

**RACIAL DISCRIMINATION AND ETHNIC
COMPLEXITIES: A STUDY OF PAUL BEATTY'S
FICTION**

Thesis Submitted for the Award of the Degree of

DOCTOR OF PHILOSOPHY

in

English

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2024

DECLARATION

I, hereby declared that the presented work in the thesis entitled “**Racial Discrimination and Ethnic Complexities: A Study of Paul Beatty’s Fiction**” in fulfilment of degree of **Doctor of Philosophy (Ph.D.)** is outcome of research work carried out by me under the supervision **Dr. Gowher Ahmad Naik**, working as **Assistant Professor**, in the **Department of English** of Lovely Professional University, Punjab, India. In keeping with general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of other investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.



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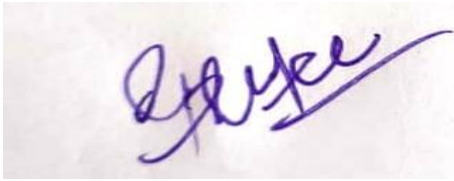
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CERTIFICATE

This is to certify that the work reported in the Ph.D. thesis entitled “**Racial Discrimination and Ethnic Complexities: A Study of Paul Beatty’s Fiction**” submitted in fulfillment of the requirement for the reward of degree of **Doctor of Philosophy (Ph.D.)** in the **Department of English**, is a research work carried out by **Sanjay Kumar, 41800154**, is bonafide record of his original work carried out under my supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.

A handwritten signature in blue ink, appearing to read 'Gowher Ahmad Naik', is written over a light-colored rectangular background.

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Abstract

The present research, entitled 'Racial Discrimination and Ethnic Complexities: A Study of Paul Beatty's Fiction', explores the novels of Paul Beatty from the perspective of racial theory. Concepts such as racial discrimination, identity crisis, ethnic complexities, stereotypes, and dehumanization have been studied. It is necessary to reexamine Beatty's novels because they have not been explored from racial perspectives. In his works, Paul Beatty diligently discusses injustice, discrimination, and barbarity against African Americans. His stories have been studied from social, political, and historical viewpoints. Characters suffer from racism, black identity crises, dehumanization, discrimination, fear, violence, terror, suicide, and death. The study shows through the novels of Paul Beatty how black people are marginalized, victimized, demoralized, and oppressed in American society. Their individuality and freedom have been curtailed. The research work delineates how they suffer psychologically because of this dehumanization. The research explores racism and slavery prevailing in the contemporary American South and the violence blacks encounter under white rule. Beatty's novels show that slavery, segregation, and racism have not ended in present-day America. Racism is apparent throughout the books in different ways and various forms. Characters like Gunnar Kaufman suffer from an identity crisis and demoralization. Kaufman prefers to commit suicide than to live in slavery. He works as a leader of blacks and is known as Black Messiah. In the novel *Tuff*, Winston Tuffy turns to politics to improve the conditions of blacks in East Harlem. The protagonist in *Slumberland*, Ferguson Sowell, faces racial problems in Los Angeles. In *The Sellout*, the protagonist struggles

to have his city included on the map from which it was removed due to its being a black community.

This thesis highlights the unpleasant situation of blacks in America, where people must suffer because of their race. Even people in South America suffer from ethnic complexities. They live in America. So, their ethnicity is American. But their race is African, which brings ethnic complications. They cannot express themselves as freely as they are. Their living conditions are gloomy. Beatty depicts the struggle of African-Americans trying to get a new identity that racism prohibits them from achieving. African-Americans are the worst sufferers in America; they are subjugated, belittled, dehumanized, exploited, and destroyed on the basis of skin colour and race. This study analyzes how African Americans have been gravely damaged, having confronted barbarity, violence, torture and segregation from white people. Paul Beatty successfully reveals race relations in America, arguing that racial problems still exist and illustrating examples of regression instead of progression in African Americans' living conditions. The relationship between the black and white communities in South America is also explored. White people use and brutalize the members of the Afro-American race. It describes how African-Americans face misery and discrimination on the basis of race. The study poignantly depicts the deplorable conditions of the African-Americans who struggle and strive for their identity and equality.

The study deconstructs the wrath and intolerable pain of the black characters in the U.S.A. The characters are stereotyped in post-racial America. The dehumanization and discrimination these characters confront in white society break them psychologically and emotionally. Therefore, the present thesis examines Paul

Beatty's novels, *The White Boy Shuffle* (1996), *Tuff* (2000), *Slumberland* (2008), and *The Sellout* (2015), which have been deconstructed through the racial perspective. It has uncovered the racial problems that the characters encounter in the U.S.A.

From analyzing the literature based on the works of Paul Beatty, it is clear that although various themes have been researched extensively, the present topic has not been explored significantly from the perspective of racial theory. In other words, no extensive work has been done to address themes of race, black identity, slavery, dehumanization, violence, marginalization, and brutality in the novels of Paul Beatty. Therefore, the available reviews do not provide a comprehensive understanding and knowledge of the novels included in the research work. In response, this thesis is an in-depth study of the novels of Paul Beatty from the perspective of racial theory. The study focuses on new dimensions for novel exploration, such as race, black identity, slavery, dehumanization, violence, and discrimination.

The research methodology of this study is entirely analytical and qualitative. It is based on the experiences of African American victims in post-racial America. The theory of race has been propounded on the texts of Paul Beatty. Moreover, support has been derived from W E B Du Bois, Frantz Fanon, Homi K Bhabha and Dr Cornel West. Material relevant to the research has been properly collected under the guidance of the supervisor. The theoretical framework for this study is race theory, and various post-colonial critics were incorporated to substantiate our point of view. The primary sources are select literary texts, whereas secondary sources are critical and theoretical books, online content, and research articles.

The study's main objective is to focus on the works of Paul Beatty and examine them from the perspective of race theory. So, the proposed goals are: to

understand the genesis and theory of race and the relevant theoretics, to critique Paul Beatty's contribution to literature, to analyze racial discrimination and identity crisis in the novels of Paul Beatty, to explore ethnic complexities in works of the select author, to apply the concepts given by Homi K. Bhabha and Frantz Fanon on the fiction of Paul Beatty.

The first chapter, entitled 'Race and Ethnicity: Issues, Challenges, and Theoretical Framework,' discusses race and ethnicity theory with the help of different theorists like Dr Cornel West, Frantz Fanon, Homi K Bhabha, W E B Du Bois, and others. These critics' ideas and views are discussed and used in subsequent chapters. Through race theory, readers are enlightened about race, ethnicity, and its various aspects. The chapter traces the background of race and ethnicity and emphasizes the suffering caused to African-Americans in America. As race is a physical characteristic of an individual or group, it gives rise to racism and racial discrimination. Race theory provides a deeper understanding of an individual's inner turmoil. Race theory offers specific techniques and approaches to discover and explore a new understanding of the characters in the texts. Thus, race and ethnicity theory explore the factors responsible for racism and the dehumanization of a particular community.

Chapter two of the thesis, 'Paul Beatty: His Life and Works,' introduces author Paul Beatty, who is influential in using different techniques and approaches to represent African-American victimization through his works. He has written novels and poems and edited an anthology of short stories dealing with the experiences of blacks in America. His works deal with the issues of racism, dehumanization, stereotyping and ethnic complexities. He has criticized post-racial America, which is believed to be free of racism. However, he says racism has not ended; thus, African-

Americans still suffer from discrimination and struggle for their identity and fundamental rights. Beatty has achieved much attention and relevance among scholars and academicians, as his works deal with contemporary racial issues in America, which remain prevalent in several European countries.

Chapter Three, 'Racial Discrimination and Identity Crisis,' tries to reveal and examine racial discrimination and identity crisis as Paul Beatty's characters experienced. This chapter analyses how characters like Gunnar Kaufman, Scoby, Tuffy, Ferguson Sowell, Me, and Hominy suffer inequity and prejudice due to their race, as well as the bias, marginalization, slavery, and the maltreatment of African Americans. This section highlights the harsh realities and pathetic plight of African Americans who cannot live under white supremacy. Characters in Beatty's novels suffer from an identity crisis in post-racial America. Gunnar asks the black community to come forward and commit suicide to get instant death instead of slow death at the hands of white people. So this chapter examines the highly striking impact of racism on black people, which proved to hinder their progress. This chapter discusses black people's uncertain future in America. This section explores panic from racism and the identity crisis the black characters face in America.

Chapter Four, 'Ethnic Complexities and its Dynamics,' delineates the ethnic problems the characters face in the novels. Gunnar doesn't get judgment due to his black ethnicity. He and his wife, Yoshika, suffer from language problems. Winston also discusses the upbringing problems due to being born in a black community. Characters in the novels suffer from demoralization and disintegration. This section explores the tragic life of black people in the USA. DJ Darky lives in Germany and calls it heaven for blacks. However, African American lives are dark in America; the

dominant culture controls them. It also reveals the colour line works very well in the USA. Hominy controls the traffic jam by dividing the vehicles according to their colour. Black people remain undermined due to their ethnicity.

Chapter Five, 'Stereotyping and Dehumanization,' analyzes the stereotypical images of black people and their dehumanization. Thus, they are tortured and suffer. Characters in the novel encounter many negative stereotypical images that disturb them and deter their progress. Black people cannot maintain healthy relationships and are not given equal employment opportunities to grow. The stereotypical images are used to be humorous. White people use these images to control black people and make them feel inferior. The novel's black characters are not treated like humans and given electric shock treatments. African Americans are killed on the road, and no attention is given to them. Characters like Gunnar, Tuffy, Ferguson, Me, and Hominy feel subjugated and marginalized. Black people suffer from unequal treatment and injustice from white people. So, stereotyping and dehumanization have ravaged the lives of black characters.

The concluding chapter summarizes the ideas and opinions the previous chapters discussed. The American government should ensure black people are respected and treated civilly. There should be no discrimination due to race or colour. The brutalization, enslavement, exploitation, and mockery of black people should be avoided. People in America, black or white, should work together and develop broad thinking to bring social harmony to America. People of different races, colours, ethnicities, cultures, and backgrounds should be given equal rights. Black people should not be treated as threats, and there should be a mutual understanding among people of different cultures.

The scope of further research on Paul Beatty's novels is broader. It may be explored by reviewing 'A Postcolonial Approach to the Novels of Paul Beatty' and 'Discourse Analysis on Paul Beatty's Novels'. The present study has examined racism, the quest for identity, stereotyping, and dehumanization in Beatty's novels. The study demonstrates how African Americans suffer from new racism in post-racial America. This study encompasses qualitative research conducted from a racial perspective. Beatty's novels entail conflicts of cultural and social assimilation. Racism and sociocultural issues are relevant to every society. This research contributes to an understanding of Beatty's novels.

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Any research is a collective effort wherein many people contribute through their suggestions, opinions, and advice. The present thesis is also the result of many people. Therefore, I would like to acknowledge their contribution here.

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I want to record my obligations to my family and relatives for their immense love, support, patience, and encouragement that they provided me throughout my Ph. D. My friends contributed by providing moral, educational, and inspirational support from time to time and helping me complete the present thesis. In addition, special acknowledgment is due to **Dr. Deepak Kapur** and **Dr. Diksha Gupta**, research scholars from the Department of English whose suggestions have helped me complete this thesis.

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Sanjay Kumar

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Introduction

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Chapter 1

Race and Ethnicity: Issues, Challenges and Theoretical Framework

Race is the most explosive issue in American life precisely because it forces us to confront the tragic facts of poverty and paranoia, despair and distrust.

(West 107)

We need to categorize and define worldly objects and humankind to make our world accessible and acceptable. It will not be easy to give a definite meaning to anything without categorization and distinction. Classification plays a fundamental role in the definition of diversity and, by definition, also of racial diversity. It is not wrong to categorize and define humankind, but when we start considering prominent people and dividing humanity into hierarchies, it becomes an issue of racial discrimination and debate. A hierarchy is what places people on a social ladder and defines whether groups are to be economically advanced or not, favored or not, empowered or not, and so forth. If we divide the people for the sake of benefit, then it is harmful.

The race is a social construction in which people are segregated on the basis of skin color and ethnicity. People in a race share common ideas, a common color, customs, interests, etc. According to Richard T. Schaefer in his book *Encyclopedia of Race, Ethnicity and Society*, race is "a social grouping of people who have similar physical or social characteristics that are generally considered by society as forming a distinct group" (1091). People have been differentiated into various races and ethnicities on the basis of skin color. This differentiation has paralyzed some races, while others have been dehumanized, oppressed, and tortured. White people have propagated this racial segregation through their colonial and imperialistic policies.

The white race has demoralized other races, particularly the black people, and in this way, the races have been subjugated. Humanity is distinguished on the basis of skin, color, nation, geographic area, and ethnic grouping. In different academic disciplines, the race has a position- the definition and value of race change from time to time and place.

The origin of the term race is dubious. It may have derived from the Arabic word 'ras,' which means 'chief' and 'head.' The history of race is ancient, and scholars focus on the rise of racism. The race is a category of classification of difference into distinct groups that have common physical characteristics. The worldview of race has strengthened the concepts of colonialism and imperialism. Race is culturally constructed, but the history of racism is harrowing. People are differentiated and discriminated against on the basis of cultures, and one group is considered dominant over another. The oppressed history is erased and attributed to inferior and animal-like status. A Negro represents all the negative traits of human beings. The saga of race has caused extensive social and human destruction. It has taken a large number of human lives and told untold sufferings. It halts the development of humankind. The important thing is that there should be unity among humans.

The race is a debated and problematic term intrinsically woven into western cultural history. It reminds us of shameful history. Still, this term is continuing in many nations like the USA. Race is the social construction in which people are separated on the basis of their skin and color. The race is the most important to the cultures. In the late fourteenth and early fifteen centuries, the concept of race emerged in the European languages. In the sixteenth century, race was first used in English. Some consider its origin with the progress of the slave trade. Slavery means the denial

of rights and privileges of a particular society to an individual for economic, political, and social exploitation. Slavery begins with the importation of people to Europe in exchange for goods. In 1619, an English man bought 19 black people. After that, a large number of people were imported to America. Some were shifted enslaved people in the USA, and some were born into slavery.

In the sixteenth century, African American history starts. People from West Africa were forcefully taken as slaves to Spanish America. In the next century, people from West Africa were taken to North America against their will. People were brought to America first as indentured servants. As indentured laborers, they had to work for years without labor. Enslaved people were sentenced to death if they tried to run from the lease. In 1662 an act was passed by Virginia named *partus sequitur ventrum*, which denies the child of a slave mother to take the status of his father. This way, African Americans were denied their rights by making special laws. They had to struggle for self-determination. Abraham Lincoln signed the Emancipation Proclamation in 1863 during the American Civil War. After the Emancipation Proclamation, many enslaved Black people were freed under Confederate-held territory. By the end of the 1890s, Southern states introduced the Jim Crow Act to administer racial segregation. This act showed blacks where they could walk, talk, eat, etc. They had to wait until all whites were dealt with.

