A Richard Wright Bibliography Supplement

by

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Richard Wright Bibliography: 1990

by

Keneth Kinnamon

It seems entirely fitting that 1990, the fiftieth anniversary year of the publication of *Native Son*, is rich in scholarship on Wright. Four books on our author appeared. One of these, *Bigger Thomas*, is another of Harold Bloom’s compilations of reprinted material, but the other three are genuinely original contributions. In *Voice of a Native Son*, Eugene E. Miller rejects a social approach to present instead an “intuitive, emotional, even visionary and semi-mystical Wright.” Michel Fabre’s *Richard Wright: Books and Writers* facilitates future study, especially intertextual work, by providing a careful record of Wright’s reading. Like Bloom’s volume, *New Essays on Native Son* is a collection, but the operative word in the title is *new*. The editor, Keneth Kinnamon, traces the composition and early reception of the novel, John Reilly explains its narrative method in creating its protagonist’s voice, Houston A. Baker, Jr., offers a new historicist treatment of place and gender roles, Trudier Harris explores the social role of black female characters, and Craig Werner relates *Native Son* to the modernist movement. Still another book, Michael Lynch’s *Creative Revolt*, compares Wright and Ellison in their use of Dostoevsky.

More essays deserve mention than space allows, but especially interesting are Earle V. Bryant on “The Man Who Lived Underground”; Onita Estes-Hicks’s comparison of *Black Boy* and *Coming of Age in Mississippi*; Maryemma Graham’s comparison of the Chicago novels of Wright, Frank London Brown, and Ronald Fair; John Gruesser’s analysis of *Black Power*; Toru Kiuchi’s examination of deviations from *Native Son* in Diane Silver’s 1986 film version; James Olney’s case for *Black Boy* as the most important American book of the
twentieth century; George Uba's folkloric approach to "Down by the Riverside"; and Naguewalti Warren's relentless feminist attack on Wright's attitude toward women.

As time passes, we learn more and more about Wright's friendships and his influence. This year biographies of Simone de Beauvoir by Deidre Bair, Gwendolyn Brooks by the late George E. Kent, and Leopold Sedar Senghor by Janet G. Vaillant are enlightening, as are the autobiographies of Kwame Nkrumah and Gordon Parks.

I close with my favorite quotation from Wright in 1990, appearing in an article by Thomas R. Edwards in The New York Review of Books. After reading a draft of Never Come Morning by a good friend and fellow Chicago novelist, Wright commented, "I think some plot would not hurt at all, Nelson." Wright's own fiction is never deficient in that respect.

1990

   Mentions W briefly (p. 379).

   Revised reprint of 1985.

   Abstracts a 1989 University of Wisconsin dissertation containing a reading of Q.

   Mentions briefly W (pp. 209, 211) and BB (p. 214).

   Mentions W briefly (p. 21).
Mentions W briefly.

Contrasts response to W and Faulkner by white Southern critics and black critics (p. 1).

Videocassette catalog entry for the television adaptation of the story.

Reprint of 1977.

Mentions a volume on teaching NS to be edited by James A. Miller.

Lists four primary and five secondary items concerning W in the New York Public Library, supplementing the Dictionary Catalog of the Schomburg Collection of Negro Literature and History.

Lists three items on W.

Comments briefly on James Olney's essay on W and Eudora Welty.

Poster announcing a literary celebration in Natchez, 7-9 June, including a paper by Margaret Walker Alexander on "Natchez in Southern American Literature with Emphasis on Richard Wright" and the dedication of an historic marker honoring W.

Biographical sketch.

Obituary of Jack Conroy mentioning W briefly.

Lists books on W by Michel Fabre and Eugene E. Miller.

Lists items on W by Tommie L. Jackson and Jack B. Moore.

Publisher's notice mentioning briefly BB.
    Publisher's notice mentioning W.

    Notice mentioning briefly W and BB.

    Publisher's notice of reprint editions of TMBV and EM.

    In an address to the Mississippi Teachers Corps, C. Thompson Wacaster mentions briefly W, Faulkner, and Welty.

    Brief entry mentioning NS, BB, and Q.

