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Representing Blacks in Faulkner's "The Sound and the Fury"

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Abstract

This study deals with William Faulkner's novel, *The Sound and the Fury* (1929). In the United States, no writer sounds more American than William Faulkner, who impresses the reader as being deeply rooted in his native land. Faulkner's favorite subject is the decline and moral disintegration of the South. *The Sound and the Fury* depicts how the Old Southern Order was, in Faulkner's words, "cursed" by slavery and bore the seeds of ruin in itself. Faulkner's work reflects a modern world beset by moral confusion.

Keywords: Blacks, Whites, Slavery, Southern society, Civil war, The Compsons.

تمثيل السود في رواية الصخب و الغضب لفولكنر

م. حسن صالح حمد حسن

كلية الاداب - جامعة تكريت

المخلص: تتناول هذه الدراسة رواية ويليام فولكنر ، الصخب والغضب (1929). في الولايات المتحدة لا يوجد كاتب يبدو أميركيًا أكثر من وليام فولكنر ، الذي يثير إعجاب القارئ باعتباره متجذرًا بعمق في موطنه الأصلي. ان الموضوع المفضل لدى فولكنر هو التدهور والتفكك الأخلاقي للجنوب. تصور رواية الصخب و الغضب كيف كان النظام الجنوبي القديم ، على حد

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تعبير فولكنر، "ملعوناً" بالعبودية وحمل بذور الخراب في حد ذاته. يعكس عمل فولكنر عالماً حديثاً محفوفاً بالارتباك الأخلاقي.

الكلمات الدالة: السود، البيض، العبودية، المجتمع الجنوبي، الحرب الاهلية، عائلة كومبسون.

Aims of the study

This study aims at showing the problems faced by Blacks and how they have been used and abused by the white Americans, the hypocrisy and moral deterioration of the white dominating society and their behaviors against the blacks. This study also aims at showing how this subject was discussed by William Faulkner in his novel "The Sound and the Fury". The study aims at showing the racism of whites against blacks in that era.

Value of the study

This study is hoped to be valuable because it provides the readers with much information about the era of the American civil war and the struggle of blacks. The study is also valuable because the literary work under discussion is regarded a symbol of white dissolution versus black perseverance.

Limits of the Study

This study is limited to discuss one novel entitled " *The Sound and the Fury* " in order to fit as a research paper.

Section One

1.1 The Experience of the Blacks in America

One of the most important results of the colonization of the New World was the age of slave-trade or labor. African slaves were imported first into the West Indians to carry out the severe labor at which Indians had failed. The West Indian planters, as a result, turned more and more to the use of Negro slaves, and thus in the middle of the seventeenth century the importation of Negroes into the Caribbean islands began in earnest.

There were few evidences of humanitarianism on the plantations of the West Indians . Slavery was essentially, almost exclusively, an economic institution. Slaves were used for the sole purpose of producing sugar and other staple crops. If the importation of more slaves meant a large measure of prosperity - and it seemed so to the island planters - they were imported with little regard for consequences other than those of purely an economic nature.

This use of black American labor during the sixteenth and seventeenth nturies on the profitable Caribbean sugar plantations provided a model of European colonists in North America, where Native Americans and hite indentured servants were insufficient to meet the demands for gricultural labor.

1.2 Analysis of the Novel

It was published in October 1929. The setting was in the fictional town of Yukenaptava for Faulkner, Mississippi, in the early 1900s. In a period of radical change, Faulkner attempted to show the impact of the American Civil War on Southern society. Civil War and Reconstruction destroyed many big families socially, psychologically and financially.

Faced with the reality of the twentieth century, which affected and dehumanized society, and forced the people of the South to cultivate false values rather than develop basic human virtues, such as courage, honor, fortitude, love, compassion, and benevolence, the comrades became confused. This has a lot to do with the novel's title, "*The Sound and the Fury*". Evidence of the novel's meaning can be found in the following lines of Macbeth:

Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury
signifying nothing.