In 1677, William Petty suggested that savages are inferior species between white men and animals on the great chain. Linnaeus, a Swedish biologist in the *General System of Nature*, has established four types of basic color in descending order: White Europeans, Red Americans, Yellow Asians, and Black Africans. Colonialism and empire-building acts begin to broaden the concept of race. The

colonizing powers exploited Africans, which became the object of the European Exchange. At the dawn of the nineteenth century, many laws were passed in different countries which abolished slavery. Slavery was finally replaced by indentured labor in colonies. In the book *Postcolonial Studies: Key Concepts* by Bill Ashcroft, Gareth Griffith, and Helen Tiffin, it has been rightly said,

Consequently, even after the formal abolition of slavery, various forms of forced or contracted labor, such as indenture in English colonies and debt peonage in Latin America, meant that oppressive labor habits died hard in these regions, where the forms of agriculture developed under the slave system required a continued supply of cheap and controlled labor. (Ashcroft 197)

These lines describe that slavery was abolished only in name. It was given the name 'contracted labor' in English colonies. It means a person has contracted with another to work for money. It was given the name 'debt peonage' in Latin America. It means that the use of labor bound in slavery because of debt. So, slavery still exists in Latin America. B. Davidson, in his book *The Search for Africa, History, Culture, Politics* has rightly said, "It has been suggested by some commentators that slavery gave birth to racism, at least in its modern form, just as racism became the excuse for slavery's excesses" (Ashcroft 196). These lines suggest that slavery and racism are interconnected. Slavery is responsible for the birth of racism. Slavery continued by the nineteenth century when Americans realized an ample number of Africans. By the end of the nineteenth century, the country had removed the Africans from the bondage of enslaved people, but still, they confronted racial abuse on the basis of the color line. In the nineteenth century, race was associated with a class or social distinctions.

George Orwell remarks in *Animal Farm*, "All animals are equal, but some animals are more equal than others" (Orwell 112). People who are from Africa are considered to be equal to animals. Race is later considered from a culturalist point of view as a series of shifting and unfinished attributes of identification. Culture has taken an important place in the areas of social sciences. The concept of ethnicity has overlapped the discourse of race.

The environmental theorist started the debate on the race's genesis when they said that skin color does not depend on biology; it depends on geographical or environmental factors. They considered many factors like climate and geography instead of heredity responsible for one's color, skin, temperament, etc. They categorized humankind to prove themselves superior and others of different skin inferior, not to define and determine their character and personality. In his famous book, *The Invention of Racism in Classical Antiquity* (2004), Benjamin Henri Isaac says, according to environmental theorists, those living in a hot climate are less self-confident, meek, and emotional. On the other hand, they opine that those living in a cold environment are self-confident, intelligent, and powerful.

He develops the standard collection of stereotypes found in various classical sources: people living in cold climates are forceful, self-confident and courageous; those living in hot climates have less self-confidence and courage, and are more emotional. Asia tics are servile, Europeans, free men, and conquerors. (Isaac 57)

Isaac discusses Montesquieu (1689-1755), who followed environmental theorists Jean Bodin and John Arbuthnot, and created a social hierarchy of superior

and inferior based on geographical factors. Another view is that identity changes when a person starts living in another environment.

During the 'Age of Enlightenment,' two viewpoints were popular: monogenism and polygenism. Monogenism claims that the human race has a single origin and the same ancestors. Polygenism, however, says that the human race has different roots. Robert Boyle, Comte de Buffon, and John Blumenbach favored monogenism, arguing that Adam and Eve, thought to be white, were the parents of all races. This white couple gave rise to other races, which became decadent due to adverse climate, food, and water. Voltaire refuted monogenism and analyzed the polygenesis theory, positing that each race has a different origin. In the Victorian age, Charles Darwin discarded the idea that humankind originated from Adam and Eve but advocated the view of monogenism: "all the races of man are descended from a single primitive stock" (Darwin 229). Darwin attributed the differences among people due to biological inheritance and natural selection.

The condition of life, such as abundant food and general comfort, effect in a direct manner the development of the bodily frame, the effects being transmitted. Through the combined influences of climate and changed habits of life, European settlers in the United States undergo, as is generally admitted, a slight but extraordinary rapid change of appearance. (Darwin 246)

Scientists, including biologists and anthropologists, believed that genes were crucial in ranking whites at the top and black at the bottom. Carolus Linnaeus, a Swedish biologist, made a significant contribution by establishing four types of basic colors in descending order: White Europeans, Red Americans, Yellow Asians, and

Black Africans. Later, J. F. Blumbench divided human races based on biological factors into five categories: Caucasian (white), American (red), Malayan (brown), Mongolian (yellow), and Ethiopian (black).

Contemporary social constructivists refute the scientific theory of race. They reject genetic factors and prove that it is a social construction by the dominant group to reach their goal. "Race is a social construct that constantly changes, depending upon circumstances and the self-defining agency of group members" (Bolaffi et al. 101). With Franz Boas and Robert E. Park, a new era of race as a socially constructed trait has started. In his book *The Mind of Primitive Man* (1911), Boas postulates the racial prejudice of white against black by rejecting the myth of race and racism. Instead, white Europeans consider themselves civilized and intelligent and look down upon blacks as uncivilized. Boas' social theory influenced W. E. B. Du Bois.

W. E. B. Du Bois was a sociologist, historian, and social activist. He authored *The Souls of Black Folk* in 1903 and *Black Reconstruction in America* in 1935. Du Bois was totally against the discrimination between blacks and whites based on education and politics. In his book *Black Reconstruction in America*, he defended the blacks as they were not responsible for the restoration failure in America. Du Bois focused on the role of blacks in reconstructing democracy in America. He took the phrase from Frederick Douglass and popularized the term 'the color line.' His book *The Souls of Black Folk* opens with "The problem of the twentieth century is the problem of the color line" (Bois 3). The color line, which divides two races, black and white, was the biggest problem of the 20th century. Black people were denied their rights. He also said in this book, after the death of his son, "Well sped, my boy, before the world had dubbed your ambition insolence, had held your ideals unattainable and

taught you to cringe and bow" (Bois 133). In the above lines, Bois consoles himself after the death of his son so that his son will never have to bear the pains of racial prejudice and discrimination.

One of the essential concepts given by Du Bois is 'Double Consciousness.' It is seen almost in every chapter of the novel. Double consciousness means the sense of looking at one's self through the eyes of others. It arises as a result of the veil. Bois says that this veil prevents whites from considering blacks as humans or Americans, and it prevents blacks from seeing themselves as different from the opposing view created by racism. It forces blacks to view themselves and the world through the white lens of racism. Being bullied as a person of color to see yourself through the perspective of white people is called double consciousness. The blacks have to manage the interaction of the racist view with the view of their identity. As a result, contradictory consciousness emerges. Bois suggests that until blacks don't feel that there is no difference between blacks and whites, they cannot make progress and can get peace.

Critical Race Theory holds the view that race is a socially constructed concept that functions to preserve the interests of the white people that formed it. White people create inequalities by giving whites exclusive social, legal, and economic rights and creating circumstances that give rise to criminality and poverty in many minority communities. The critical Race Theory movement was officially organized in 1989. Some vital scholars related to the theory are Derrick Bell, Richard Delgado, Patricia Williams, etc. CRT scholars think that policies in the United States are biased against people of color. Many people consider the critical race theory to be a

fundamental view of race and racism in the United States. Critical race theory uses critical theory to examine societies related to race.

Frederick Douglass, an American social reformer and orator, described his experience as an enslaved person in his autobiography *Narrative of the Life of Frederick Douglass, an American Slave* (1845). It was an influential work in the abolition of slavery in America. He escaped from slavery in Maryland. In his work *Narrative of the Life of Frederick Douglass*, he discussed, "In coming to a fix determination to run away, we did more than Patrick Henry when he resolved upon liberty or death" (Douglas 74). Douglass said he was determined to escape slavery with his fellow slaves from William Freeland's. However, he told enslaved people must confront human enemies and natural enemies. He referred to Patrick Henry, who quoted at the time of American Independence, "Give me liberty or give me death." However, Douglass said his and his fellow friends' bravery is more impressive than Patrick's.

The race is closely associated with colonialism. It is responsible for the rise of colonialism. Through racism, it became easy for the colonialists to establish control and dominance over colonized people and hence justify the imperial enterprise. Racism can be defined as a way of thinking that considers a group's unchangeable physical or intellectual characteristics and which, on this basis, distinguishes between 'superior' and 'inferior' racial groups. Physical differences did not always represent inferiority of culture or even a radical difference in shared human characteristics. Race often is used by various groups to either maintain power or to stress solidarity. The race also inflected the colonial context division between the poor and the rich.

Harlem Renaissance is one of the most influential movements in African American history. It is generally considered the first significant movement of black writers and artists in the United States. It is blossoming of African-American culture, especially in creating art, in the Harlem district of New York City. Harlem Renaissance, also known as the Black Renaissance or Negro Renaissance, marked the first time mainstream publishers and critics started seriously paying attention to African American literature, art, music, and politics. African-American intellectuals' rise and urban migration are the main reasons behind this movement. It started at the end of the First World War and continued through the 1920s. The intellectual writers settled in Harlem, and it became Black Americans' political hub. During this period, a lot of creative work was produced by black writers.

The black people flourished in the north, but in the South, Jim Crow Laws grew hatred. Slavery was supplanted with a scheme, but it was reinstated in the form of Jim Crow Laws. Its mandate stratified the South on racial lines and gave subordinate status to African-Americans. The complex network of rejection and segregation, put in force by penal edicts and societal ethics, invaded all levels of black life in the South: separate schools, separate public places, separate amenities, separate legal system, and so on. Local administrators began posting "Whites Only" and "Colored" at the entry and exit of public places. According to Jim Crow Law, people were not allowed to cross the color line, and the relationship between the black man and white woman was not allowed. African-Americans were kept far from the juries and were given a harsh punishment than whites for the same crime. The Jim Crow system controlled the aspirations of black people with laws. Those who disobeyed this system had to face violent reactions like the risk of homes, risk of work, and

sometimes danger of lives. The civil rights movements were gaining momentum after the 1950s. The Civil Rights Act of 1964 protected blacks from discrimination in employment, public places, and in labor unions. In 1965, they were allowed to vote and take part in elections. The first African American, who became the elected president of the United States, was Barak Obama in 2008.

The African National Congress (ANC) is a political party in South Africa. It was formed in 1912 in Bloemfontein under the name South African Native National Congress to raise public concern for black South Africans' rights. It was renamed in 1923 as African National Congress. The purpose of the ANC was to oppose the new government's policy of apartheid when the National Party government came into power in 1948. Walter Sisulu, Nelson Mandela, and Oliver Tambo were significant activists. It was banned in 1960 after the Sharpeville massacre; then, it started working from exile. It made its headquarters in Morogoro, Tanzania, and later in Lusaka, Zambia. The ANC reconstituted with the South African Communist Party (SACP) in exile. These two parties formed a military body against the apartheid of the South African government. Fatal attacks occurred in the 1980s, and finally, in 1990, there was a negotiation between the ANC and the government to end apartheid. As a result, Nelson Mandela became the first black President of South Africa. Since then, the ANC has been in power in South Africa. The African Nations Congress aimed to oppose racial oppression and dismantle apartheid. Its other objective was to bring socio-economic equality to South Africa.

Pan-Africans were the result of the struggles of African people against slavery and colonialism. Pan-Africans included all Africans, and descendants of Africans were from a single race. Its advocates included Kwame Nkrumah, Robert Sobukwe,

Marcus Garvey, Malcolm X, and W. E. B. Du Bois etc. The Pan-African Congress aimed to address Africa's problems because of European colonialism. It was a series of eight meetings held at different places. The first was held in Paris in 1919 and organized by W. E. B. Du Bois and Ida Gibbs. The Pan-African Congress demanded decolonization in Africa and the West Indies. Its main objective was to wipe out colonial rule and racial discrimination. The PAC wanted equal human, political and social rights for Africans. The Pan Africans demanded home rule for Africa, and Africans should be given the right to take part in governing their countries. Africans were given limited better career opportunities, and they stood against imperialism.

Steve Biko was an African socialist known as the father of the Black Consciousness Movement. Biko drew his ideas on the thinking of Frantz Fanon, Aime Cesaire, and Malcolm X. He started studying medicine at the University of Natal, where he got involved in the National Union of South African Students. It was an anti-apartheid group dominated by white liberals. Biko thought that only blacks could comprehend the black experience and formed a new South African Students' Organization group in 1968. It aimed to end the apartheid and develop black consciousness. This group started activities to empower the blacks by battling their feeling of inferiority in them. The government, in 1973, issued an order banning Biko from participating in activities and giving public speeches. But Biko denied the banning order and continued meeting people. He was arrested in 1977 for breaking the order and was given mental injuries. Biko died alone in his cell on 12th September 1977. A clenched black fist was featured on Biko's coffin. A lot of art work was made to commemorate Steve Biko.

Malcolm X was born in Omaha, Nebraska, in 1926. In his childhood, his father was killed by the members of Black Legion, a white supremacist organization. After his father's death, his mother was institutionalized in an asylum. Malcolm X was an exceptional, intelligent child in all-white schools, but his teacher suggested he should follow a suitable career for blacks. Malcolm wanted to be a lawyer, but his teacher asked him to go for a carpenter. He soon realized that the doors for African-Americans were shut at that time. His life account is as essential as that of Frederick Douglass and W. E. Du Bois. He can be described as a self-made man. His book, *The Autobiography of Malcolm X*, published in 1965, discusses the history of black oppression and slavery in America. At the beginning of the book, Malcolm tells his life story of how he converted from a straightforward child into a violent criminal and finally became devout and sacrificed his life for the good of others.

Malcolm X does not get the opportunity because of his skin colour and engages in crimes. He is sent to prison, where he spends time studying books of history and philosophy which arise him to self-discovery. In prison, he converts to Islam under the mentorship of Elijah Muhammad and joins the Nation of Islam. After his release from prison, Malcolm began his life as a Black Muslim. Malcolm gets national attention by articulating that the white man is the devil. He becomes the spokesperson for the rights of African-Americans. But he is expelled from the Nation of Islam. He decided to make his organization, 'the Organization of Afro-American Unity, to change the condition of blacks globally. Malcolm believes that cooperation between whites and blacks is possible, and he remains devoted to the freedom of African-Americans till the end of his life. Malcolm X died just after the publication of his book in 1965; the three followers of Elijah Muhammad killed him. Alex Haley

appended the epilogue of seventy-five pages to *The Autobiography of Malcolm X* that, recounts the events surrounding the make-up of the book and the assassination of Malcolm X on the 21st of February, 1965.

Frantz Omar Fanon was a Martinique-born Afro-Caribbean psychiatrist, philosopher, revolutionary, and writer. His first book *Black Skin, White Masks*, published in 1952, is a socio-psychological study of race and an analysis of the negative psychological effect of colonialism on black people. Fanon argues that there is a feeling of self-hatred among blacks because the whites have distorted their image. The whites have constructed a negative impression of blacks. As a result, there is a feeling of inferiority among blacks. It describes how a black person tries to get mastery over the white language. The use of white language by colonizers among black persons is not transformative but predatory. In the introduction of the novel, Fanon raises questions when he says:

All it needs is one simple answer and the black question would lose all relevance.

"What does man want?

What does black man want?

Running the risk of angering my black brothers, I shall say that a Black is not a man. (Fanon 1)

The black man is not considered a man, and his want is different from a white man's. Fanon says that a black man is not a man; it does not mean that a black man is not a man. By this, he suggests that whites do not consider blacks humans.