    Reprint of 1977.41

    Conference brochure of the second annual Zora Neale Hurston Festival of the Arts and Humanities, 24-27 January 1991, listing a paper by Bruce Dick entitled "Neglected Parallels: A Reexamination of Zora Neale Hurston and Richard Wright."

    Mentions his own article on W in the Gold Coast (p. 406).

    Notes Ellison's indebtedness to W.

    Comments on and quotes from W's review of Their Eyes Were Watching God (pp. 3, 11-12).

    Includes a quotation from a Werner Sollors essay (1986.) mentioning W briefly.

    Quotes W on Arthur Koestler, notes that he encouraged de Beauvoir to visit Merida, mentions BB, quotes de Beauvoir on W's declining interest in race and his responsibility for wrecking his marriage, notes W's admiration for Sarte, and mentions W's connection with Twice a Year.


34. _____. "Required Questions and Cheney's Book of Hours: A Note on 'What Should Be Required?" College Literature, 17, Nos. 2/3, 129-133. Mentions W briefly (p. 130).


40. Beauvais, Paul Jude. "Native Son in Prison: Rhetorical Performance in Restored Behavior." Text and Performance Quarterly, 10 (October), 306-315. Reports an experiment requiring student-prisoners to enact the role of prosecuting or defense attorney in Bigger's trial. The analysis centers on student behavior, not on the novel itself.


Quotes from "Blueprint for Negro Writing" (p. 1137) and mentions NS (p. 1142).
Reprinted: 1991


Examines the "figure by which the [African American] tradition constitutes itself at this conjunction of exegesis and inscription: the face catching its reflection in some version of the other" (p.99). Benston develops this "specular dynamic" in passages from TMBV (p.146) and BB (pp.30-31).


Mentions briefly BB.


Briefly compares Bigger Thomas and Joe Christmas.


Comments briefly on each of the dozen essays in the collection.


Argues that guilt feelings and ideology determine our response to Bigger, not the aesthetic quality of his characterization.


Reprint of 1988


Reprint of 1988

52. ______. "Suggested Essay Topics,"
in their *The Harper & Row Reader.*
Reprint of 1988

Mentions briefly W and NS.

Mentions W briefly (p. xxiii).

Analyzes the understanding process of "Almos' a Man" in terms of "schema-theory."

Lists two items on W.

Mentions W briefly.
Reprinted: 1992

Review mentioning W briefly.

Notes briefly that Bonner "may have had an influence on Richard Wright."

Analyzes W's novella in terms of four stages of the descent into hell: separation, affliction, transition, and reintegration. The protagonist undergoes death and rebirth as the story proceeds. Bryant draws on Eliade, Jung, Freud, and Erich Neumann as well as W criticism in advancing his interpretation.

Comments on Gates's treatment of Ellison and Ishmael Reed signifying on W (pp. 75, 76, 78-79). Mentions briefly NS, BB, and "The Man Who Lived Underground." Also quotes Charles T. Davis on W (pp. 80-81).

Praises W's work on the newspaper (p. 181).
Reprinted: 1992

Lists one item on "Silt" (p. 319).

Review mentioning W's influence on Ellison.

Mentions briefly NS and compares Toomer's "Harvest Song" to AH.

Mentions W briefly (p. 61).

67. _____.
American Quarterly, 42 (December), 657-663.

68. _____.
Mentions W briefly (p. 303) and comments on W's relation to Communism as described in AH and The God That Failed (pp. 306-307).

Relates FBI and other surveillance of W and James Baldwin, emphasizing W's resulting fear and tension which caused him to act as an informer and contributed to his fatal heart attack.

Abstracts a 1989 Columbia University dissertation showing that the fiction of W, Farrell, and Algren and the urban sociology of Robert Park, Louis Wirth, and others are interrelated and complementary.

Comments on W and his review of Their Eyes Were Watching God (pp. 77, 79).
Reprinted in revised form: 1994

72. _____.
Reprint of 1987

Reprint of 1978
Headnote to "The Man Who Was Almost a Man."

Reprint of 1983

Mentions W briefly (p.46).

