country. They could balance a cocktail glass with expertness. Behind their pretense of being writers they were really actors and rather goodness.

During this period in the second world war writers like Ralph Ellison, Henry B. Jones, Marian Minus, Ted Poston, Lawrence D. Reddick has turned their talents to some activity in relation of war with the rise of nationalism and rapid change of the status of the negro reflect a breaking away from old secure. A new generation of black writers partly influenced by Richard

Wright was to explore as Ralph elision said “the full range of American negro humanity”. The black writer and his people are now standing at the crossroads of history first he has to explain the society to himself and create his art and he cannot be honest with himself and his people without lending his support, at least verbally, to the making of a new society that respects the dignity of men. The author Frederick Douglass has written about the black must realize and entering the last phase of a transitional period between slavery and freedom.

In the 19th century, black writers began to use their creative powers to respond to the brewing political and racial tensions around in poetry, novels and autobiographies. Ideas about the innate inferiority of the darker races began to creep into everyday thought and forced black writers to take a stand. But now it had a dual purpose to tell their stories and convince hostile white audience that they deserved human rights. Despite this impediment African American literature developed the period at an incredible rate, much fugitive slaves who learned to read and write only after their escape from slavery. In each narrative writer is focused on a single goal, the achievements of freedom both the Douglass and Harriet Jacobs manage complicated and full of atrocities of slavery, physical, mental and emotional abuse and both comment on the hypocrisy of the slave system and the destruction of the African American family.

Throughout the 19th and 20th century the African American writers Douglass and Jacobs labored under an identical pressure. Both the narratives are carefully pointed out that slavery degrades not only enslaved but the enslaver as well. While the struggles of African Americans the black writers represent the race to a majority of white reading audience. Despite their similarities there are significance differences between Douglass and Jacobs writing it explains the way they experienced slavery. For instance Douglass sees slavery as both physical and mental bondage. He explains the vibrancy about his physical escape from slavery his freedom means nothing without an accompanying liberation from the bonds of ignorance and illiteracy. In reality at the end of her narrative Jacobs reminds that men and women had significantly different responses even to the homogenizing experience of slavery.

As the 20th century approached African American literature took another turn, to the African American writers which followed on the heels of reconstruction, when blacks suffered an alarming amount of racial violence and many legal setbacks. African American women writers of this period were just as concerned with politics as their male counter parts. It however expresses the oppression as much they experienced with gender as it did with race. Representative women writers of this period were Nikkei Giovanni, Alice walker and NtozakeShange. Early 70s and 80s were the era when black women said the stories of oppression the first great rift between black male and female writers.

Conclusion:

The powerful work of these women came under fire from their black male peers, who felt that their representations of black men were fair and cruel. In addition the African American authors mined black humor, satire, historical memoir with “magical- realism” with response of dark realities. This magical realism rein appears in the works of Toni Morrison, though it is a stylized language particularly identity to the African American psycho-historical experience very different from the “magical-realism” as well as the elements of black culture and that are continually entering the mainstream of American life.

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