He wrote *The Wretched of the Earth*, published in 1961, shortly before his death. In it, he discussed the dehumanizing effects of colonialism upon nations and

individuals. Dehumanization means humans are not considered humans. It involves the treatment of people brutally, inhumanely, and cruelly. In dehumanization, people are treated like animals. So, dehumanization has been launched on people in different forms, such as slavery, racism, sexual objectification, ethnicity, human rights violation, gender, and class. In addition, the dehumanized people are morally excluded from society through violence, oppression, and tyranny. In the novels of Paul Beatty, characters have been dehumanized based on color and race.

Fanon highlights that the white man is sealed in his whiteness and the black man in his blackness. He depicts that colonial racism and exploitation are intentional and the result of intensive practices by whites. Frantz Fanon writes in his *The Wretched of the Earth*:

This world cut in two is inhabited by two different species. The originality of the colonial context is that economic reality, inequality, and the immense difference of ways of life never come to mask the human realities. When you examine at close quarters the colonial context, it is evident that what parcels out the world is to begin with the fact of belonging to or not belonging to a given race, a given species. In the colonies, the economics sub-structure is also a superstructure. The cause is the consequence; you are rich because you are white, you are white because you are rich. This is why Marxist analysis should always be slightly stretched every time we have to do with the colonial problem. (Fanon 32)

Frantz Fanon describes that the world is divided into two species. In colonialism, one species is rich, that is white, and another species is poor. According

to the Marxist view, there is a division between them because of the economy. Based on economics, they have been discriminated against in two races. In this book, Fanon advocates the use of violence by the colonized to gain their freedom. Fanon describes the role of class, race, violence, and native culture in his book on the struggle for independence. This book became a source of many revolutions. There is a chapter in this book on violence and decolonization. He said that the settlers did not consider the natives as of the same species. He has discussed decolonization, which means replacing one population with another. In *The Wretched of the Earth*, "Decolonization is truly the creation of new men. But such a creation cannot be attributed to a supernatural power: The "thing" colonized becomes a man through the very process of liberation" (Fanon 2). In these lines, Fanon says that a new man can be created after decolonization.

Fanon gave importance to national culture. He said that national culture could be built at the time of release. Fanon discusses the psycho logic analysis of the dehumanizing effect of colonization on the nation and its people. He said that settlers assessed the natives as dehumanized. They did not see the colonized as a member of the same species. Fanon said, "The natives are incapable of ethics and thereby are the embodiment of absolute evil" (Fanon 32). The natives are considered unethical and are the symbols of evil.

Prominent authors like Edward Said and Rudyard Kipling talk about stereotypical images of blacks by white Europeans. Said shows how Westerners think about non-Westerners in his book *Orientalism* (1978), and his primary concern is to snap racial discrimination and cultural and socio-political hierarchy. Said wants to break the concept of the West and the East, civilized and uncivilized, Occidental and

Oriental, or superior and inferior. Kipling supports the stereotypical image intentionally or unintentionally created by Westerners against Eastern people in his poem *The White Man's Burden*. Human beings created the partition of the human race into different groups. Rudyard Kipling used the phrase *The White Man's Burden* in his poem. According to Kipling, Orientals cannot develop and rule themselves, so they need help from Westerners to civilize them. Kipling used this phrase to motivate the whites that they must uplift the people of color. In it, he also discussed the personal loss of the whites in building the empire. He justified imperialism as a mission of civilization. This phrase means that European countries must colonize the people of other parts of the world. European countries have to make the people civilized who are not advanced in technology and education and have less money.

We have discussed biology, anthropology, and the social science of race. It sometimes happens that with time word for blacks changes, but the category remains the same. Like in *Race and Ethnicity: The Basics*, Kivisto, and Croll have talked

Sometimes the words change but the category remains the same: thus, [American] Civil War [1863] began, a person was black, while immediately after World War II that a person was black, while immediately after world War II that a person was a negro. Four decades later, and the person was again black. As this example indicates, these categories reflect, at least in part, Changes in public opinion. (Kivisto 15)

It is clear from the above passage that different names have been used for blacks, but their category is always the same. Another problem in America is that one born from black and white parents is given membership in the less privileged group.

So, human beings divide themselves into different categories and give rise to racism. On the other hand, Africans also make divisions on the basis of their colonial experiences. The race is a socially constructed image of some people of color by different people for a particular purpose. Contemporary authors like Claude Levi Strauss, Stuart Hall, and Ronald Barthes discard the stereotypical division of humankind based on skin, color, environmental and social factors and define race as a 'floating signifier.' According to Levi Strauss, a floating signifier is the disability of finite thought. Stuart Hall rejects and criticizes the biological concept of race and gender; and defines it in a new way in his lecture, "Race, the Floating Signifier." Hall, in this lecture, gives a logical explanation and combats the stereotypical image of racism. He talks about race as a floating signifier which means the race is floating in its nature, its value and meaning change with time, and it never concludes.

Stuart Hall believes in categorizing things like earthly objects, emotions, human beings, feelings, and our notions to give meaning to them in our world, but he does not intend to racialize them. He holds that meaning of things changes from place to place, and from culture to culture, it is open-ended. "For example, in the West, the white people wear a black dress on the occasion of someone's death, while in Eastern countries white dress is worn instead of black on such occasion" (Islam 18). Moreover, when we use the words black and white, the value and meaning associated with them automatically come to mind. We join the signifier 'race' with the value and importance of the word. Hall accepts that race is a social construction. It gets meaning from society, culture, and history, and it is the pure creation of the mind. Stuart Hall holds that a person's outlook is based on personality and character. He disapproves that skin color determines a person's intelligence, IQ level, nature, and personality.

Hall thinks white people classify on the basis of their skin to maintain their superiority over blacks. He rejects such limitations and definitions. Signifier race change into a floating race as its meaning changes with skin color. Generally, it is said that white culture has created race, but people from other cultures are equally responsible for its creation.

Marcus Garvey, a black nationalist and Pan-Africanist, was born in 1887 in Jamaica. He was a political activist, publisher, journalist and orator. He formed Universal Negro Improvement Association in 1914. Its motto was establishing a brotherhood among the black race and promoting a spirit of race pride. He wanted to end colonial rule across Africa and envisioned a unified Africa governed by the black race. Garvey committed himself to the 'Back to Africa Movement.' He believed in racial separatism and liked the white racist Ku Klux Klan favoured racial separatism. Garvey thought the United States was a white country and would never give equality to African-Americans. He was against racial integration and criticized the ideas of W. E. B. Du Bois. Garvey had to go to prison many times under different charges and finally died in 1940 as he suffered a stroke. His ideas are Garveyism, and he influenced even Martin Luther king. Martin praised Garvey as the first man who gave blacks a sense of dignity and destiny on a large scale.

Martin Luther King Jr. was an influential American civil rights movement leader. He delivered a speech, 'I Have a Dream,' on 28th August 1963 at the march on Washington. In his speech, he states that after hundreds of years of Emancipation Proclamation law, blacks are no longer free. They are in chains of discrimination and manacles of segregation. King further urges in his speech to the audience that black Americans are promised freedom and security against injustice. America could

provide this to blacks but has not fulfilled its promise. Luther King revealed the shameful condition of racism in America and dreamt of America as a free and fair place where people are judged by the content of their character, not by their skin colour. In his speech, he depicts how black Americans are denied to specific hotels and made the target of police brutality. King indicates the physical and emotional oppressiveness of racism to the audience. However, he demonstrates that one cannot be genuinely liberated as long as one group is oppressed.

King Jr. urges people of all races to stand together and fight against racism. He suggests that the battle against racism cannot be won until white and black Americans remove their differences and start living in harmony. King urges the white Americans to struggle against racism against blacks and go to jail with them. He tells the dream of America in which people of all races and faith will live together and give mutual respect to one another. Martin Luther King Jr., a civil right activist, is noted for his non-violence and peaceful changes in society. In his speech, 'I Have a Dream' he urges the audience to swear off violence and free themselves of violent impulses. He claims that physical violence is the most denigrated form of protest. King is not in favor of America; that is won through violence. He yearns for his supporter to bring change in America in a new way that rejects violent action and thoughts. In this way, Martin Luther King is an iconic name in the field of racism. He goes to jail several times for the rights of blacks, and finally, he is assassinated in 1968 on the balcony of his room.

In his book, *Blue Eyes and Brown Eyes: A Cautionary Tale of Race and Brutality*, published in 2021, Stephen Bloom details the rise of Jane Elliot to fame. This book is a controlled assessment of the provocative experiment associated with

Jane Elliot forever. Just after the death of Martin Luther King Jr., Elliot experimented. Through her investigation, she wanted to demonstrate the searing impact of racism. She divided all her third-grade white students according to their eye colour. First, she asked the blue eye-coloured students to oppress and bully the brown eyes coloured students. Then she reversed the instructions and claimed that the experiment had desired effect. It made the students traumatized and incensed the parents. This book delineates the struggles faced by the determined lady who is referred to as the 'Mother of Diversity Training.' Bloom found that this experiment did not help decrease prejudice but only made the people angry.

Homi K. Bhabha, a theorist, Anne F. Rothenberg, Professor of English and American Literature and Language, and the director of the Humanities Center at Harvard University, has developed several critical concepts like hybridity, and ambivalence, mimicry in his book *The Location of Culture* (1994). Hybridity is a term in biology which means mixture. It means the formation of a new culture from two different cultures. Hybridization implies the emergence of a new culture from multiculturalism. Hybridity refers to the political and cultural negotiation between the colonizer and the colonized. In his book, *Modern Literary Criticism and Theory: a History*, M. A. R. Habib has described that.

Hybridity expresses a state of "in-betweenness," as in a person who stands between two cultures. The concept is embodied in Bhabha's own life (as in the lives of many intellectuals from colonial nations who have been raised in Western institutions): born into a Parsi community in Bombay, India, he was educated both in his native country and at Oxford University: he subsequently taught at

universities in England and America, and now teaches at Harvard.

(Habib 750)

Homi K. Bhabha himself feels this because he had lived in India, and now he is living in America. So, he tries to be a foreigner and struggles with his native culture. This is related to Gunnar Kaufman in *The White Boy Shuffle* by Paul Beatty.

Homi K. Bhabha states that assimilation and adaptation of cultural practices, the cross-fertilization of cultures, can be seen as positive, enriching, dynamic, and oppressive. Bhabha further states that it is a valuable concept for helping to break down the false sense that colonized cultures or colonizing cultures, for that matter- are monolithic, or have essential, unchanging features. Ania Loomba has explained hybridity in her book *Colonialism/ Post colonialism*:

It is Homi Bhabha's usage of the concept of hybridity that has been the most influential and the most controversial in postcolonial studies. Bhabha goes back to Fanon to suggest that liminality and hybridity are necessary attributes of the colonial condition. For Fanon, psychic trauma results when the colonized subject realizes that he can never attain the whiteness he has been taught to desire, or shed the blackness he has learnt to devalue. (Loomba 174)

Bhabha's concept of hybridity refers to the mixedness and impurity of cultures. Further, he states that no culture is pure. Every culture is an original mixedness. Bhabha has contributed to the concept of stereotype with particular care. According to him, stereotype fixes an individual and group in one place, denies the sense of their identity, and understands them based on prior knowledge. The whites circulate the stereotype about the stupidity and laziness of the blacks through racist

jokes, cinematic images, etc. According to Bhabha, the stereotype is not a simplification but a false representation of a given reality. Stereotype works to strengthen the colonial authority and justify the colonial rule because colonizers are superior to the colonized. The colonizers find their roots in stereotypes and provide discriminatory and prejudiced governance structures.

Dr. Cornel West is one of the recognized writers and experts in the race field. His primary focus is on race, gender, and class in American society and how the people act and react in their radical conditionedness. He has published famous books like *Race Matters (1994)* and *Democracy Matters (2004)*. *Race Matters* is a collection of eight essays. In each article, he talks about a problem and discusses its solution. He depicts a lack of hope and meaning felt by black people. He says that black people need to believe in themselves and create a sense of hope and purpose in their struggle.

West criticizes that there is internal strife among blacks. They give preferences to their individual choices instead of external forces. Due to these disconnections, West describes, there is a lack of leadership in the black community. This lack of oversight leads to the nihilism discussed in the beginning. In the final essay, he talks about Malcolm X, a black nationalist. Cornel West writes about black music and religion and emphasizes their importance in bringing harmony between blacks and whites.

West also talks about racial reasoning. People favor the person belonging to their race, regardless of whether he is wrong. West analyses the Clarence Thomas and Anita Hill controversy in which Hill accused Thomas of sexual harassment. He discusses moral reasoning as a solution. Cornel West argues that African-Americans should follow moral reasoning and avoid racial reasoning. In his epilogue to the

book *Race Matters*, he discusses the problems of blacks and wants to improve them.

He has rightly said,

My aim in this book is to revitalize our public conversation about race, in light of our paralyzing pessimism and stultifying cynicism as a people. As a radical democrat, I believe it is late— but maybe not too late—to confront and overcome the poverty and paranoia, the despair and distrust that haunt us. (West 109)

West makes it clear that his purpose is to change the thought of people about race. Blacks suffer from poverty, inequality, and insecurity. He calls himself a democrat who wants to bring equality. He says that they will overcome their problems, the problems of black people, later or sooner. Cornel West is very curious about the situations of blacks in America. Again, he says in *Race Matters*:

The liberal/conservative discussion conceals the most basic issue now facing black America: the nihilistic threat to its very existence. This threat is not simply a matter of relative economic deprivation and political powerlessness — through economic well-being and political clout are requisites for meaningful Black progress. It is primarily a question of speaking to the profound sense of psychological depression, personal worthlessness, and social despair so widespread in Black America. (West 12)

He argues that black people need to develop a sense of self-worth and hope if they want to improve race relations in America. The central theme of his works is the concept of racism and discrimination, especially toward African-Americans. In addition, West has discussed social issues like problems related to the black

community, the Los Angeles Riots 1992, demonstrations for equality and justice, and the impact of Malcolm X. Dr. Cornel West has raised these issues in *Race Matters*. West says that race is an issue of significant concern in the United States. It forces the people of African-Americans to live in poverty, paranoia, sorrow, grief, and distrust.

Racism:

Racism generally means thinking that a person has specific behavior derived from his unchangeable inherited characteristics and then portrays one racial group as superior to another. The concept of racism is used with the development of the idea of race. Racism does not entail only innate differences. It involves the justification of the unequal treatment of a specific racial group. It does not accept the equal treatment of all human beings. Such a term gives rise to intolerance, persecution, and discrimination based on race. Richard T. Schaefer in his book *Encyclopedia of Race, Ethnicity and Society*, defines racism "deals with the dimension of power, especially when it is related to dominant and minority social groups. This dimension of power leads to a variety of attitudes and behaviours towards certain groups, which often take the form of racism in a multicultural society" (1113).

In the world of globalization, racism is highly debatable within a multicultural society. In the United States of America, people believe that racism is terrible. It helps political, economic, and cultural institutions to maintain the system of ethnic oppression. In his book *White Racism: The Basics*, Joe Feagin has defined racism as a "system of oppression of African-Americans and other people of color by white European and white Americans" (Feagin 3). He said that racism is a system of oppression by whites. Racism is related to major and minor groups. It deals with the

dimension of power that leads to behavior toward a particular group. Racism contributes to a system in which the majority group overpowers minority groups.