Considers only NS, noting Mary's racial guilt, politics, and witchlike qualities. Mrs. Dalton is treated as a white witch.
Chupa's point of view is Jungian.

Comments on Houston Baker on "Big Boy Leaves Home."

Review mentioning W briefly.


Quotes BB (pp. 63-64) and analyzes it to illustrate rhetorical relations between the general and the particular.

Notes that W and Langston Hughes are included, but not Zora Neale Hurston.

Mentions W briefly (p. 90).

83. Cowart, David. "Faulkner and Joyce in Morrison's Song of Solomon." American Literature, 62 (March), 87-100.
Mentions Wright briefly (p. 89).
Reprinted: 1997

Reprint of 1988

Mentions briefly BB and a conversation between W and Baldwin as recalled by Chester Himes (pp. 277, 283-284).

86. Current-Garcia, Eugene, and Bert

Headnote to "Big Black Good Man."


Mentions W (p. 444) and comments on UTC and EM.


Mentions briefly Bigger Thomas and NS (pp. 52, 56).


Mentions briefly "the Richard Wright School."


Mentions briefly W and BB (pp. 238, 240, 256).


Mentions briefly W as editor of New Challenge and as author of NS.


Favorable review emphasizing the importance of Fabre's annotations and the stimulus this book will give to W studies.

93. _____ . "Voice of a Native Son by Eugene E. Miller." Afram Newsletter, No. 31 (June), 26-27.

Favorable review emphasizing the originality of Miller's treatment of Wright's aesthetics. "The 'visionary and semi-mystical' Wright he presents serves to complement the numerous sociological and political studies done on Wright in the past."


Mentions briefly BB (p. 33).


Lists Charles Atangana's 1984 dissertation on W and three others.


Comments on NS, citing Charles Johnson's favorable opinion of it, then describes Baldwin's urban fiction, showing how it differs from W's.

Journal of Mississippi History, 52 (February), 49-51.

Lists Bruce Dick's dissertation on W.

Mentions briefly W and BB (p. 53) and compares briefly Liston to Bigger Thomas (p. 54).

Reprinted: 1994

   Article on Nelson Algren including a comment W made after reading a draft of Never Come Morning: "I think some plot would not hurt at all, Nelson." (p. 22).

   Comments briefly on an excerpt from BB included on pp. 341-344.

   Compares the quest for a home in the two works. W's grandmother's home in Jackson and Moody's first room of her own at the age of seventeen provide some satisfaction, but both authors are leaving Mississippi at the end of their books.

102. [Fabre, Michel]. "Activités du CETANLA." Afram Newsletter, No. 31 (June), 1-3.
   Mentions briefly Virginia Whatley Smith's research on W.

   Review mentioning W briefly.

   After an introduction emphasizing the importance of intertextuality in the study of W, explaining W's reading and book-buying habits, and setting forth his own method in compiling this volume, Fabre provides an annotated list of books that W owned or was otherwise familiar with. Four appendices reprint W's book reviews and a bibliography on the Negro in Chicago he compiled in 1936 as well as providing book lists and notes by W.

   Highly favorable review praising Miller's use of unpublished sources, especially "Memories of My Grandmother" and "Personalism."

106. _____. "Françoise Clary.-L'Espoir de vivre: Violence et sexualité dans le roman afro-américain, de Chester Himes à Hal Bennett." Études Anglaises, 43 (July-September), 367-368.
   Mentions briefly W and NS.

   Highly condensed version of 1980.

   Unfavorable review of Joyce Ann Joyce's Richard Wright's Art of Tragedy. Her argument that NS "is a tragedy remains unconvincing because it inadvertently reinforces the old established
views" (p. 123) emphasizing naturalism or existentialism.


119. Fried, Lewis. Makers of the City. Amherst: The University of Massachusetts Press, pp. 119-158. Mentions W briefly (p. 120).