(Shakespeare's *Macbeth*, Act V, Scene V)⁷

The theme of *The Sound and the Fury* is the degeneration of the Compsons, one of the largest Mississippi families that went through hard times after the Civil War¹.³ For Faulkner, the entire South is under a curse, and the Civil War and its influence are part of that curse.⁴ That is, slavery, not the Negro, is meant as the curse, and the Negro is the embodiment of that curse, a reminder of the guilt of the white man, or the embodiment of the problems of the South.⁵

In this short monologue in Shakespeare's *Macbeth*, the main character, after hearing the news of the death of his wife, likens life to "a tale Told by an idiot full of sound and fury." If life is just "a tale told by an idiot," then it can be justified to have the novel's first part told by the mind of the thirty-three-year-old Compson's fool, Benjy. Merely as if it was a tale told by a moron, it is one characterized by "sound" and "fury." What Faulkner intends to say, through the Compsons, is that life is not more than a shadow. The Compsons as a whole is that "poor player that struts and frets his hour upon the stage." Their lives are full of fears, confusion, voices, and anger that life becomes meaningless, "signifying nothing."⁸ If a man becomes unable to adapt to the problems of his life, he may be materialistic like Jason who values money only, or a man with suicidal thoughts like Quentin, or as foolish as Benjy, for example, Compson family, due to their inability to adapt to the realities of the surrounding world, they became lost in a world of self-indulgence.

Faulkner uses the shift in time to reflect the cultural change from the Old South (represented by Mr. and Mrs. Compson) to the New South (represented by Jason and Cady Compson). Faulkner explains, through the Compson family, "that both the New South and the Old South are immoral and corrupt because of the former's rapid drift toward progress and greed and the latter's dependence on slavery."⁹

The novel is of four parts, told from different viewpoints. The narrators give their views on the same situation. The novel is primarily focused about a single event, the loss of virginity of the daughter and surrendering to Dalton Ames, and the impact on

¹ Some lines of the novel were not analyzed intentionally because they don't belong to the main idea of this study.

her family thereafter. As for Olga W. Vickery, each section of the first three, through the eyes of the three Compson brothers, Benji, Quentin, and Jason, presents a version of the same truths that is at once the truth and a complete distortion of the truth.¹⁰

The novel begins with the monologue of Benji, the youngest of the Compson children. Being mentally disabled, Benji has no sense of time. For him, time does not exist at all. Because he lacks a sense of time, Benji makes no distinction between past and present, that is, his thought always switches back and forth in time.¹⁶ However, one can get a feel for a while by noticing who takes care of Benji. Benji takes care of three black servants at different times: Firch when Benji was a small child; T. P. when Benji is about fifteen years old; And sparkle at the present and he is thirty-three years old.¹⁷ Bungee's world is a fixed world, a world controlled by sensation, a world without time. In fact, this is due to the fact that, at the age of three, he stopped developing mentally.¹⁸ As a result, he cannot explain situations or events and cannot himself judge people. The only thing he can do is express how he feels by either crying or howling.¹⁹ In fact, it only serves as a tool by which other characters are judged; A touchstone of the humanity of others.²⁰

Blacks and whites' relationship, shown by Faulkner in his novel The Sound and the Fury, shows racial, social, and economic segregation. Blacks are The Compsons servants. However, Faulkner expanded their role as servants to that of spiritual caretakers especially when portraying the character of Delsey.²⁵ The interaction between the Delsey family and the Compsons, of course, illustrates the racial tradition of the Deep South.

Weinstein says that, Faulkner "is [one] of America's greatest novelists and that [his] greatness has much to do with [his] complex and compelling representations of America's 'ordeal of race'".²⁷ Weinstein's viewpoint is only such kind of love can ease the stains and the blind spots of a racially segregated and hierarchical community. Without it, Weinstein believes, no prospect of interracial understanding can be imagined.²⁸

According to Faulkner's family's black housekeeper and nurse Mammy Callie, Dilsey runs the Compsons household and is more authorized than either Mr. Or Mrs. Compson.²⁹

William Faulkner is highly influenced by his childhood nurse, who worked for his family with outstanding loyalty. Of Mammy Callie's humanity, Joseph Blotner in William Faulkner: A Biography says:

*Though she had raised children of her own... she was the kind of woman whose maternal feelings and needs never died out, and she immediately became a Second mother to Bill, Jack and Johnny Faulkner.*³⁰

It is showed very clearly that there is no other American fiction writer has showed the history, the people, the society and the cultural problem of the South as exact as like William Faulkner.³¹ Born in a society full of racial segregation, Bernard W. Bell writes: "Faulkner, a native son of Mississippi, was torn psychologically between the curse and blessing of his southern heritage."³² The certain fact is that Faulkner adores the South but the region's current history of racism and intolerance, together with what he has seen as traditional culture's inevitable decline before the forces of modernization and greed, painfully disturbs him.³³