Scholars argue about the origin of racism. Some scholars take its origin with the rise of nationalism, while others take its head with the rise of colonialism. In contemporary America and European countries, cultural diversity and societies have transformed into multicultural and multiethnic societies. It has created racial tension in cities, and racism is on the rise in both America and Europe. Racism in recent years has developed in different forms. Racism is shown against immigrants because anti-immigrant prejudices grew after the attack in 2001 on the world trade center. The public opinion about the person of Arab and Muslims is expressed openly as having a connection with the terrorists. Even suspicious-looking persons must come under the scrutiny of the government agencies in the United States. Essential factors to understanding racism are power dimensions and social and economic fields.

Unlike traditional forms of racism, aversive racism functions indirect and subtle ways. It supports the belief in racial equality, but at the same, it holds negative feelings about a particular ethnic group. The aversive racists do not express negative feelings openly like the traditional racist. "Aversive racism may often reflect a pro-in-group rather than an anti-out-group orientation, therefore avoiding the stigma of overt bigotry and protecting a nonprejudiced self-image" (Schaefer 1116). Aversive racism claims egalitarian beliefs and does not discriminate; instead, it reflects a nonprejudiced image. The aversive racists judge the situation and behave accordingly. In a case with healthy social norms, they do not reflect discrimination. Still, in a position with weak social norms where the basis for social justice is unclear, they discriminate.

In the United States of America, dominant groups possess egalitarian beliefs, but at the same time, histories and policies are discriminatory. Despite its subtle expression, aversive racism causes more damage and harm than the traditional form of racism that is overt. Cultural racism, another term, draws attention because it claims that discrimination and prejudice exist due to the culture of the victims. Cultural racism focuses on racism towards a social group due to their socially constructed characteristics like social behavior, manners, customs, religious and moral beliefs, and language and leisure activities. It results in ethnic cleansing, dehumanization, sectarian murder, strengthening the boundaries between groups, domination, and oppression. When a minority group fails to assimilate the dominant group's culture, they are penalized. Some people consider non-European cultures less motivated to succeed, less rational, less open to new ideas, and more tied to tradition than the European cultures. Therefore, some people claim that non-Europeans need modernization if they want to thrive. However, cultural racism "involves the belief that different cultures are equally good or that one should never criticize other cultures" (Schaefer 1118).

Racism occurs when any ethnic and racial group experiences any form of injustice and discrimination. Sometimes, it does not cover all kinds of discrimination. There may be discrimination due to low social class, poverty, religion, language ability, low levels of education, sexual orientation, etc. There is unintentional racism that may be found in institutional practices, colorblindness, and paternalistic decision-making in a multicultural society. Institutional racism occurs when governments, religions, corporations, and educational institutions make policies to destroy the interests of minority groups. For example, job applications give priority to any

particular group. Initially, it might be the intention "but unreflective adherence to them as society becomes more multiracial" (Schaefer 1119). Colorblindness involves that all races are equal. It refuses the differences between racial groups and treats them as the same. Colorblindness is a form of racism that leads to the disadvantage of the black community by marginalizing or ignoring their distinctive identity, needs, and experiences. Aristotle pointed out that it would be an injustice to treat equally when, in relevant respects, they are different. So, there is unintentional racism in the colorblindness approach. In paternalistic decision-making, whites intentionally define or restrict blacks' freedom. They think they have the right and power to interfere in the blacks' lives. It is two-way oppression of racial minorities. First, they do not determine the pattern of their own lives; second, it shows white superiority in making decisions.

Racism-related issues are a growing challenge in the United States of America. It produces the elements of discrimination and prejudice; if these elements are not controlled, they can subvert human relationships. Immigrant policies in America are examples of racism restricting undesired ethnic groups' entry into the country. It will not be suitable to portray European democracies as a negative to combat racism. "To dampen anxieties and to show solidarity towards Muslims in the United States, federal, state, and local elected leaders have declared that the acts of violence against innocents violate the fundamental tenets of the Islamic faith" (Schaefer 1115). The UNESCO declarations in 1950, 1951, 1962, and 1976 have stated that all humans are born equal and have the same right and dignity; they are all descendants of a single species. In the present world of interdependence and globalization, racism should not be practiced.

Ethnicity:

Ethnicity belongs to social and cultural groups. It is based on the sociological structure. It is determined on the basis of a person's national, regional, and cultural groups. Werner Sollors has quoted "ethnicity as a social category, parallel to sex and age, by which human beings can be differentiated from each other. Like 'race' which it set out to replace, 'ethnicity' contains a doubleness" (Goldberg and Solomos 98). This definition shows that ethnicity means belonging to a social group with something common and is used to differentiate humans. Ethnicity means shared cultural practices, perspectives and distinctions that set one group of people apart from another. Thus, ethnicity is a shared cultural heritage. Ethnicity can be categorized based on race, nation, tribe, religion, language, history, dress, and culture. It is a fluid concept that can be constructed broadly or narrowly. For example, the Indian subcontinent may be considered an ethnic group, but many sub-groups like Punjabi, Gujarati, Tamil, and Bengali exist. These are also certain ethnic groups. In another example, People living in Britain may be called British, but there are many subgroups like English, Scottish, or Welsh. Ethnic groups can be further subdivided into different subgroups, and more ethnic groups can be merged into one ethnic group. A separate ethnic identity can be formed by division or blending. This ethnic identity is known as the genesis.

To define and clarify the nature of the word ethnicity, we need to understand many theoretical approaches to ethnicity. There are four main theoretical approaches in the development of ethnicity theory: Primordialism, instrumentalism, materialism, and constructivism. First, the primordial approach to ethnicity claims that each individual is born into an ethnic group or tribe perceived as a culturally defined unit.

It is the oldest approach in anthropological and sociological literature. Second, Primordialism holds that ethnicity has existed throughout human history. For them, ethnicity is closely linked to the nation. Third, Primordialism holds that ethnicity is given at birth and is drawn from the kin-clan structure. They view ethnic identity as innate, fixed, and permanent.

Second, two main contributors, Barth and Members of Manchester School, challenged the primordialism approach to ethnicity. Fredrik Barth's *Ethnic Groups and Boundaries* is an instrumental work in the development of ethnicity. He emphasizes the situational, relational, and interactional nature of ethnicity. He contends that cultural features are situationally defined. When we interact with other ethnic groups, we maintain our ethnic boundaries. Abner Cohen, a member of Manchester School, laid the foundation for the instrumental approach to ethnicity. They suggest that elites agitate ethnic tension by intentionally provoking ethnic violence as a method to seize power, defend against group threats, and protect their existing authority. Their research was central to critiques of structural functionalism, driving a shift in anthropology from analyzing tribe as a unit of social structure to ethnicity as a process of social organization. Both approaches have some commonalities, thinking an ethnic group has many tangible components like shared language, customs, traditions, or religion, which are the chief elements of an individual's ethnic identity.

Third, the materialist approach is underdeveloped in the literature. It is also known as the epiphenomenon approach to ethnicity. Ethnicity is "seen as a part of superstructure and hence is considered secondary or epiphenomenal to the economic base and relations of production" (Spencer 82). Michael Hechter represents this

approach. He views ethnicity as an epiphenomenon of class relations. "Ethnicity is thus something created and maintained by an uneven economy or a product of economic exploitation" (Isajiw 2). These crude Marxist theories suggest that violence between ethnic groups results from economic inequality and exploitation. Fourth, the constructionist approach asserts that ethnicity is socially constructed. This approach is based on the notion that it is constructed in everyday living. Unlike the earlier instrumental conception, ethnicity is built through social interaction between elites and ordinary people.

Ethnicity theory, in the 1920s, was put forth by Robert E. Park. The race is one of the factors in determining ethnicity. Other factors in accessing ethnicity are customs, religion, language, nationality, and political identification. Before this theory, biological essentialism believed that the white race was superior to non-whites. People of different ethnic groups are migrating from their country to another country for many purposes. In foreign countries, they try to assimilate the foreign culture while sometimes they are forced to adopt it. As a result, they lose their own culture and identity under the effect of a foreign culture. It is known as assimilation theory. The ethnicity theory is based on assimilation. Park delineated four steps to assimilation: contact, conflict, accommodation, and assimilation. Park states that Africans cannot assimilate the white culture. Robert E. Park insists that people of color fail to absorb the American culture because they do not drop their deficient culture. He is a chief exponent of assimilation theory. Park suggests that immigrants come into contact with alien society and adopt a new lifestyle. As a result, they lose their distinctive ethnic identity.

We have come to know that race is based on physical aspects, whereas ethnicity is based on human beings' shared culture, religion, and language. The word 'race' has more negative denotation than ethnicity. The concept of race was used in the past during European mercantile expansion, and ethnicity was used for capitalist development. Michael Omi and Howard Winant consider race and ethnicity as different concepts, and in their's *Racial Formation in the United States*, they directly oppose the ethnicity theory. They argue that the ethnicity theory was solely based on the immigrant patterns of a white ethnic population, and it did not provide a satisfactory record of the unique experience of the non-white in this country. Different stages in the immigrant process in this theory are- contact, conflict, struggle, and finally, assimilation. Assimilation did not work as a response to racism and discrimination for some groups as it did for other groups. They criticize ethnicity theory because it strips us of our ability to examine the structural components of racism that encourage the neglect of social inequality.

Scholars argue about the intimate interrelationship of race and ethnicity. Milton M Gordon asserted that the term ethnic group is broader than racial group. The term ethnic group is inclusive in usage. It includes all races, but all ethnic groups are not races. Gordon states explicitly that the broader phenomenon is not race but ethnicity, as a sociological concept includes race. Scholars should not believe that conflicts based on racial differences are more severe than those found in ethnic distinctions. In his book, *The Scope of Sociology* (1988), Gordon stated,

The most momentous and catastrophic forms of ethnic conflict in some cases rest on the perception of differences that are physical and are externally visible, and in other cases on differences that are cultural

and ideological, no matter how the latter differences are phrased by the participants and perpetrators. (Goldberg and Solomos 99)

For Gordon, the physical differences associated with race and cultural differences based on ethnicity rest not on objective criteria but perception. There are many views about the relation between race and ethnicity. Until the beginning of the twentieth century, race and ethnicity were believed to be conflated and treated "as if there were no substantively important conceptual differences between them" (Bolaffi et al. 99). Omi and Winant decline this view. They believe that an ethnic group is used for a voluntary immigrant who comes to the United States from different parts of Europe. At the same time, race "is especially apt in discussing African Americans and Native Americans" (Kivisto and Croll 9).

The voluntary immigrants suffer from prejudice and discrimination, whereas involuntary immigrants, who are forcefully taken into slavery, suffer from oppression and marginalization. Ethnicity and race are distinct concepts, a reminder of the histories of the voluntary immigrants versus others. In their work *Race and Ethnicity: Making Identities in the Changing World* (2007), Cornell and Hartmann view race and ethnicity as distinct but not always mutually exclusive. They contend that "there are empirical instances in which race and ethnicity overlap and cannot be distinguished as neatly as Omi and Winant sought to do" (Kivisto and Croll 10). Finally, ethnicity and race are not synonymous; race is a subset of ethnicity. Nevertheless, race is a prominent element of group formation and ethnic identity. I am going to take them as related terms.

Moreover, the theory of pluralism or multiculturalism claims the presence of different cultures in a society. People from various cultures live together

in peace and harmony. Multiculturalism has emerged due to globalization, immigration, and the end of imperial and colonial rule in the world. "Initially, from Eastern Europe, then from southern Europe, and now increasingly from places other than Europe, immigration can be said to have given rise to multiculturalism" (Islam 24). In a plural society, one loses his cultural identity despite living in an alien community by maintaining his political, religious, and racial integrity with other groups. Multiculturalism supports equal respect for all cultures in a society. The main principles behind this theory are cultural diversities, tolerance, cultural liberty, human rights values, protection, and privilege for minority cultures in a particular society. Multiculturalism rejects maltreatment and oppression of minority communities and works to maintain equality, tolerance, social harmony, peace, and religious diversity in different cultures.

To understand multiculturalism, let us discuss multicultural nations like the United States of America, and Canada, European countries like England, African countries like Egypt and Libya, and Asian countries like India. The United States of America is a bilingual nation with many ethnic groups due to immigrants from different parts of the world. The United States Congress enacted the Civil Rights Act in July 1964, which illegalized discrimination on the basis of origin, skin, color, and gender, preserved and enhanced the multicultural heritage of America, and stressed equality for all. Paul Beatty has discussed in detail the issues of race, racism, ethnic conflicts, and minority problems in his novels.

The Multiculturalism approach is challenging and complicated in the contemporary era. Some cultures try to maintain their influence on the world because of their majority. They crush the basic principles of multiculturalism and don't respect

the cultural values, beliefs, lifestyles, and systems of people from different cultures. Immigrants face many problems when they try to integrate into a multicultural society. White people subjugate and oppress the minority groups, including people from Asian and African backgrounds. Paul Beatty is also of African origin. People from Africa now living in America are referred to as Black Americans, African Americans, or Afro-Americans.

Ethnic identity is an essential factor behind interethnic conflict. Integrity is the central element in the development of a personality. A person goes through several encounters with society, and in the end, he achieves insightful wisdom and learns about the world and its evils. Throughout his life, a man constantly searches for identity and realization. "Ethnicity is a social-psychological process which gives an individual a sense of belonging and identity" (Isajiw 8). By ethnic identity, persons locate themselves psychologically in social systems because of their ethnic origin and find others within those systems. The aspects of ethnic identity are images, feelings, ideas, and attitudes. Ethnic identity includes self-images and perceptions of one's group. It also has feelings of group obligation, such as teaching the ethnic language, helping the group members find jobs, and marrying within the group.

Ethnic identity involves a sense of security and "preference for members of one's group as against members of other groups and feeling of security and comfort with the cultural patterns of one's group as against the cultural patterns of other groups or societies" (Isajiw 9). When a powerful cultural group destroys the identity of a minority ethnic group, it results in ethnic conflict. African-Americans also suffer from ethnic identity in America. They are weak and belong to the working class. They do not have privileges. They have to work under their owners who mistreat them.

Whites acknowledge blacks as uncivilized and inferior. White people have discriminated against blacks and have distorted their identity. "Recognition is the essence of one's life for survival in the multicultural world, so Taylor writes that identity means who we are, where we're coming from" (Naik 32).

Still, in America, black Americans struggle to balance being black on the one hand and an American on the other and live with the memory of slavery. Many fearless writers struggle for black identity. They see what is wrong in society and incorporate it into literature. Paul Beatty is an African-American writer. Characters in their novels struggle for their status due to color. William E. Cross Jr., a researcher in the field of ethnic development, has talked about five stages in the development of black identity.

The stages are Pre-encounter, Encounter, Immersion/Emersion, Internalization and Internalization-commitment. The first stage describes the identity before an encounter where the person is ignorant of the social implications. In the second stage, the person experiences the discrimination which develops racial conscious in blacks. In the third stage, the person gets fully aware of his/her blackness and start to ridicule and hate white culture. In the fourth stage, the person prefers to live with the members who share the same ethnicity. In the final stage, the person internalizes the commitment to live with their members and feel comfortable in their own racial/ethnic identity.

(Fatima 6)

Another important factor behind ethnic conflicts is language. Language is also a marker of one's ethnic group. When the language of a minority ethnic group is

considered unimportant and unworthy in the official works and public places, it gives rise to ethnic conflict. Religion is also a marker of one's ethnic group. Through religion, we recognize one's ethnic identity. Sometimes dominant ethnic groups force the minor ethnic group to leave their religion and accept the religion of the dominant ethnic group. The minority is not allowed to do their religious practices freely. It gives rise to a long-time interreligious conflict. Ethnic indicators are recognizable factors of a group.