121. Friedman, Susan Stanford. Penelope's Web: Gender, Modernity, H. D.'s Fiction. Cambridge:


132. Georgakas, Dan. "Proletarian and Radical Writers--1930s and

Mentions UTC and NS and notes W's later third world perspective (pp. 604, 605). 
Reprinted: 1992


Notes W's high opinion of Hymn to the Rising Sun, quotes from a letter by W to Green dated 22 May 1940, and comments on their collaboration on the play NS and its reception. States that Green thought that Bigger Thomas was not a metaphor for hate but a metaphor of forgiveness (p. 96).


Quotes from BB to illustrate racial etiquette and stereotypes. Mentions W elsewhere.


Mentions W briefly.


Komunyakaa mentions W briefly (p. 216).


297.

Examines and compares the three writers as social realists in the social context of black Chicago. They successfully combined social criticism and a race-specific aesthetic. Discusses W's Southern background, radical politics, and leadership in the Southside Writer's Group, as well as NS.


Comments on Walker's relation to W.

139. [____]. "Northeastern University Celebrates Richard Wright." Boston: Northeastern University. 
Flyer for a conference held 4-5 May. Includes four photographs of W.

140. [____]. "Northeastern University Celebrates Richard Wright: 'Doing the (W)right thing'." Boston: Northeastern University. 
Flyer for a conference held 4-5 May. Includes a photograph of W.

141. _____. "Reginald Martin, Ishmael Reed and the New Black Aesthetic Critics." Black American Literature Forum, 24 (Fall), 590-593.

Mentions W briefly (p. 593).


Includes consideration of Melvin Dixon's Ride Out the Wilderness. His treatment of W ("The Man Who Lived Underground") is not as good as his treatments of Baldwin and Morrison.


146. Gruesser, John C. "Afro-American Travel Literature and Africanist Discourse." Black American Literature Forum, 24 (Spring), 5-20. In a theoretical framework derived from Foucault, Said, and Christopher Miller (Blank Darkness: Africanist Discourse in French), Gruesser analyzes BP (pp. 9-13) and works by other writers. Although W questions assumptions of the West about Africa, his treatment of the Gold Coast does not overcome them. "Binary oppositions...and evolutionary language pervade Black Power" (p. 9).


148. Guidry, Marc. "Richard Wright's Wrighting: The Autobiographical Comedy of Black Boy." Publications of the Mississippi Philological Association, pp. 104-108. Argues that although the social situation as depicted in BB is tragic, the autobiographical protagonist is comic because he escapes the general fate of black people. NS, on the other hand, is tragic because Bigger succumbs to his fate.


151. Hamalian, Leo. "D.H. Lawrence and Black Writers." Journal of Modern Literature, 16 (Spring), 579-596. Includes a section making strong claims for Lawrence's influence on W. "In many unexpected ways his strange and tormented genius is akin to Lawrence's..." (p. 593).


biography of Hughes noting that he used Fabre's biography of W as one of his models.

Comments on important characters in "Big Boy Leaves Home" and NS. Contains a short bibliography.

Explores some of the social ironies involved in the unfavorable presentation of female characters in Native Son. As Bigger, responding to the American cultural values of individualism and freedom, aspires to soar, his mother, sister, and lover attempt to hold him down in the subservient place designated by society as appropriate for black people.

Mentions W briefly (p. 272).

Comments on W's linking of violence and identity in NS, contrary to the usual realistic and naturalistic view of violence as socially conditioned (p. 273).

Reprint of 1987

Mentions W briefly.

Reprint of 1984.

Mentions W briefly (p. 62).

162. H[obson], F[red]. "Editorial Note." The Southern Literary Journal, 23 (Fall), 3-4.
Includes W in a list of authors on whom submissions would be welcome.

Notes W's affiliation with the Chicago John Reed Club.

Mentions briefly W and BB. Calls NS "autobiographical fiction."

   Reprint of 1990.

   The epigraph is from BB, to which a paragraph is devoted (pp. 135-136). In it W creates "a powerful illusion of verity," though "many of the book's details are imaginary."
   Reprinted: 1990.

   Reprint of 1963.113.

   Contains thirteen items on W with cross-references to seven others.

   Notes that the collection contains an article by Blyden Jackson on W and Mississippi.

   Mentions W's acquaintance with Arna Bontemps in Chicago (p. 759).