Being busy with the race issue, Faulkner rises above his place and time, to found a world in which human values and universal truths take precedence over societal conceptions of racial minds.³⁴ Faulkner's Delsey does her best to save the family, as she serves as a surrogate mother to the Compsons. Not only does Delsey feed, dress

and undress Benji, but she also knows how to ease his silent grief with "flower, fire and satin slippers, symbols of the family's great past". Faulkner Through Benji, presents one aspect of the depth of pain which the New South felt, attempting to find without the known comfort of ancient Southern traditions. 35 Since Southern ideals have become largely a legend, the New Southern is left with only traces of comfort, just as Benji was left with a Caddy's slipper after Caddy was lost. 36

"In his interview with Jean Stein, Faulkner expresses his appreciation of Dilsey's personality saying":

Dilsey is one of my favorite characters, because she is brave, courageous, generous, gentle, and honest. She is much more brave and honest and generous than me. ³⁷

within Benji's section, Dilsey didn't make a moral comment on Compsons family. The only judgment that the reader hears from her is "does de bes I kin".

By comparing the dark side of human nature or the evil that inhabits the human heart with scenes of tenderness, devotion, and virtue, Faulkner succeeds in exploring the dimensions of human nature. Although Mrs. Compson speaks of virtue, she does not perform it.

Faulkner succeeds in exploring the heights and depths of human nature. Though Mrs. Compson talks about virtue, she does not practice it. She offers nothing to her children. Unable to recognize her role in her children's problems, Mrs. Compson's exclamation of "it's all my fault" is only an expression of self-pity reinforcing Faulkner's characterization of her self-obsession. ³⁸ Unlike Dilsey, Mrs. Compson succumbs to pessimism and passivity. She is unable to accept life's responsibilities, accusing others of selfishness and lacking consideration for others. She says of Caddy "never since she opened her eyes, has she given me one unselfish thought" (S & F, June Second 1910, p. 127). Reinforcing her attitude towards Benji, Mrs. Compson feels that Caddy's various escapades are additional judgment from God on her. This is clear as she says: "Benjamin was punishment enough and now for her to have no more regard for me her own mother." (S & F, June Second 1910, p. 127).

Similarly, over the suicide of her son, Quentin, Mrs. Compson's self-centeredness comes about to the surface. Rather than questioning Quentin's motivation behind committing suicide, Mrs. Compson's only concern is with its reflection on her. ³⁹ In fact, Mrs. Compson's lack of love is the primary cause of the disintegration of the Compson family. The fact, that the breakup of the Compson is affected largely by Mrs. Compson's failure clearly passes through Quentin's mind as: ⁴⁰ "My little sister had no. If I could say Mother." (S & F, June Second 1910, p. 117)

What Faulkner prefers is the morality of actions, not that of talking. He admires those who accept life with all its pleasures and pains; those who try to do the best they can to survive. Olga Vickery, of Dilsey's fidelity to the Compsons, says: "Dilsey... becomes, through her actions, alone the embodiment of the truth of the heart, which is synonymous with morality." ⁴¹

The Second section of the novel is concerned with another monologue, one written in the voice of Quentin, the eldest of the Compson sons. In Quentin's section, though the present and the past are mingled, there is a clearer sense of time, in comparison with Benji's section. Unlike Benji, who is unaware of time, Quentin is obsessively a slave to it. Being obsessed with the past, Quentin feels that it is his duty

to somehow manage to uphold the family name and prevent any further shame from destroying it.⁴²

Quentin's struggle with the reality of the world reaches its climax when Caddy loses her virginity. According to the South's traditional social code, which is a significant part in Quentin's heritage, female purity is a concept of high importance.⁴³ In fact, Quentin can neither accept nor reconcile himself with the idea of change. Unable to face the present time, Quentin starts thinking of some means through which he can assert time and thus force decay out of the Compsons world.⁴⁴ Much of Quentin's ideas about time, as it appears, are derived from his father's thoughts. Mr. Compson thinks of time in a contradictory sense.⁴⁵ This is clear when Quentin says:

Father said clocks slay time. He said time is dead as long as it is being clicked off by little wheels; only when the clock stops does time come to life.