Culture is one of the determiners of one's ethnic group. Culture includes ideas, customs, dress, music, dance, habits, etc., of an ethnic group. It is described as "a way of life, a set of values, beliefs, and behaviors that differentiates one lifestyle from another" (Naik 9). When the dominant group forbids the cultural practices of minor ethnic groups, tension occurs. Another critical indicator of an ethnic group is its geographical location. Its territory of living recognizes one's ethnicity. In *The Sellout* by Paul Beatty, a geographic area is removed, and black characters, including the narrator, suffer for their ethnic identity. These are the significant factors that cause racial and interethnic conflicts. Sometimes these ethnic conflicts can lead to genocide (deliberate killing of people who belong to a particular racial, political, or cultural group), holocaust (an event in which many people are killed, especially by fire), and ethnocide (deliberate destruction of an ethnic group).

Unlike genocide, holocaust, and ethnocide, ethnic conflict is abrupt, less planned, and less killing of an ethnic group by another ethnic group. Ethnic riots occur in both developed and underdeveloped countries, but in underdeveloped countries, riots are in large numbers. Ethnic riots, several times, take place in India, the most democratic and the second largest populous country in the world. The

remarkable riots are Hindu-Muslim riots at the time of partition in 1947, Hindu-Sikh riots in Punjab (1980), Hindu-Muslim riots in Gujarat (2002), etc. Ethnic riots have not ended in developed nations. Let us briefly discuss two race riots in the United States of America: the Chicago Race Riot in 1992 and the Los Angeles Riots in 1992. Chicago is a Northern city in America where the riot took place in 1919.

Many blacks from Mississippi Delta migrated to Chicago. There was a competition between the white Irish people and blacks (African-Americans). After the riot, the Chicago Commission on Race Relations reported that "a compounding factor was an intensification of violent attacks by white gangs on blacks, including the murder of two blacks several weeks before the riot" (Kivisto and Croll 110). Blacks believed that the police did not protect them from such violence. It lasted five days, and many people were killed, including whites and blacks. Ultimately, the governor had to send the militia to restore the order.

The Los Angeles Riot occurred in 1992 in South Central Los Angeles, a city full of blacks, unemployment, poverty, high crime rates, gangs, and drugs. The precipitating event behind this riot was the verdict in the trial of four police officers who were responsible for the brutal killing of Rodney King, a black motorist. The jury declared three officers innocent and failed to produce a result for the fourth officer. As a result, it vented black rage on the streets of South Central. The riot lasted for six days. Whites driving through this area were attacked, including the horrific beating of Reginald Denny, a truck driver. "The riot resulted in 53 deaths, 2383 injuries, over 3000 businessmen attacked, and \$ 1 billion dollars in property damage" (Kivisto and Croll 112) before federal troops and state ultimately suppressed it. Paul Beatty has discussed this riot in *The Sellout* (2015). The other most critical ethnic riots are the

Harlem riots (1935, 1943, and 1964), Cicero riots (1951), riots because of the assassination of Martin Luther King, Jr. in 1968, Miami race riots in 1980, and Florida race riots in 1996, etc. The racial riots in America occur due to the government's unfair laws, unequal employment, and rights for African Americans. Such riots will never end in the history of America and other places.

Racial conflicts or Ethnic conflicts in America, Asia, and Africa had occurred since colonization when people migrated from different parts of the world. In the United States of America, such riots started with the migration of Black Africans and Europeans America for various purposes. White people portrayed African-Americans and Asians negatively. The white racists dehumanized and demoralized the African-Americans. People from underdeveloped countries to America could be comfortably settled here, but they disagreed with the racial discrimination and the colonizer's discriminatory policies. Whites had deep-rooted and unscientific prejudice against blacks. The bias was prevalent everywhere. The oppressed and colonized people expressed their rage not only through revolt but also articulated it through literature. African-American writers like Toni Morrison, Alice Walker, James Baldwin, Ralph Ellison, Claude Mckay, Amiri Baraka, Jamaica Kincaid, etc., have fought and are still fighting against racial discrimination and white power. The works of these authors reveal the pain and agony of the oppressed and the violence against them targeted by the oppressor.

Richard Wright, an American author, discussed racial themes in his works. Most of them were related to the problematic situations of African Americans. It is said that his works have helped to change race relations in America. He has shown the

American racism in its ugly form from which most black people could not escape, and he could not run. Richard Wright once said in his *Native Son* (1939),

Was what he had heard about rich white people really true? Was he going to work for people like you saw in the movies . . . ? He looked at Trader Horn unfold and saw pictures of naked black men and women whirling in wild dances. (Wright 24)

Wright shows that popular culture dominates whites' attitudes towards blacks and blacks' views toward whites. This popular culture gives the America of Wright's time an image of blacks as savages and whites as cultured. In his novel *Black Boy* (1945), he expressed the anger in the hearts of blacks who had no hope to live but to face atrocities and racism at the hands of whites. In his collection of essays, *Notes of a Native Son* (1955), James Baldwin discussed the complexity of racial, class, and sexual distinctions in Western society, especially in North America. He shows how the blacks are oppressed and wishes to come into contact with the inheritance that was lost to him. In *Note of a Native Son*, he once said, "One of the reasons people cling to hate so stubbornly is because they sense, once hate is gone, that they will be forced to deal with the pain" (Baldwin 112). In the above lines, Baldwin says that black people are criticized everywhere. They only know about hate and use it as a shield to hide bigger things. If hate is gone, they will be forced to face the harshness of their reality.

Therefore, one can conclude that race, racism, ethnicity, ethnocentrism, xenophobia, and multiculturalism are challenging concepts today. Race and racism are interrelated concepts stemming from colonialism. The related terms race and ethnicity are used to define one's identity, but when they are employed to create a social hierarchy, they turn problematic. These concepts emerged because of global

migration. People move to alien lands with a purpose but struggle to integrate into a new society. The host nation should help improve immigrants' lives, and people should respect and recognize each other's traditions. People are equal, irrespective of culture, race, class, gender, nation, and religion. Paul Beatty tells the real stories of black people living in America, and his works include many features of black tradition. Beatty's discussion of racial and ethnic differences provides public recognition to different ethnic groups and encourages them to disregard these differences and bring harmony and peace.

Chapter 2

Paul Beatty: His Life and Works

Paul Beatty is the poet laureate of black humor.... The searing brilliance of his riffs is dazzling.

(Beatty, *Slumberland* 1)

Paul Beatty, a hip-hop poet, American novelist, was born in Los Angeles, California, on June 9, 1962, to Charles Beatty Sr. and Yvonne Beatty, a nurse and painter. His father left the family when Beatty was three years old. When he was eight years old, he shifted from Los Angeles to West Los Angeles with his two sisters and mother. At that time, Beatty was reading books from his mother's library. He reads literature from E L Doctorow to Mad magazine. His mother exposed to him Saul Bellow, Joseph Heller, and Buddhism. Beatty calls his mother a 'huge Asiaphile' who tries to bear children as they are Japanese. She would watch sumo wrestling with her sons and daughter. She would break brick at the age of fifty. In Beatty's family, all are right-handed except Paul Beatty and his two sisters. His mother raises them to tie their right hand behind their back. Once, he was reading a novel, *I Know Why the Caged Bird Sings* by Maya Angelou, published in 1969, and he faced African-American literature for the first time. He gets upset, rejects the book, and does not read African-American literature for the next ten years. Paul Beatty is married to Althea Wasow, a filmmaker and a teacher.

Paul Beatty graduated from El Camino Real High School, Woodland Hills, California, in 1980. After high school, he moved to Boston and completed his M. A. in Psychology from Boston University. As a graduate student and an assistant teacher, Beatty starts writing poetry. He then moves to New York. He completes his M. F. A.

in creative writing from Brooklyn College, New York. After graduation, he starts teaching in East Harlem. He started participating in slam poetry, and in 1990, he championed the Grand Slam Poetry Award by the Nuyorican Poets Café. Beatty won the Creative Capital award in 2009 for *Slumberland*, National Book Critics Circle Award (Fiction) for *The Sellout* in 2015, Man Booker Prize for *The Sellout* in 2016, and International Dublin Literary Award for *The Sellout* in 2017. When all English language novels became eligible for Man Booker Prize, he was the first American in 2016 to win this prize. He published his first volume of poetry in 1990, entitled *Big Bank Take Little Bank*. Beatty published his second book of poetry, *Joker, Joker, Deuce*, in 1994. Penguin published it, and it hailed him as a poet. Since Beatty is writing, he is very popular among his readers. His novels have an affinity to Los Angeles. “What Gore Vidal did for sex and gender constructs, Beatty does for race and prominent black Americans, with sacred cow-tipping on nearly every page. Waterfalls of wordplay that pool and merge like acid jazz on the page” (Beatty, *Slumberland* 1). Now, he is an associate professor of writing at Columbia University.

Many critics consider him a hip-hop poet, but he has denied being a hip-hop poet. He has disclosed it to Christian Hays during an interview when Hays asks him about hip-hop poetic style. Beatty says, “I don’t know. I think it is a very shallow label. My work is influenced by hip hop, whatever hip hop is, but I do not think it is hip hop poetry” (Hays 1). It is evident in this discussion that he is influenced by hip-hop style, but he has not written in hip-hop style. Beatty has lived in Los Angeles for many years. Once in an interview with Parotima Chakrabarti in Mumbai, Beatty said that I have grown up in Los Angeles, “it is the place where most of my thoughts and experiences are distilled” (Chakrabarti 1). Later on, he moves to Boston, where he

realizes himself and decides to become a writer. Beatty feels that he has enough of life. Beatty accepts that he started writing in New York and Berlin is the place that shaped him the most as a writer. In a question by Chakrabarti, he states that his work is not much autobiographical.

Paul Beatty began his literary career as a performance poet. His poetry displays performance poetry techniques like outrageous humor and an assault on traditional cultural attitudes. Self-mockery is also a trait of Beatty's poetry style. His second volume of poetry is *Joker, Joker, and Deuce*. In this collection of poems, one can see his anger and frustration with racial politics. He does not speak angrily; instead, he relies on satire and humor to critique American culture. It comprises nineteen poems showing Beatty's extraordinary wit and verbal dexterity. It was published in 1994. It displays Beatty's attack on traditional culture as well as on popular culture. His poem *Verbal Mugging* is representative of performance poetry and volume. Jessica Hagedorn said about this volume, "*Verbal Mugging* at its most dangerous. Paul Beatty's *Joker, Joker, Deuce* moves to fierce, cool, and hot urban rhythms. A rush of intense visual images and electric word music....." (Beatty 1). Beatty's perception of racial injustice is seen in one of the longest poems, *About the Author*. He makes fun in the following lines: "We used to come home on college vacations, pissed and miffed at the system" (Beatty 55). Beatty expresses his anger at the administration system.

Among the poems in this volume, there is a poem entitled *Why That Abbot and Costello Vaudeville Mess Never Worked with Black People*, which is shorter than its title. The title itself is suggestive of merciless satire on race relations. Moreover, in the poem, *Quote Unquote*, Beatty has directly criticized the white people. He says, "I

am telling you white people..... are evil” (Beatty 59). Beatty reflects racial discourse in the poem *That is Not in My Job Description*. The white boys invite him to a party and want to know what it means to be black in America. Beatty expresses racial discrimination in *Big Bowls of Cereal* when there are boxes marked race are present to put check in them.

When asked to put a check in the box marked race

The respondent chose opaque

That what I like about black people they fuck with the rules. (Beatty 102)

Beatty’s poem is a satire on whites in America. Blacks regard them as evil. The last poem of this volume, *Stall Me Out*, does not end with an optimistic note. In it, the narrator insults and dismisses the poet as take your weak ass poems and go back to Los Angeles. Paul Beatty mocks African American culture not to devalue it. He employs humor to oppose the notion that any cultural system can solve all the existential problems. Beatty says in the poem *Tap Tap on Africa*,

So afro-centrism

Solves the problem

By spray paintin the whole thing black. (Beatty 45)

Ishmael Reed hailed Beatty as ‘the new Ralph Ellison’ because both have the same target. He compares Beatty with African-American authors like Chester Himes, John A. Williams, and John O. Killens. According to Reed, Beatty has talent and needs to explore the new territory. He suggests the pitfalls of urban nihilism in his work. In *African American Satire: The Sacredly Profane Novel*, Darryl Dickson-Carr writes that African American satirists use humor as a literary mode of critique to draw attention to and comment upon trends and stereotypes within black culture as well as

within American racial politics as a whole. The satiric writing of Paul Beatty aligns with this trend by often critiquing expectations and stereotypes of black masculinity.” (Schalk 55)

The White Boy Shuffle is Paul Beatty's debut novel, published in 1996. It tells the story of a black boy Gunnar Kaufman who is the novel's protagonist. This novel is a bildungsroman in which Gunnar tells his life story. According to The Guardian, the novel is "a relentlessly funny debut novel about coming of age of 'street stupid' Gunnar Kaufman, who is forced to wise up when he moves with his mother from suburban Santa Monica to 'the hood'" (*The White Boy Shuffle* 1). Gunnar begins the novel with his life history and talks about his ancestors like Euripides Kaufman, Swen Kaufman, Wolfgang Kaufman, and Rolf Kaufman. Euripides is the youngest enslaved person who purchased his freedom. Swen Kaufman, Euripides' grandson, runs into the United States and slavery. He was disappointed because he could not become a professional dancer. Ralf Kaufman, a sketch artist in Los Angeles Police Department, is Gunnar's father. The LAPD is sometimes accused of being responsible for racism. His parents are divorced. Gunnar lives with his mother and two sisters. By mentioning the life history of his ancestors, Gunnar reveals that they would not have the power to stand up against their oppressors and would lack imagination. Gunnar does not want to be like others in his family.

Gunnar Kaufman lives in Santa Monica with his mother and sisters happily. He plays with white friends there. Every time he becomes the target of the police because of a different race. Gunnar is an ardent reader, and he reads a variety of topics like World War II aviation. He never gets annoyed at the jokes about the blacks and always keeps a straight face. He is considered the 'funny cool black guy.' He is not

harmful to the white boys like other black boys. Gunnar faces many cultural issues at the elementary school, and teachers encourage the students to remain far from them. His mother realizes that her children hate their black heritage. So, she decides to save the heritage and moves to Los Angeles with her children. Gunnar Kaufman shifts to West Los Angeles with his family. After a week, police officers visit their home to warn Gunnar and ask him whether Gunnar has a link with the gang.