   Notes and quotes W's praise of An American Dilemma, calls BB W's effort to do for black personality what Myrdal's book did for the social and political relations, discusses W's role in the Aptheker-Cayton controversy about Myrdal, and comments on W's acquaintance with Myrdal's Communist son Jan in Paris, quoting W's advice to "never turn your back on Jan no matter what hostile governments say, Blood is thicker than ideology and life is stronger than passing governmental policies."

   Abstracts a 1989 University of North Carolina dissertation. W emphasized the "sexualization of racism."

   Comments on Bigger's ransom note in NS to illustrate the importance of close reading (p. 29).

   The point of departure is a passage from "Blueprint for Negro
Writing" in which W criticizes prior black writing.


181. _____, ed. New Essays on Native Son. Cambridge: Cambridge University Press, viii + 156 pp. Consists of an introduction by the editor; essays by John M. Reilly, Trudier Harris, Houston A. Baker, Jr., and Craig Werner; notes on contributors; and a selected bibliography.


184. Kolb, Harold H., Jr. "Defining the Canon," in Redefining American

Discusses Lenz's essay on W and Zora Neale Hurston.


Mentions W briefly (p. 203).

Mentions W briefly (p. 17).

Reprint of 1972


Mentions briefly W's use of the phrase "Black Power."

Mentions briefly BB (p. 39).

Lists W issue of The Mississippi Quarterly and an article by Hal Blythe and Charlie Sweet (p. 425) and mentions W in notices of works on broader topics (pp. 191, 195, 253, 280, 310, 328).

Notes W's departure from the South, quoting from BB (p. 21).

Quotes briefly from “Blueprint for Negro Writing” (p. 323).

Notes the influence of An American Tragedy on NS. Quotes W on Dreiser on the occasion of his farewell party in New York in
1944.

Lists six items on W and cross-references to twenty-four other items dealing partially with W.

Quotes James Baldwin on Bigger Thomas (pp. 17-18).
Reprinted: 1995

Mentions briefly BB (p. 812).

After discussing W's affiliation with the Communist party and his knowledge of Dostoevsky, relying mainly on secondary sources, Lynch analyzes the influence of Crime and Punishment on NS and Q. In NS, W is moving away from deterministic naturalism and communism. Communism is attacked and individual freedom affirmed, thus achieving "greater power, complexity, and consistency" (p. 108) than in NS. Lynch also treats "The Man Who Lived Underground," finding in it parallels to Crime and Punishment and The Brothers Karamazov.

Treats the W-Hurston relationship, quoting her praise of NS.

Notes that W was among the signers of the call for the Congress.
Reprinted: 1992

Includes (pp. 1189-1191) three questions, a four-paragraph commentary, and a brief bibliography to accompany "The Man Who Was Almost a Man" (reprinted on pp. 1061-1070).

The interviewers mention W briefly (pp. 492-498).

Review mentioning W briefly.

Revised reprint of 1981
   Lists the W collection at Yale and John M. Reilly's bibliographical essay.

   Favorable essay-review treating the five essays individually.
   Takes exception to some of the points made by Trudier Harris, Houston Baker, and Craig Werner, but as a whole this "fine collection...addresses...issues with intelligence and real engagement" (pp. 821-822).

208. _____. "Kinnamon, Keneth, ed. *New Essays on Native Son*." *Afram Newsletter*, No. 32 (December), 41-42.
   Favorable review with comments on the editor's introduction and each of the four essays. "This fine collection is a fitting tribute to the enduring relevance of Wright's novel."

   Comments on Baldwin's criticism of W, mentioning NS and BB (pp. 464-465.)

   Harper comments briefly on W, praising "his commitment and his rigor" (p. 445).

   Lists one item on W.

   Lists four items on W (p. 165).

   Review of the second volume of Arnold Rampersad's *The Life of Langston Hughes* commenting on Hughes's attitude toward W (p. 373).

   Mentions briefly W, UTC, and NS.

   Reprint of 1987

   Reprint of 1987

   Lists NS at $100 and TMBV at $300.

   Mentions W briefly.