(S & F, June Second 1910, p.105)⁴⁶

To remove himself from the empirical sequence of time, Quentin breaks the watch that his father has given to him.⁴⁷ Unable to cope with the reality around him; the idea of Caddy's violation of the Compson's concept of honor, Quentin finally commits suicide. His determination to commit suicide is, thus, seen as a protest against Caddy's disgraceful act.⁴⁸

In Quentin's section, Dilsey rarely appears. But of course, Quentin's narrative is not devoid of the idea of race. Sent to the North to complete his education at Harvard University, Quentin first expresses his uneasiness with the idea of race-relation there. When Quentin gets on the streetcar, returning from Boston, he sits beside a Negro, who prompts him to think over the relationship between whites and blacks.⁴⁹ This change in setting causes Quentin to consider the difference in race relations in the North and the South. From this difference, he gains the insight that:

The best way to take all people, black or white, is to take them for what they think they are, then leave them alone. That was when I realized that a nigger is not a person so much as a form of behavior; a sort of obverse reflection of the white people he lives among. But I thought at first that I ought to miss having a lot of them around me because I thought that Northerners thought I did, but I didn't know that I really had missed Roskus and Dilsey and them until that morning in Virginia.

(S & F, June Second 1910, p.106)

Then Quentin's mind shifts to his journey home at Christmas time. Looking out of the train's window, Quentin sees an old Negro on a mule, waiting patiently for the train to clear the crossing. When Quentin throws him a quarter, the old Negro responds saying "Thanky, young master. Thanky." This familiar relationship between

the races makes the romantic and idealistic Quentin feel at home. However, this very relationship is found difficult for Quentin to play with Deacon, the emancipated northern Negro who maneuvers or plans his way by exploiting Harvard students for his benefit.⁵⁰ Dressed in an Uncle Tom's Cabin outfit, Deacon meets the trains bringing Southerners to the Campus. He makes himself useful, remaining for a time "ubiquitous and garrulous" but "his manner gradually moved northward as his raiment improved." In fact, Quentin is quite aware of Deacon's shrewdness, of his difference from the Negroes in the South. Concluding Quentin's attitude towards the Negro, Volpe says that "Quentin desires the familiar relationship, but he also has a warm feeling for Negroes, which he retains from his childhood, a secret admiration for their "timeless patience... static serenity".⁵¹

The third section of the novel is very bitter. In it, the theme of loss and disintegration reaches its dramatic climax. This section is concerned with the Second Compson brother, Jason whom Faulkner describes in the appendix as "the first sane Compson since before Culloden and hence the last."⁵² Like Quentin before him, Jason is also obsessed by time. But unlike Quentin who lives obsessively in the past, Jason is always looking to the future so much that he is rootless.⁵³ Since time stands for money to Jason, he has the inclination to measure time in terms of the first and the last of the month.⁵⁴ In fact, Jason's materialistic concern with time is a parody of Quentin's tragic preoccupation with it. As a result, Jason becomes a symbol of the emerging capitalism in the South. For him, the Southern past in particular, and, therefore, the past in general, is meaningless.⁵⁵

As a symbol of the New South, Jason is, in some measure, scornful of Southern traditions. Jason's only value is money. Thus, he is not concerned with the immorality of his niece's actions. Much like Mrs. Compson, Jason's only objection is that the townspeople will talk and that her promiscuity will reflect upon him.⁵⁶ Being obsessed with time, Jason always rushes from one place to another, but he never gets anywhere in time to fulfil his wishes.⁵⁷ He is struck back in time with the job that he never gets. Just as Mrs. Compson is the mother whose children lose her before she ever allows them to possess her, so the clerkship is "the job in the bank of which he had been deprived before he ever got it."⁵⁸ Jason interprets everything in terms of loss and gain. To him, Caddy's sin or pregnancy merely means the expense of a wedding; her divorce costs him the promised bank job in Herbert Head's bank.⁵⁹

Having a practical mind, Jason comes to measure justice exclusively in terms of self-advantage.⁶⁰ Blaming Caddy for the loss of the job opportunity in Head's bank, he starts to exploit Caddy by stealing the money she sends to Miss Quentin, her daughter. However, he is struck again in time because of his failure in restoring the stolen money, which is actually Miss Quentin's, from his niece when she flees with a circus fellowman.