In West Los Angeles, Gunnar and his sisters, Nicole and Christina Kaufman, get a severe beating. They feel like aliens among blacks. Once their mother sends them to buy something from a shop, they get into trouble with other children. In the park, they are beaten by other children over a petty quarrel. It seems to Gunnar that people in the Hillside area speak a different language. Gunnar reaches his new school in Los Angeles. Gunnar moves towards the Dean's office that is just around the corner. The receptionist wakes up and looks at the clock. He asks name and gives Gunnar his carved schedule, "Gunnar Kaufman—Records." Gunnar arrives first; even the principal has not arrived yet. Gunnar urges what his records say. Once the receptionist denies revealing, but later, he reads Gunnar's aptitude part,

Despite his race, the subject possesses remarkable intelligence, excellent reasoning, and analytical skills. His superb yet raw athletic ability exceeds even the heightened expectations normally accorded those of his ethnicity. Family background is exemplary, and with the proper patriotic encouragement Gunnar Kaufman will make an excellent undercover CIA agent. At a young age, he already shows a proclivity for making friends with domestic subversives and betraying them at the drop of a hat. (Beatty 74)

Gunnar is amazed at what the government obtains about a person from a few timed tests. He proceeds to homeroom to escape others. In the room, he takes the middle seat in the middle row. The students start coming to the classroom. First, the students with a pale complexion and squinting eyes enter the classroom. Then reformed students come to the classroom. Finally, two minutes before nine, there is the entry of fly guys and starlets dressed in designer suits and dresses. For the first time, he is with the black students in the school. He chooses class in drama and befriends Nicholas Scoby and Psycho Loco, the leader of the gang Gun Totin's Hooligan. Here in this school, Gunnar gets a voice and recites poems. His basketball talent thrives in this school. He becomes the voice of the area.

Beatty depicts in this novel that every student attends the monthly assembly in the Phillis Wheatley High school. The school administration discusses race relations issues in the assembly. Once Gunnar is asked a racial question by the principal. "How old were you when the white man shackled you like a captured African Animal?" (Beatty 135). Gunnar is on good terms with his coach, Shimomioto. He, along with Nick, brings laurels to his school team. Gunnar lacks dancing skills. Beatty has included Rodney King's trial incident in the novel. Gunnar and Nick see riots in the streets of Los Angeles due to the police officers' acquittal in the brutal beating of Rodney King, a black motorist. After the judgment, the people involve themselves in rioting. Gunnar and Nick go to stores to get valuable things like others. They visit Montgomery Ward and discover that Psycho Loco has stolen a safe. Police arrive there, and Gunnar's father is among them. He hits Gunnar with the help of a shotgun.

Gunnar comes to his senses and hears the voice of his mother, Nick, Coach, and Psycho Loco in the hospital. Gunnar's father says that he will not report his

thievery if Gunnar agrees to join El Campesino Real High School, a white wealthier school. Gunnar decides and notices that the teachers of this school are disdainful. He feels disgusted when he sees that some blacks try not to be black. Gunnar shows academic skill and gets an invitation from famous universities like Boston University. Psycho Loco and Gunnar's mother plan for Gunnar's marriage. Psycho Loco arranges a bride for Gunnar named Yoshika. Gunnar wrote a book of poetry named, *Watermelanin*. His professor calls him a brilliant poet when he reaches home naked, and the police are about to arrest him. Gunnar doesn't join a student organization that believes in helping the oppressed blacks. He says that they don't need help.

Gunnar is invited to deliver a speech at a rally at Boston University. He says that many people boast about being ready to die for an idea, but very few are prepared to die. He says he does not want to die for an idea but wants to die. People take his speech as an appeal to promote suicide. The next day, he receives much news of people committing suicide. Gunnar's friend Nick asks him for tall buildings that have public access. Gunnar receives information about Nick's suicide from his coach. Nick has left a suicide note on the roof of the law school of Boston University. To honor Nick's death, Gunnar pours some part of beer on the ground. Gunnar returns to Los Angeles with Yoshika and, due to fear of the Los Angeles Police Department, goes to the beach. Psycho Loco tells Gunnar Kaufman that the people of Hillside feel proud of Nick's and Gunnar's success. Gunnar and Yoshika go for a walk on the beach, and the police keep a watch on them. Yoshika gives birth to a child at Reynier Park in public. A note of congratulation falls from the helicopter, and Gunnar recognizes his

father's handwriting. In the end, Gunnar repeats the story of his family to his daughter and gets fed up because his father has committed suicide.

Tuff, a second novel by Paul Beatty, set in East Harlem, was published in 2000. It is the story of a young black man Winston Foshay, who runs a local political office with the help of his friends and mentors. He is a 19-year-old unemployed, a dropout High school child who was raised without a father, and his mother deserted him at the age of 13. Winston is the city gang banger who becomes the leading figure of minorities in urban America. His second mother, Inez, looks after him. Inez encourages Winston and helps him run for the city council with the fund. Winston is very intimate with his disabled friend Fariq. There are many examples of their intimacy in the text. Winston is interested in kin fu films. He also takes part in sumo wrestling with his friends and Inez. Winston once gets arrested in jail to get support or gain in the election. Finally, Winston wins the election, and Inez ends the novel congratulating him and saying, "Gambate, Winston Foshay, Gambate" (*Tuff* 307). Winston sells drugs and has been to jail many times. Winston generally uses the words like 'nigger' and 'motherfucker.' He is fat, dark-skinned, and tall, and Beatty shows Winston as a stereotype of an inner city young black man. Winston exclaims, "That makes it all the worse. I am the stereotype, angry about being stereotyped. Beatty uses this stereotype to understand the purpose and effect of this self-aware stereotypical representation" (Quoted by Schalk 59). In his novel, *Tuff*, Beatty has mentioned, "To paraphrase the immortal Biggie Smalls- This book is dedicated to all my niggers in the struggle, both literary and real: Nigger Jim, Queequeg, Disley, Candide, Uncle Tom, Teacake, Dan "Spook" Freeman, Stagolee; Al and Ronald,

Jerry, Charlie and Billy, T. Morrow, DCp, D.W., Lawson, and Toi Russell." (Beatty 1)

Paul Beatty edited the volume *Hokum: An Anthology of African American Humor* in 2006. It includes poetry, rap lyrics, blues songs, political speeches, memoir excerpts, magazine pieces, short plays, and fragments of screenplays like Spike Lee's "Do the Right Thing." It contains the words of famous African-Americans like Malcolm X, Amiri Baraka, Zora Neal Hurston, W. E. B. Du Bois, Sojourner Truth, Langston Hughes, H. Rap Brown, Al Sharpton, and Spike Lee. It deals with lack of power, racial segregation, interracial segregation, the struggle of being in the world of others, and problems of identity. In his review of *Hokum: An Anthology of African-American Humor*, Ron Wynn, this book is a collection of speeches, folktales, routines, poetry, snippets, and even some rap lyrics. These all illuminate the riches of the black comic tradition. According to Wynn, this book is not a history of black comedy. Instead, it serves as a reference guide showing how humor and comedy have changed over the years. This comedy and humor are used as an effective weapon to fight against racism by black authors like Paul Beatty. Beatty highlights that being black is more complex in America now than in days before. He considers that there are challenges to blackness. In the chapter, 'Noting Serious, Just Buggin' of *Hokum*, Beatty talks about the challenges of blackness and says, "I can only suppose being black is hard now as it was then." (Beatty 105)

Slumberland is the third novel by Paul Beatty. It was published in 2008. It is about Los Angeles DJ called Darky, who creates the perfect beat and finds for a jazzman known as the Schwa and gets him to find lay down a track over it. He receives a call from a Berlin bar named Slumberland and gets a job as 'jukebox

sommelier', which he quickly perfects. He earns money and a reputation because of his knowledge of Asian-African music. So, he leaves California for Germany. Here in Germany, he ruminates about blackness, music, the United States and Germany, language, and sex. According to Adam Mansbach, author of *The End of the Jews*, "Nobody riffs like Paul Beatty. Uproarious, incisive, and thrillingly original, *Slumberland* is a masterful journey into sound, a diatonic/ Teutonic search for love, identity, the perfect beat and the perfect beat down." (Beatty 2)

The Sellout is the fourth novel by Paul Beatty. It was published in 2015, for which he won Man Booker Prize in 2016. It is the story of an unnamed black narrator. As the novel begins, the narrator is in the Supreme Court under the charge of keeping slaves and segregating the city. His case no is 09-2606 and is named 'Me v The United States of America.' The narrator receives a letter written IMPORTANT! in large. He will reach the Supreme Court of America at 10:00 am on March 19. The narrator says that he has done nothing wrong.

But here I am, in the cavernous chambers of the Supreme Court of the United States of America, my car illegally and somewhat ironically parked on the Constitution Avenue, my hands cuffed and crossed behind my back, my right to remain silent long since waved and said goodbye to as I sit in a thickly padded chair that, much like this country, isn't quite as comfortable as it looks. (Beatty 3)

Beatty's protagonist of the novel has made Beatty's intention of writing the book very clearly. The protagonist has done nothing wrong but is in the Supreme Court. He is waiting for his trial and sitting on the chair. That is not comfortable as is the country. For blacks, it looks like the government is relaxed, but they face many

problems. The black woman slaps him and gives a lecture about the history of racism. The only black judge gets angry and is ready to fight with the narrator. He questions whether the narrator will have been raised better by his parents. The narrator explains to the court that he lives in Dickens, a ghetto community on the outskirts of Los Angeles. His father is a social experimenter; he uses the narrator as a subject of social experiments. His father gives him different objects in the narrator's child bed to teach him whiteness with racism. His father is known as a 'nigger whisperer' in the area, with the talent to persuade anyone to do anything. He helps to solve the problems of black people.

The narrator talks about Dum Dum Donut Intellectuals, a group his father and Foy Cheshire co-founded. His father fights against racism and eventually dies in the act of brutality by police. The narrator feels relieved at his father's death that he would not have to face his father's gaze. He likes his personal experiences with his father more than his experiences with blackness. After his father's death, he receives \$ 2 million and buys a farm that his father had longed for. Five years after the narrator's father's death, Dickens is removed from the map of California to keep property values up. But the reason is given that there is political corruption in the city. The narrator is expected to become nigger whisperer after his father's death, but he is not interested in this job and wants to focus on growing watermelons and weeds. The narrator is in love with Marpessa, his old girlfriend. The narrator talks about Hominy Jenkins, the last surviving member of Little Rascals. Hominy tries to commit suicide and is later saved by the narrator. He expresses his wish to become the slave of the narrator. The narrator attempts to free Hominy many times. But Hominy says that it is his right to be enslaved. The narrator takes Hominy to be beaten for money, all at Hominy's

request. Later, the narrator and Hominy draw lines from Dickens because it has been removed from the town.

Moreover, the narrator tells the court about his plan to bring Dickens back and also tells to the members of Dum Dum Donut Intellectuals in a meeting. Foy Cheshire is more concerned about removing the N- word from Mark Twain's book *Huckleberry Fin* that he thinks is offensive to children. The narrator does not want such words to be changed. He believes that adults should explain the existence of the N-word to their children because they are likely to be called this at some point in their life. The narrator recalls Kuz, who supports his idea of bringing back Dickens. The narrator elucidates to the court that once he takes spray paint and brush, and draws the boundary of Dickens. Many more people join him in this act. This act of painting the border reminds the narrator of his father's dead body outlined with chalk. The narrator decides to ride a bus driven by Marpessa. Here we learn about the narrator's nickname 'Bonbon' used by Marpessa. She tells the narrator to 'get fuck off the bus' when he asks about Hominy's birthday present. Bonbon discloses his plan to Marpessa to bring Dickens back on the map.

The narrator briefs the court that they decide to celebrate Hominy's birthday in Marpessa's bus. On the bus, Hominy gives a seat to a white woman, Laura Jane. The narrator uses the signs that reserved seats for disabled, elderly, and whites reflect segregation. Marpessa says that the narrator has 'set black people back five hundred years. In his birthday present, Hominy demands 'some racism' that is a ridiculous satire on racism and is an example of his masochistic personality. The black women are called in literature with food metaphors like 'honey colored' and 'dark chocolate' that Marpessa does not like. To bring Dickens back on the map, there is the need for

three cities that have also disappeared. Susan Silverman, a city match consultant, suggests the name of three cities' Juarez, Chernobyl, and Kinshasa'. But these have rejected Dickens on the grounds of being violent, polluted, and too black. The narrator chooses the three cities, Thebes, Dollerheim, and The Lost City of White Privilege, as sister cities for Dickens to bring back on the map.

Charisma Molina, the principal of Chaff Middle School, is the best friend of Marpessa; the narrator assumes that Charisma has burnt all the revised books of black literature in his school by Foy Cheshire. She brings the children to the narrator's farm for presentation. The narration gives the presentation on the castration of a calf. Charisma likes the narrator's signs used on Marpessa's bus on Hominy's birthday, and it has become the safest bus for the whites. She asks the narrator to segregate the school to make it the safest school because there are so many Mexicans. The narrator once remembers the record rainfall one summer and plans to segregate the school. Hominy loves the idea of segregating the school and thinks it will help them bring Dickens back. The narrator loves Japanese Satsuma tree fruit, but his satsumas are in bad shape.

The narrator has once experienced direct racism in his childhood when his father takes him to the gas station in Mississippi town, the deepest whitest America. His father gets gas-filled up in the car and asks the narrator to hang around for a while. Instead, the narrator's father has sex with a white woman. Meanwhile, the narrator wants to pee and asks for the restroom at the gas station. The attendants at the gas station object that it is only for the customer. They say the narrator is not a customer; the customer is his father. So, they reject his request and ask to go to the nearest bus station. The narrator asks for coke, but to his surprise, they charge the

black price of \$ 1.50 from him rather than the usual price of seven cents. At the bus station, when the narrator reaches to pee, he sees 'Whites only.' Through this, Beatty shows the harsh realities of America. Racism is in the roots of America. Marpessa breaks up with the narrator and marries a wealthy M C Panache, a gangster. They start living in Dons, an affluent black neighborhood.

The narrator visits there to see Marpessa. Once, he meets Stevie, the younger brother of Marpessa and King Cuz over there. Stevie tells the narrator that Marpessa likes his idea of segregating the bus. M C Panache, Stevie, and Cuz are three gangsters. When they ask the narrator, he makes an excuse that he came here to show the picture of Satsuma fruit to Marpessa. The Wheaton Academy is established in the middle of the ghetto. It is a school in which a student needs to be white, told by Charisma to someone. Foy comes to take photographs of the Wheaton Academy but is hit by Stevie on the head. The narrator tries to help Foy, who gets angry and does not want the narrator to touch him. Foy says that he knows which side the narrator is, and he will be back.

Marpessa understands the narrator very well and states that the narrator has attachment disorder. The narrator works at open-mic night at the Plethora Comedy Club. Marpessa reveals to the narrator that Charisma is happy with his plan to segregate the school, which has fruitful results. The narrator considers himself, as a farmer, a natural segregationist. Hominy suggests to the narrator that while working in the garden, many systems like concentration camps, apartheid systems, and Indian-style caste systems for segregation. The narrator visits the Dum Dum Donut intellectual to attend a meeting. Foy has called three black leaders to participate in the meeting. Foy expresses his anger against Wheaton Academy, suggests his rewritten

book *Tom Soarer*, and announces it as a weapon of mass education. He gives one copy of it to the narrator, inscribed, 'To the Sellout, Like Father, Like Son.'

The narrator and Hominy become fully involved in segregating the town by pasting signs 'COLORED ONLY' and 'WHITES ONLY.' 'A Whitey Week' is held to celebrate the whites' contribution to the world of leisure at Chaff. They change the hospital's name to Martin Luther King, Jr. The narrator fears being arrested. On Hood Day, the gangs go out to look for trouble. The narrator explains that the 'hood' word is used for Dickens in Los Angeles. Hominy and the narrator attend the LA Festival of Forbidden Cinema. Hominy is invited on the stage to speak as the last living member of little rascals. One audience asks Hominy if Foy owns the right of the little rascal. Hominy points toward the narrator.