219. McKay, Nellie Y. "The

Mentions W and BB (pp. 265, 269, 272, 277).


Mentions briefly Margaret Walker Alexander's biography of W (p. xxxiv).


Mentions W briefly (p. xvi).


Answers and comments for study questions and notes in 1990


Compared and contrasts Angelou's autobiographical writings to BB.


Mentions W briefly (p. 74).


Mentions briefly Kent's work on W.


Quotes from W's review of Their Eyes Were Watching God.


Mentions W briefly three times in the biographical section and ten times in the annotated bibliographical section.


Studies the "intuitive, emotional, even visionary and semi-mystical Wright" (pp. xiv-xv), drawing on unpublished material and treating "The Man Who Killed a Shadow," NS, and the haiku poems. Miller argues for Mark Twain and Gertrude Stein as W's chief literary ancestors and Kenneth Burke as his primary intellectual mentor.


Reviews work published in 1988 on W, including Keneth Kinnamon's A Richard Wright Bibliography and
essays by Alan W. Frances and Jack Moore (pp. 416-417).
Mentions W elsewhere.

Mentions briefly NS (pp. 103-104).

Mentions briefly NS.

Mentions briefly W and TMBV.

Quotes extensively from "How 'Bigger' Was Born" and comments on NS (pp. 216-217).
Reprinted: 1996

234. Myers, D. G. "Sound and Fury." The New Criterion, 8 (February), 61-64.
Review of Henry Louis Gates, Jr.'s The Signifying Monkey mentioning briefly LT.

Notes that the first recipient of the Master of Arts in Southern Studies of the University of Mississippi was Guilan Wang of China, the translator of BB into Chinese.

Mentions briefly W, UTC, and W's influence on Ezekiel Mphahlele (p. 160).

Mentions W briefly (p. 111).

Quotes Florence Howe mentioning W briefly (p. 25).

The author notes that her father, Mark Marion Moreland, was an acquaintance of W in Harlem.

Mentions W briefly.

Nkrumah comments on W and BP, especially in connection with the use of W's letter to Nkrumah in the latter's Dark Days in Ghana.

Reprint of 1969.136

Ochillo notes echoes of NS in Lincoln's novel Clayton City (p. 113).


Comments on W's unfavorable review of Their Eyes Were Watching God (p. 30) and Hurston's review of UTC (p. 43).


Argues that a Black Southern autobiographical tradition exists based on "the thematic triad of literacy, identity, and freedom," but that there is no white Southern autobiographical tradition. Analyses of BB and Eudora Welty's One Writer's Beginnings support the case. Olney states that it seems "altogether reasonable to argue that no American book of this century is more important than Wright's autobiography" (p. 68). Reprinted: 1996

246. ______. "The Founding Fathers--Frederick Douglass and Booker T. Washington." Amerikastudien, 35 (Fall), 281-296.

Comments briefly on W and BB (pp. 295, 296).


Review mentioning W briefly.


Mentions W briefly (p. 500).


Parks acknowledges the profound influence of TMBV on his life and work; reports an evening in Paris with W in 1959, including comments by W on UTC and NS; and mentions W elsewhere.

250. Pauly, Thomas H. "Black Images and White Culture During the Decade Before the Civil Rights Movement." American Studies, 31 (Fall), 101-119.

Comments on James Baldwin's early attitude toward W and NS (pp. 115-116).


Notes that W published in the journal.


Mentions Bigger Thomas (p. 510). Reprinted: 1992

253. ______. "The Koan of Nana." The Yale Review, 79 (Summer), 534-552.

Expresses distaste for W's view that literature is a weapon and rejects NS for its dehumanized characterization of Bigger. Calls Invisible Man "a comic Native Son" (p. 547). Reprinted: 1992

254. ______. "None of the Above." The Yale Review, 79 (Summer), 509-552.
Mentions briefly Bigger Thomas (p. 510) and W (p. 544).

   Revised reprint of 1981

   Partial reprint of 1981

   Revised reprint of 1974.142

   Revised reprint of 1974.142

   Includes a biographical sketch of W with notes on NS as drama and film, "Fire and Cloud," the play LD, *Daddy Goodness*, and unpublished dramatic writings. Mentions W elsewhere and points out Melvin B. Tolson's dramatic adaptation of BB.