In fact, none of the Compsons does any rational thinking, that is, faces a problem with some objectivity, analyzing it and weighing the consequences of a decision.⁶¹

While each of the Compsons denies his involvement in the sequence of natural events and their causes, Dilsey accepts whatever time brings her.⁶² In Jason's section, Dilsey holds a prominent role. This is clearly manifested in Dilsey's attempts to rescue and protect Miss Quentin from Jason's wrath. Despite the abuse Dilsey receives, she continues to give: "I ain gwine let him teach you" (S & F, April Sixth, 1928, p. 230). As a friend to Miss Quentin when no other family member deems her worthy of love

and respect, Dilsey, despite the girl's rejection, physically stands in the way when Jason is on the prowl.⁶³ In her attempts to save Miss Quentin from Jason's claws, Dilsey says: "He aint gwine so much as lay his hand on you.. while Ise here. (The Sound, April Sixth 1928, p. 230)

The Compsons and more specially Jason can not respond with love and forgiveness. Unlike Dilsey, Jason is bound to no one but himself. Dilsey is the only character who embodies love, force, and fulfilled identity and who exhibits, as Irving Howe puts it, "a sense of honor towards every person in her orbit."⁶⁴ She is rejected by the Compson family in spite of her loyalty to and understanding of them. To Miss Quentin, Dilsey is merely a "damn old nigger;" (S & F, April Sixth, 1928, p. 1928, p. 230) to her uncle, Jason, Dilsey is "somebody in the kitchen to eat up all the grub the young ones can't tole off."⁶⁵ Jason, as a Southerner, is quite disrespectful of Dilsey in spite of the fact that she is his senior. Depending upon Dilsey's social status, Jason believes that she is not worthy of acknowledgement and respect. One may assume that Dilsey is subservient to the Compson family but she, through her actions, proves that she is symbolically beyond her role as a servant. In order to ignore Jason's request of her, Miss Quentin uses Dilsey as a means of destruction by engaging her in a meaningless conversation. However, Dilsey's significance in this section is apparent, as she acts a Quentin's protector. Although she is expected to remain out of the dining room when the conflict proceeds between Jason and Quentin, Dilsey refuses and attempts to come between the two. In spite of the racial and social lines that separate blacks and whites, slaves and masters in the South, the courageous Dilsey is able to protect Quentin, stepping between Quentin and Jason's belt.⁶⁶ Of Dilsey's endurance, William Faulkner himself says:

Dilsey... held the whole thing together and would continue to hold the whole thing together for no reward... the will of man to prevail will even take the nether channel of the black man, black race before it will relinquish, succumb, be defeated.⁶⁷

Drawing a contrast between the Compsons' concept of time and that of Dilsey's, Perrin Lowrey states:

Each of the Compson sons has a concept of time which makes it difficult for him to live in his world. And these concepts of time are..., symptoms of something within the Compsons which brings each of them to final ruin. Only one person in the novel – Dilsey – escapes the wreckage of the crumbling house, and it is Dilsey... who holds a proper notion of time, who understands that time is a continuum.⁶⁸

Dilsey's sense of time is unlike that of the Compsons. While Jason calculates by it, Quentin is haunted by it and Benjy is insensible of it, Dilsey is aware of it. She is the only one capable of seeing the world in balance. She accepts whatever life brings her; thus, she is fit for existence. She is able to embrace the meaning of life and accepts a sense of family history.⁶⁹ All the characteristics that Dilsey displayed in the earlier scenes in the book are reinforced by her in the fourth section, which is

usually known as Dilsey's section though she is not the narrator of it. In this section, Dilsey reveals a solidity of character that defies the destructive force of time.⁷⁰ As it is mentioned earlier, Dilsey is the sole character who holds a proper notion of time. In fact, her first reference to time is very appealing because she does not bother to set the kitchen clock right. Unlike Quentin who believes that a clock is a lie, Dilsey takes the clock's incorrectness as a matter of fact and corrects it automatically.⁷¹