Later, the narrator, Hominy, and a medical student named Butterfly visit Foy's house. Foy is not at home, and they dip in the pool at Foy's house. Two weeks later, a magazine named the *Newish Republic* raised a question on its cover page whether the Jim Crow Act had clipped the wings of the white kids. Five white kids want to take admission into Chaff Middle school, but Charisma and Foy deny them; it is also against them. Foy tells them they will have to wait until the academy is open in Dickens. Then, he starts singing a song, 'We shall overcome.' Foy points his gun at himself, and the narrator runs to stop him. In a fit of anger, Foy shoots the narrator. The police and medical staff come to assist the narrator. The police arrest Foy, and it comes to their notice that Hominy is the narrator's slave. The narrator is charged for this, and the local judge hears the case and says that the narrator is segregating to bring his city back. But the case is severe and will be forwarded to Supreme Court.

The novel's story comes to the present and returns to the court scene. A white boy sits near the narrator and says he is with him. The narrator says that very few people talk about race like this white boy. In the novel, three stages of blackness have been described as inferiority, feeling of hopelessness, and trying to fight oppression and seek peace by Hampton Fiske. The narrator says there should be the fourth stage of blackness, which is 'unmitigated blackness.' It means unwillingness to succeed and embracing the meaningless of life. The narrator wins the case against Foy, but Foy is also acquitted based on insanity. At home, the narrator watches little rascal movies with Hominy and Marpessa. Hominy tells the narrator that they talk about reparation in the morning. He gets ready to quit as an enslaved person. Marpessa calls the narrator into the room where Charisma is also sitting. They watch that Dickens is back on the map, as mentioned in the weather forecast. The narrator's desires are fulfilled, and he bursts into tears that 'Dickens is back on the map.' The narrator attends an open-mic comedy at Dum Dum Donut with Marpessa. The narrator recalls the movement when a white couple is made to move from there by the rest of the audience saying, 'This is our thing!' At the novel's end, Foy celebrates Barak Obama's presidency, raising the American flag in his hand and declaring that America has finally paid its debt. The narrator asks Foy about others in America like Japanese, Chinese, etc. Foy states that the narrator will never understand, and the narrator accepts that he will never understand.

Review of Literature:

Alfred A Knopf, in his book review of *Tuff* by Paul Beatty, depicts this novel as an example of hip hop style and a social satire. Beatty shows “the unusual coming of age of 19-year-old obese African-American Winston Tuffy Foshay tries to rise

above his rough and tumble life on vicious streets of Spanish Harlem” (Knopf 272). Knopf reviews that Winston is encouraged by Inez, Yolanda, and Spenser Throckmorton to run for the city council. Foshay is committed to being a new man and starts a campaign against the “American electoral process, voter apathy conservative politics liberals and political fats” (Knopf 272). The ending of the novel sounds like a note of triumph. According to Knopf, this novel is full of laughs and humor, and Beatty has shown the same imaginative originality that he has shown in his debut novel ‘*The White Boy Shuffle*.’ According to *Huston Chronicle*, “*Tuff* is fascinating not just because it's a sharp, funny piece of work....it reveals the paranoia and disenchantment black people feel in society”(Tuff 1). In his praise for the novel, *Tuff* Huston says that it is an exciting novel because it makes us laugh and depicts the sad feelings of black people.

Maya Jaggi reviews *Tuff* as a tale of street politics in *The Guardian*. She acclaims that Paul Beatty is hailed as the bard of hip hop. Winston is a 24-stone player gang in Spanish Harlem. He escapes death by fainting in a Brooklyn drug Den and decides to turn his life. Jaggi reviews that the novel does not have much plot, but “much of the novel’s energy is derived from its satire, which skewers subjects from Mayor Giuliani’s anti-crime drive and the faddish search for African American mentors to self-help manuals on problems unique to black-on-black love” (*The Guardian*). According to Jaggi, Beatty has drawn Winston Tuffy Foshay more mature than his mentors. The language of the novel is enthusiastic, “while the milieu is reflected in the casual sprinkling of ‘niggers’, ‘motherfuckers’, ‘bitches’, and ‘hos’ as well as in the grammar, for Winston language was an extension of his soul.” (*The Guardian*)

In an interview with Graham Caveney, Paul Beatty displayed his work is like any other fictional American novel. Beatty accepts that reviewers of his work are not happy with him. They want him to “solve the entire race issue single-handedly” (Caveney 1). In his novels, he has posed a problem of the African-American ghetto. Beatty’s characters grapple with the issues of ethnic complexities, economic disparity, and street-level survival. He thinks that his poetry has helped him in writing novels enormously. Beatty states, "I am fascinated by secret code of languages, of how a word can perform somersault depending upon how it is used and who is using it” (Caveney 2). The title of his novel *Tuff* is introduced by the word niggers. The publishers went crazy about why Beatty has bad-mouthed his character Tuff. Beatty reveals that calling Tuff nigger doesn’t necessarily bad-mouth him; it is the character’s self-perception, self-definition, and how he interacts with the world around them. People call Beatty street-smart, but Beatty says that it annoys me. He says that I am black, and writing about black experiences does not mean that I am producing an autobiography.

In his book review, Marcela Fuentes of *The White Boy Shuffle* describes that this novel depicts the true form of diversity from the experiences of the protagonist Gunnar Kaufman. Gunnar struggles to find his identity in the multi-ethnic community in Los Angeles and his affluent white school in Santa Monica. Fuentes states, "Beatty's novel puts a fresh spin on the subtle faces of prejudice in today's society and the often-contradictory messages sent out by teachers, friends, and the media” (Fuentes 63). Fuentes highlights many school-related issues in this novel, like being bused into an affluent school, college recruitment, and the politics of athletics. This novel emphasizes many problems within institutionalized multiculturalism in an easy

way that the students can understand. This novel is a cultural critique that satirizes two types of multiculturalism Gunner experiences in his white school. In this novel, Beatty uses all kinds of language that forces the reader to work. Marcela Fuentes likes this novel and recommends it for high school seniors and possibly for juniors to give them a proper understanding of diversity.

In his book review of *Tuff*, Noel Murray states that Beatty has recounted all the details expected from the author of *The White Boy Shuffle*. The book *Tuff* opens with dark and brutal scenes. However, Beatty has a fresher approach in his mind. His main character Winston Foshay is a 300-pound Spanish Harlem resident. He lives here with his wife, Yolanda, and his year-old son. Beatty gives *Tuff*'s background by describing his Black Panther Father and his Asian activist mother, who acts as his mentor. According to Murray, Beatty initially highlighted funny scenes, but finally, he gets to the plot. Beatty has featured barbs at political opportunities, an unambitious young man, and sharp, witty criticism of what it means to be black in America.

According to Kam Williams, in his book review of *Hokum: An Anthology of African-American Humor*, Beatty used many black authors' words. Half watermelon on the book's cover suggests that it is full of funny materials. Among the list of impressive contributors, we can see comedians of the rank. For example, there is a chapter devoted to Mike Tyson, who, on one occasion, "addressed a female reporter with; I normally don't interview women unless I fornicate with them. So, you should not talk anymore' unless you want to, you know" (Williams 2). In this edited book by Beatty, there are eloquent excerpts from Rap Brown's 'Die, Nigger, Die!' that is the cause of the black revolution in 1960.

George Lynell reviews *Hokum: An Anthology of African-American Humor* as vital nonsense in the Los Angeles Times. In this book, Lynell says that Beatty has offered many familiar examples from black humor. “Some of *Hokum*’s best moments, though, are in Beatty’s voice: his asides, his childhood recollections, and his present-day state of the human race analysis” (Lynell 468). Selected and introduced by acclaimed novelist and poet Paul Beatty, *Hokum* is a liberating, eccentric, savagely comic collection of the funniest writing by black Americans. Groundbreaking and vast in range, this is a critical anthology for any fan or student of American writing and a fierce, hilarious primer on the uses of humor.

In his book review of *Slumberland*, published in 2008, Amy Benfer has said that Beatty’s novels are full of impressive and hilarious proclamations. At the beginning of *Slumberland*, Beatty made an emancipation proclamation that the black man was now officially human. Ferguson W. Sowell, the narrator of the novel, declares that blackness is passed, and he can move into the saloon if he wants. According to Benfer, freedom for Beatty is the freedom to be funny, impolite, and profane politically. Beatty is the poet laureate of black humor because he wrote an essay *Black Humor* in 2006, published in the New York Times. Beatty has a chance to describe the black ex-pat experience in Europe in the 1980s through Ferguson’s search in Berlin. After the fall of the Berlin wall, Ferguson took divided Berlin as divided America during the civil war. Benfer says that Ferguson compares East Berlin to South Africa after reconstruction. Ferguson contemplates that being in East Berlin is like being black. There are protest songs, scarcity of electricity, and telephonic service. Benfer says that Beatty has used the one-liner art in his novels to make them exciting intellectuals.

Natalie Kalich, in her paper, has talked about the intersections of high and popular cultures in *The White Boy Shuffle*. Beatty, in this novel, shows that white hegemony commodifies and exploits black culture, but African American also exploits their black culture. According to Kalich, Beatty pokes fun at African-American paradigms without revering them through the character of Gunnar Kaufman. Beatty uses images and messages in the novel. Images of Gunnar include his being a poet, a messiah, a happy man, and a good friend, but still, he longs to fit.

In his book chapter, 'Stay Black and Die,' Deidre Wheaton reviews *The White Boy Shuffle* and *Tuff*. According to Wheaton, Beatty has emphasized the young black's experience influenced by minority-minority relations like a black man and Japanese woman, black man and black woman. In addition, Beatty has used stereotypes in these novels to examine that black masculinity is not without problems. Wheaton holds that Beatty's these novels will help the students understand issues in contemporary America, approaches to racism, and minority-minority relations in American culture and literature.

Michael Schaub reviews the book *The Sellout* as a scorching funny satire on post-racial America. He states that we cannot say the exact time when post-racial time in America begins. In this fourth novel, subjects like racial discrimination, police violence, gangs, etc., are discussed. Schaub considers this novel the hilarious novel of the year in America and the first genuinely satirical novel of the century. Beatty is one of those writers who do not shy to discuss race when discussing race involves humor. The novel's plot is absurd and shows that the national race discussion has changed. It is believed that there is a post-racial America, but actually, it is not so. According to Michael Schaub, this novel is a comic satire and a true reflection of race and identity

in America. The narrator is the author's spokesperson, and the author knows well what history means. It is not printed on the books; it is the memory that stays with us.

D. Abinaya, in his paper 'Identity Shift in Paul Beatty's *The White Boy Shuffle*', describes Gunnar's dilemma throughout the novel. Gunnar seems to be a man of mixed identity, and his identity shifts between white and black identities. According to Abinaya, Beatty reveals how race, class, color, and identity affect the black community. In this novel, Gunnar "has experienced racism and nuisances of having dual identity in a very paralyzed manner" (Abinaya 5). Abinaya shows that Beatty has exposed the destructive effects of racism and racial oppression.

In his book review of *Tuff*, Etha Hirsh avers that "Beatty's strength as an author, humorist, and cultural critic gleams as it is in *The Sellout*." Beatty's characters in the novel are so strange that they seem drawn from the comic books. Every character has his own experience, opinion, and worldview. According to Hirsh, "*Tuff* is interspersed with bullshit sessions on stoops across East Harlem and the broader District 8 of the New York City Council" (Hirsh). Nevertheless, this novel is worth reading because of Beatty's witty, sharp jokes and his turns of phrase alone. In the end, Beatty creates a question about living in cities and how they created an atmosphere of everyday experience and coexistence.

Chris Abani, in his book review of *Slumberland*, has said that it has many themes almost similar to that of *The White Boy Shuffle*. The central theme is the black body, but the setting has changed from America to the heart of Berlin. The protagonist, DJ Darky, has first declared the end of blackness but has to find racism in Berlin that reminds him of his ethnicity. This book is full of fun sometimes; they are pointed toward blackness or whiteness. It equates Beatty with Ishmael Reed, William

S. Burroughs, and Dany Laferriere. But, according to Abani, *Slumberland* has faults like any good novel. “There is no acknowledgment that Darky, with his musical gifts and near genius intelligence and recall, can figure out a different way to navigate the world” (Abani 2). The sadness in *Slumberland* is that of a black man who is lost in the world of whiteness and is full of deep sorrow that he cannot see himself.

Ridho Yosfika, in his research paper, “Demolishing Stereotypes in Paul Beatty’s novel *The Sellout*,” exposes the issues about the act of demolishing stereotypes by the narrator. The African-American narrator in the novel struggles to smash all kinds of negative stereotypes and lives an independent and good life. The researcher explores that negative stereotype have been attached to African-Americans for a long time. They think they can achieve a better life because of their race and color. The researcher reveals that blacks need awareness, and they can live life with confidence and demolish all the stereotypes against them. It is depicted in the paper that the narrator lives independently and has abilities to overcome all kinds of problems that occur in his life. He has his job, self-esteem, and courage. The narrator has good behavior to demolish negative stereotypes. He is obedient to the law and his generosity in helping others. The novel’s narrator is never involved in criminal activities and helps his neighbor who has a problem in their life. Beatty reflects the act of demolishing stereotypes.

John E. Davis, in his master thesis, “*The Sellout* by Paul Beatty: Unmitigated Blackness” in Obama’s America,” exposes the ongoing presence and function of racism in an America that has elected its first African-American president, Barack Obama, and that now claims to be post-racial, even as its spectral reproduction and co modification of blackness persists” (Davis 1). The researcher concludes that the

whites and blacks in America are not ready for true multicultural heterogeneity, and racism continues there. Therefore, the researcher finds a solution to the novel that is anti-racist philosophy, “Unmitigated Blackness.”

P. Robert Raj published an article in *Literary Herald*, which talks about the third space in *The White Boy Shuffle* by Paul Beatty. Raj states that the novel tries to predict a new world of African-Americans. It aims to construct a unique perspective of blacks. In his article, he deconstructs the book by applying the concept of Homi K. Bhabha’s Third Space. In this novel, Beatty has tried to depict a new ghetto where there is no poverty, hunger, and crime “but a forceful African-American reprinting of their identity by poems, athletics, politics, suicide, etc.” (Raj 150) The third space does not mean subaltern; it means a new community who is approaching the world with their self-definition in a unique way. P. Shobha, in an article published in 2018, has explored the African-American experience in Paul Beatty’s *The White Boy Shuffle* and *Tuff*. He has raised identity issue in the white society for blacks and how being blacks affect their personality. In these novels, Beatty sets an example that African-Americans must consider their ability and talent. They can succeed and survive successfully. The protagonists in these novels become famous after facing identity problems in their lives.

Kaneez Fatima, in her master dissertation, “Black Identity and Race: A Study of Paul Beatty’s *The Sellout*,” has explored the suffering of blacks based on their race and identity in contemporary America. The black characters in the book have suffered from police brutality, racial discrimination, alienation, and identity crisis. The researcher has depicted how blacks are segregated and maltreated in the white-dominated society. The race relations of modern America have been highlighted.

According to the researcher, the novelist “depicts the relationship between whites and blacks. He mainly focuses on the racism, black people crisis, black identity, violence and marginalization in America” (Fatima 45). The researcher has revealed the dehumanized and oppressed black society hidden from the world's visible range.