   Review commenting on Adams's treatment of BB.

   Mentions W briefly (pp. 30, 41).

262. Powell, Timothy B. "Toni Morrison: The Struggle to Depict the Black Figure on the White Page." *Black American Literature Forum*, 24 (Winter), 747-760.
   Comments briefly on "The Man Who Lived Underground" and NS (pp. 748, 754-755).
   Reprinted: 1997

   Mentions W (p. 75).


265. Proefriedt, William A. "The Immigrant or 'Outsider' Experience as Metaphor for Becoming an Educated Person in the Modern World: Mary Antin, Richard Wright and Eva Hoffman." *MELUS*, 16 (Summer), 77-90.
   Discusses W's ambivalent attitude toward his childhood as expressed in BB, comparing it to analogous experiences of two Jewish immigrants. Moving between cultures, Proefriedt believes, is
probably educational.

   Includes comments on "The Man Who Was Almost a Man."

   Biographical headnote with a full-page photograph.

   Includes one assignment on "The Man Who Was Almost a Man."

   Reprints "The Man Who Was Almost a Man" and comments on its technique, symbolism, and style.
   Includes a photograph of W, headnote, and topics for writing.

   Concludes the essay by comparing Naipaul and W in their alienation from their origins. Mentions BB, O, SH, BP, PS, and CC.

   Mentions briefly W (p. 6) and Bigger Thomas (p. 8).

   Review mentioning W briefly.

   Explains the favorable ruling granted to Margaret Walker in a suit brought by Ellen Wright.

   Demonstrates how narrative techniques are carefully used to subvert conventional American racial discourses and to establish the authority and authenticity of the protagonist's voice. "Bigger's achievement of voice stands as a symbol of the purpose of Afro-American literature" (p. 62).

   Headnote to "The Man Who Was Almost a Man" commenting on UTC, NS, BB, and AH. Rooted in Afro-American culture, W presents in "The Man Who Was Almost a Man" a "story for everyone."

   Reprint of 1989
277. Rowell, Charles H. "'Down Don't Worry Me': An Interview with Michael S. Harper." Callaloo, 13 (Fall), 780-800.
   Contains many comments by Harper on reading W and using him as a poetic subject.

278. _____. "An Interview with John Edgar Wideman." Callaloo, 13 (Winter), 47-61.
   Both Rowell and Wideman mention W briefly (pp. 53, 55).

   Mentions W briefly (p. 247).

   Lists primary works (books) by W (p. 312), secondary works on W (pp. 325-326), and mentions W elsewhere.


   Mentions W in annotations on books by Bernard W. Bell, Michael G. Cooke, Theodore L. Gross, Trudier Harris, Sanehide Kodama, Lewis A. Larson, and Valerie Smith.

   Comments on Valerie Smith's treatment of NS (p. 255).

   Mentions briefly NS (p. 2).
   Reprinted: 1993

   Mentions briefly W, NS, and W's introduction to No Day of Triumph.

   Mentions briefly Fabre's work on W (p. 243).

   Review mentioning W briefly.

Responses to Reading Black Women's Texts." *College English*, 52 (February), 142-153.

Mentions briefly W's review of *Their Eyes Were Watching God* (p. 145).


Mentions briefly W and NS (p. 5).


Mentions Ellen Wright's suit against Margaret Walker. Mentions briefly NS.


Reprint of 1965


Review of Bettina Drew's biography of Nelson Algren mentioning his friendship with W.


Large photograph of W with biographical note. NS is mentioned in a similar entry for Toni Morrison.

294. Sollors, Werner. "Culture, Southern?" *Appalachian Journal*, 17 (Summer), 408-418.

Essay-review of *Encyclopedia of Southern Culture* mentioning W, BB, UTC, and "The Ethics of Living Jim Crow."

295. _____. "Of Mules and Mares in a Land of Differences; or, Quadrupeds All?" *American Quarterly*, 42 (June), 167-190.