In her section, Dilsey emerges not only as a Negro servant in the Compson household, but also as a fully developed human individual and as a chorus commenting on the tragic end of the Compson family.⁷² The contrast between Dilsey and Mrs. Compson is also enlightened in this section. Dilsey is the direct antithesis of Mrs. Compson in every way. She bears the burden of work without a word whereas Mrs. Compson is the classic neurotic who keeps on complaining, doing nothing.⁷³ Dilsey, not only puts up with the tragedy of the Compson family, but also with the carelessness of her mistress.⁷⁴ Unable to comprehend the magnitude of Dilsey's work, Mrs. Compson tells Dilsey "You're not the one who has to bear it.... It's not your responsibility.... You don't have to bear the burnt of it day in and day out" (S & F, April Eighth 1928, p. 339). Undoubtedly, Mrs. Compson's words to Dilsey are ironic and insensitive since Dilsey is the one who "bears the brunt of it" while Mrs. Compson complains from the bed that she rarely leaves.⁷⁵ This section contrasts Dilsey's slow, patient progress through the day with Jason's irrational pursuit of Quentin and Mrs. Compson's self-centered behavior. When Mrs. Compson appears and frets in her usual bad temper, Dilsey tells her to get back to bed and rejects her complaints saying: "I don't see how you expect anybody to sleep, wid you standing in de hall, holl'in at folks fum de crack of dawn." (The Sound, April Eighth 1928, p. 337).

Quite clearly, Dilsey's attitude and tone towards Mrs. Compson is astonishingly authoritative. Dilsey, in fact, represents, as Irving Howe puts it, "an articulate moral critic."⁷⁶ She, through her actions, manages to change her role and be in control of everything including the Compson house. She is not the submissive slave she is expected to be.⁷⁷

Unconscious of Dilsey's humanity and "endurance," Mrs. Compson allows Dilsey to make her painful way upstairs to take care of Benjy before informing her that he is not yet awake. This is quite clear in the following passage:

Mrs. Compson stood watching her as she mounted, steadyng herself against the wall with one hand, holding her skirts up with the other.
(S & F, April Eighth 1928, p. 338)

Armed with bravery, Dilsey becomes able to cope with such an employer, like Mrs. Compson. While Mrs. Compson can be demanding with Dilsey, she is in every important way her inferior. Dilsey is portrayed not only as "the old darky" who cooks the meals and keeps the house in an acceptable condition, but as a mother in more ways than Mrs. Compson is.⁷⁸

After taking Mrs. Compson's permission, Dilsey sets out to the black community church where she hears Reverend Shegog's Easter Sunday sermon. Deeply impressed by the sermon, Dilsey starts crying. Once she leaves the church,

she says to her daughter, Frony: "I've seed the first en de last... I seed de beginnin, en now I sees de endin" (S & F, April Eighth 1928, p. 371).

In fact, some critics have interpreted Dilsey's speech as a comment on the fall of the Compson family. Of Dilsey's vision, John W. Hunt writes:

Dilsey's vision of the first and the last can be interpreted in a variety of ways – the Alpha and Omega of the Christ event she has just experienced in church, the beginning of the Compson misery in Mr. Compson and its end in Jason, the first of the various Compson children (she reared them all) and their final pathetic states, the first and the last in the metaphorical sense that events are in the hands of God whose sacrifice she has just rehearsed, or, in terms of their exemplification of human virtues, the paradoxical reversals of the first who shall be last (Jason) and the last who shall be first (Benjy)... .⁷⁹

Dilsey sympathizes with the Compsons. In her selflessness and self-sacrifice, Dilsey conforms to the Christian ideal of goodness and love. Because of her faith which flows from Christian love, Dilsey is able to accept life in all its aspects.⁸⁰ Dilsey has served the Compsons through several generations. Though she has witnessed their fall, she continues to serve them with fidelity. Her morality lies in her heart and compassionate response to human beings.⁸¹

Conclusions

Blacks have always been the subject of white exploitation both in the South and the North. The North, which claims to be the land of freedom, has also proved to be racist. Hoping to find himself and freedom in the North, Ralph Ellison's *Invisible Man* is met only with discrimination. In a racially hostile environment, his dreams in finding himself turn to be illusive. Blacks were usually captured and exploited as slaves by a variety of means: as prisoners of war condemned criminals or kidnapped individuals.

Benefitting economically from black slave labor, the Southern American planters began to increase the number of the slaves imported. Blacks, then, gradually became synonymous with American slavery. They became the ideal answer to the Southern economic problems. Slavery, as an institution, according to the white southern planters, then, became their standard of living and a way of life.

Racism of whites against blacks is clearly noticed throughout the novel and this racism was the dominant feature of that era.

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