Notes W's criticism of Zora Neale Hurston as commented on by Elaine Showalter and Gilbert and Gubar (p. 170). Also quotes an interesting unpublished publicity statement by W about BB (p. 189).


Mentions W briefly (p. 25).


In a chapter entitled "Invisible Men and Native Sons in Wright and Ellison," Strout examines their personal relationships and compares *Invisible Man* and NS. Ellison improves on W by his use of folklore and his rejection of political radicalism.


Reprint of 1987


Examines literal and, especially, metaphorical blindness in the novel. Emphasizes imagery of darkness and light and the contrast between illusion and reality. Only Bigger and, to a lesser degree, Buddy and Max manage to gain some vision.

300. Thornton, Jerome E. "The
Mentions W briefly (pp. 734-735).

Comments on the essay by Nagueyalti Warren in this issue.

Mentions briefly W and Communism (p. 39).

303. Uba, George. "Only a Man: The Folkloric Subtext of Richard Wright's 'Down by the Riverside.'" Essays in Literature, 17 (Fall), 261-269.
Since the story "compresses an entire history of oppression into...a single day," realistic plausibility is not an issue. As in black folklore, Mann makes morally right choices with calamitous results. Neither a trickster nor a Bad Nigger, he cannot survive either physically or psychically.

Mentions W's belief that blacks could become French, notes his relation to Présence Africaine, and discusses his role, especially in relation to Senghor, at the First Congress of Black Writers and Artists in Paris (quoting from W's "Intervention" and "Tradition and Industrialization").

Quotes from W's review of Their Eyes Were Watching God (p. 96).

Compares W to Faulkner and Welty, emphasizing his "power and passion" (p. 140).


States that Langston Hughes introduced her to W, who believed that Theodore Ward was a better playwright than Hughes. Also mentions W's death and comments on his relation to James Baldwin.

Mentions briefly W, New Challenge, and "blueprint for Negro Writing."

310. ______. "Richard Wright," in her
Reprint of 1971.4.

Reprint of 1969

Lists one item on W.

Reprint of 1986

Reprint of 1989

Reprint of 1987

Reprint of 1988

Mentions W briefly.

Takes issue with Fabre's unfavorable review of Margaret Walker's biography of W on poststructuralist grounds that "writing about another person's life is always already a social construction of reality."

Feminist analysis of women characters in NS, BB, Q, and LD, finding them "cast as non-feminine asexual beings and sex objects of little value" (p. 64). Warren attributes the attitudes of such characters as Bigger, Cross, Fishbelly, and Tyree to W himself: "the male-dominant aesthetic of Wright's novels not only stems from but reflects the ambivalence of his psychosexual self." (p. 65).

Reprint of 1987

Mentions W briefly.

Biographical sketch emphasizing
Includes discussion of books and essays treating BB and AH.

Relates NS to modernism as a literary movement. Alienated and inarticulate, Bigger repeatedly struggles to tell as well as understand his story, becoming in the process a bluesy modernist black hero in a racist wasteland. Reprinted:

Mentions W briefly (pp. 341, 362).

Review mentioning Thomas's treatment of LT and LD.

Mentions briefly BB (p. 208).

Mentions W briefly.
Reprinted: 1992

335. Wiener, Harvey S. "How 'Bigger' Was Born' Richard Wright," in his
Introduction and study questions and notes for a reprinted excerpt from W's essay.
See 1990

Review of Shelby Steele's The Content of Our Character mentioning W and NS (p. 33).

Review mentioning W briefly.

Comments briefly on W as racial spokesman.
Quoted: 1995

Comments briefly on NS (p. 73) and mentions W elsewhere (pp. 74, 75).

Notes that Andrew Young "forced himself to read Richard Wright's Native Son."


Mentions W briefly (p. 302).

Review of Itabari Njeri's Every Good-Bye Ain't Gone with a quotation mentioning Wright briefly.

Discusses W's life and BB, especially the contrast between a "black boy" and a "good old boy." Compares W to Faulkner and Willie Morris and comments on the 1985 W conference at the University of Mississippi and Julia Wright's visit to her father's home state.