Ms. R. Maheshwari, in her article, “Paul Beatty’s New Ghetto: Aversion to Ghetto,” deals with the history of ghettos and dislike for ghettos in three novels, *The White Boy Shuffle*, *Tuff*, and *The Sellout*. A ghetto is where people from a group are downgraded on the basis of biasness and other reasons. It is called the house of criminals, and people are stereotyped as poor. In *The White Boy Shuffle*, Gunnar has an aversion to the ghetto when he is moved to the hillside of San Borrachos, but this ghetto medium leaves him the choice for betterment. Winston in *Tuff* also has an aversion to the Brooklyn ghetto. Winston hates the ghetto not because it is a place for criminals or drugs but because it is a place for cold blood animals. By cold blood animals, he means black political leaders. In *The Sellout*, the narrator also dislikes his ghetto and its people. “The narrator is reprehensible towards the people of the ghetto where he lives, and their blank out memory of who they are and how they become themselves” (Maheshwari 181).

Maria Jose Canelo, in her paper, "Paul Beatty's *The Sellout* as Allegory of the US Carceral System", examines the use of literary devices of parody and allegory in the assistance of creating a satire of the US carceral system. According to her, Beatty has used hyperbole and stereotype while giving a literary voice in the current debate on 'blackness' as identity. Beatty's novel serves as a piece of evidence of how non-white communities undergo oppression in California. The book is full of the association of identity and race. Many aspects like power relations between

characters, character construction, setting elements, language, events, stereotypes or direct references to actual events contribute to exposing how ingrained racism is. Canelo explores the discrimination against African-Americans in *The Sellout* when Hominy reveals the unequal sentence given to blacks. The researcher suggests that "*The Sellout* engages with the perception that post-Civil Rights era does not represent a real achievement of social justice, nor an erasure of the experience of difference felt on the part of the African American community" (Canelo 191). The post-Civil Rights era witness the persistence of racist discourse in many forms.

J Emagulate Rani, in her Ph. D. thesis entitled "Demystifying the Postmodern Panoramas in the Novels of Paul Beatty", has attempted to prove the prevalence of modern racism in contemporary American society. She has examined the postmodern paranoids through the characters of Paul Beatty's novels. According to her, Paul Beatty has used stereotypical images of blacks. The researcher has used many postmodern facets to strengthen the research study on modern racism. Racial discrimination has not ended but has taken a new form. The young blacks suffer imprisonment for the crimes happening in society and are considered the cause of the commotion. The stereotypical images like criminals, terrorists, and wrongdoers of Africans are fixed images of them. This thesis disproves that there is no colour-blind society in the United States. The US people smile and shake hands with one another but have mean looks at the blacks. "The application of the theory postmodernism has helped to explore the power structure, paranoia, intertextuality and multiculturalism and other elements too" (Rani 168). The researcher has confined the study to the explorations of modern racism and Postmodernity in Paul Beatty's novels.

To conclude, Paul Beatty has contributed much to English literature through his exceptional narrative strength. In his fictional works, he uses a realistic approach to discuss the issues of racism, identity crisis, ethnic problems, stereotyping, and the dehumanization of African Americans—his characters find it hard to survive in American society. Beatty also uses incidents from his life to impart authenticity to his writings and brings forward the harsh realities of white supremacy in a hilarious way. Paul Beatty's narrative style, illustrated in his two volumes of poetry, an anthology of short stories, and fictional works, has made him a world-famous American novelist. However, he likes to be called a black or African American writer. He has gained more relevance and attention from scholars because he discusses the issues contemporary African American society faces in the U.S.A.

Chapter 3

Racial Discrimination and Identity Crisis

The sweltering summer of Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality.

(Martin Luther King Jr. 103)

Racial discrimination is a concept that prevails in society everywhere. It is a combination of race and discrimination. The race is a socially constructed term dividing people based on physical characteristics. Discrimination occurs when we treat people differently in the same situation. So, racial discrimination is the different treatment on the basis of race handicaps a racial group. In it, a member of a particular racial group is less favored than another racial group, and he suffers negative results. In the international convention on the Elimination of Racial discrimination UNO defines it as

Racial Discrimination shall mean any distinction, exclusion, restriction or preference based on race, color, descent or national or ethnic origin which has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life. (Quoted by Naik 172)

This definition of racial discrimination by convention has a broad scope. It covers all the grounds of racial discrimination. Racial discrimination means treating someone unfavorably because they belong to a particular race. In America, it has a long history and is rampant in the present. The history of African-Americans is proof of racial discrimination. All humans are born free and should be given equal rights to

enjoy their freedom. Humans must act toward one another with the spirit of brotherhood. Racial discrimination prevents humans from developing and creates difficulty in their life. It creates a lot of racial boundaries for blacks. Racial Discrimination is a common thing in the life of blacks. Black Americans have to face hard facts and reality. It started with slavery in America. The white man uses his power to be dominant over blacks. They make policies in favor of whites that help them to keep African-Americans in control. It creates a hindrance to the peaceful relationship between different racial groups. It hurts the individual who is the victim of it. Sometimes, this racial segregation gives rise to violence.

In the age of globalization, people go abroad for different works and studies. They go to alien land to achieve their goals. For the immigrants, the biggest question is identity. When we speak of identity, we are to ask the question, who am I? Identity is the contact between self and society. There are many types of identity, including national, religious, social, class, etc. People get an identity, especially from their culture. Every community has its culture and lifestyle of living and passes it from generation to generation. Through culture, one can easily recognize the community or identity of a person. One wants to retain the culture that he receives at the time of birth. Immigrants have to face the challenge of identity crisis when they go abroad. It occurs when people suffer from conflict in the new society. Identity crisis creates unhappiness and confusion in people when they have to live in a society that does not belong to them. People do not tolerate misconduct with their cultural values, leading to crime and violence.

Eric Erikson asserts that an identity crisis starts with confusion in a person's life. The immigrants suffer more from it because they must assimilate into a new

culture. According to Erikson, "identity crisis is a time of intensive analysis and exploration of different ways of looking at oneself" (Quoted by Naik 71). When a person sticks to one's identity and community's beliefs and disregards others' beliefs, it creates division in people's relationships. People must respect others' cultural opinions and religion. Identity crisis deepens when a person falls into two cultures. Some people mix within new culture while others revolt against it. Therefore, people become hollow because they quarrel with one another based on their differences. The war of identity has produced conflict and confusion in people's lives. Immigrants do not want to change their cultural values in a multicultural society. Therefore, they involve in illegal activities in the new culture. Due to this, they suffer from conflict in their life. In the USA, people move from different parts of the world. African-Americans, also known as blacks, suffer from the same identity problem in their life.

Identity is a vital part of a person's development. A person has to go through many challenges to get identity and realization. They have to make a balance between being black on the one hand and an American; on the other hand. African-Americans have to suffer from loss of identity and misrecognition in the USA. Recognition is the essence of one's life for survival in the multicultural world, so Taylor writes that identity means who we are and where we're coming from. The literature on African-Americans is brimming with African's confront with the West and the antagonism between the Whites and the Blacks. These challenges have been talked about in Beatty's novels.

The White Boy Shuffle talks about racial discrimination through the character of Gunnar Kaufman. Beatty reveals that blacks feel unsophisticated in the white culture. Gunnar is a black character who, during his childhood, lives with his mother

and two sisters in Santa Monica. The narrator talks about his childhood memories when he spent time with white boys. He has friends such as Steven Pierce, Ryan Foggerty, and Daid Schoenfeld. They are very cheerful and have no enemies. However, they would fight with their sisters. Gunnar reveals that he has suffered many admonishments. The police officers were jealous of Gunnar because of his race and always warned him about any atrocity done by his friends. However, they did not say anything to his friends and threatened him about his future. Here, he tries to assimilate into their culture. However, he cannot help but feel inferior because of his race. Still, he enjoys a happy childhood in Santa Monica and is called a "funny and cool black guy." It means that as a black boy, he is harmless. The novel's protagonist has a distinction, an exceptional quality, to remain calm when the whites make jokes about blacks. He participates in a lot of mischief with his white friends, but every time the police target him for being black.

I suffered through countless admonishments from over-zealous officers lucky enough to grab one of us in some act of mischief that was always a precursor to a lifetime of incarceration bunking with society's undesirables. "Young man, try to imagine a future behind bars." "What you in for, young buck?" (*The White Boy Shuffle* 31)

Gunnar explains that he is delighted with white boys. He plays pranks with them, but the police always threaten him to be black. Beatty, through Gunnar, has displayed racial discrimination against African-Americans. J Emagulate Rani states in her thesis, "Racism takes place due to pride, greed, and wrath towards the blacks. The racial discrimination is a continuous practice of the power elite" (Rani 74). It shows how the police explicit prejudice toward him for being black, humiliating him and

causing him to be in a state of confusion and disorder. Blacks always feel insecure in the white culture. They remain oppressed and calm.

In his book, *Black Skin, White Masks*, Frantz Fanon writes, "The negro is savage whereas the student is civilized" (Fanon 50). Fanon shows how a black person is sorted into an inferiority complex. He tells his own experience when he was a student in France. The students have good qualities that separate them from the racial category negro. Fanon shows that this division of people based on race is very confusing. It is a distressing experience for the subject of racism. Here Gunnar, who is living with white friends but is made the target by police because of his color, is very distressing.

Gunnar states that some people on a holiday camp molest his sister Christina. They are on a base at YMCA. Christina returns home with tears in her eyes, and his mother asks her what is wrong with her. She replies that at the camp, some people shout, "Yeah, white camp! Yeah, white camp!" (45). Christina feels belittled and suffocated when she is there as a black. Beatty shows that such comments on blacks are still prevalent in America, and blacks are molested and demoralized due to their race and color. Gunnar ultimately tries to console his sister that they mean, "Yeah, Y camp! Yeah, Y camp!" (45)

Gunnar at Hillside school is very close to Coach Shimmito, who tells him to do with life during basketball practice. Beatty here uses another example of the stereotype that a successful black person is considered the son raised by single mothers with a surrogate father figure who turns their lives around. He sees their potential and lets them run on the path of glory. But Gunnar says that his coach is not like that. Gunnar talks more to Nicholas Scoby after coach. Both Scoby and Gunnar in

the tenth-grade play basketball together. Nick Scoby is a wizard, and Gunnar is his apprentice. In a match with the opposing team, Scoby performs very well, but the opposing team's coach shouts at them to stop Scoby. One of them hits an elbow in Scoby's temple, and Scoby has to take a rest. Gunnar plays well in that match, and his coach praises him, "What a competitor. What self-control. That hold on emotions will take you far, wait and see, Gunnar" (Beatty 139). Beatty shows that Gunnar's talent thrives after coming to Hillside. He was not getting good opportunities due to racism in Santa Monica.

Coach Shimimoto asks the students, "What does concatenate mean?" He tells them the answer that it means soon to be revolutionary. Gunnar wonders by the coach's explanation why he means this. Gunnar and Scoby are coming home they see people spilling from their homes. They left their front doors wide open, and Gunnar asks from a man wearing white patent leather shoes, "What happened?" That man answers: "Them cracker motherfuckers did it again. They let them racists go. I'm surprised the judge didn't reprimand the peckerwood so-called peace officers for not finishing the job" (Beatty 155). Paul Beatty mentions the Rodney King verdict to show that blacks are discriminated against in America. It is said that laws are equal for everyone but the brutal police encounter Rodney King and all the officers are let go scot free. The law is only for blacks in America. After the verdict, there was a situation of chaos and tension in L.A. This made blacks irked, and they started burning public places. Ms. Kim, a store owner, ignited her store. Big loot took place in the USA after the Rodney King incident. People entered the store, and the looters even took ceiling fans and service phones. Through Gunnar, Beatty shows how blacks feel worthless in their life. Gunnar feels when he with Scoby sees "a store owner

painted black owned across her boarded-up beauty salon” (Beatty 155). He wants to paint the same across both the ventricles. Then Gunnar realizes why his father wears the badge so proudly because it protects him. His father feels safe in uniform; otherwise, blacks are not safe anywhere in America.

During the summer camp in Oregon, when Gunnar is out of home, he writes a letter to his mother. First, he informs mother about the situation at the camp. Second, he expresses his grief for his sisters not living with his mother. They are pregnant and living with Gunnar's father. Third, Gunnar talks about the discrimination he faces at the camp due to his color. Finally, he informs us that the center has one hundred best high school basketball players.

I am the last in line to do everything. Last to eat. Last to use the shower. Last to get issued the camp sweats and practice uniforms with 100 emblazoned on the back. In college prep class, I have to sit way in the back. Not that I'm missing anything. College prep amounts to an etiquette lesson on how to behave once we get there. (Beatty 170)

Beatty highlights racial discrimination when Gunnar is given the hundredth position everywhere in the camp, whether eating, using the shower, or taking sweets. On his uniform, it shows the number 100. This is a stark form of discrimination against blacks. Edward Said in his book, *Orientalism*, writes, “Advanced culture, have rarely offered anything to individual but imperialism, racism and ethnocentrism” (Said 204). But Gunnar assures his mother not to be worried and says these condescending people are feeding me.

Gunnar is caught up by the LAPD when helping Psycho Loco in a robbery at a shop. His father, a member of the LAPD, beats him a lot with sticks. Rolf Kaufman

suggests not pressing charges against Gunnar and his friends for stealing the safe if Gunnar agrees to go quietly to El Campesino Real High. Gunnar accepts the proposal and goes to that school, an elite public high school in the San Fernando Valley. Gunnar feels very miserable in this school and short of breath because of his change in economics and culture. He has not contacted white people for a long time, except for athletes or police officers. Gunnar is very envious of those people. Beatty here shows another example of racism against African-Americans and how they are guided repeatedly to react in white schools.

Thou shalt worship no god other than whiteness.

Thou shalt not disagree with anything a white person says.

When traveling in the company of a white person, thou shalt always maintain a respectful distance of two paces to the rear.

If travelling by car for lunch McDonald's with three or more white deities, thou shalt never ride in the front seat nor request to change the radio station. (*The White Boy Shuffle* 182)

Beatty portrays a severe form of racism in these lines. African-Americans are asked to think of whites as God and never to disagree with what whites say. They are assumed to maintain a respectful distance from white boys and never ride with them in the front seat. Beatty here reveals how blacks in America are the victims of racial discrimination. Based on their skin color, they are treated as inferior and are suppressed everywhere.

Professor Edelstein is stunned to listen to the words of Gunnar and asks his name. "My name is Gunnar Kaufman," Gunnar replies. He then asks Gunnar if he is from Los Angeles. Gunnar answers yes. Edelstein has never dreamt of Gunnar being

in his class. However, he has studied Gunnar's poem 'If Nigger Could Fly' in the latest issue of *Locution* and admires him. A white woman who, in her introduction, declares her favorite poet as Sylvia Plath now tells Gunnar that he is her inspiration. "Well, it's really you. I thought that if I mentioned a black poet, I wouldn't be taken seriously by the rest of the class" (211). Beatty uses racial reasoning that Dr. Cornel West has discussed in the novel *Race Matter*. In racial reasoning, people favor the person of their race, as is done by that white woman who has fear in herself. But later, that white lady says that Gunnar is his favorite poet. But she did not want to harass the class by mentioning the black poet. The whites do not take us seriously if we like black poets as the best poet. According to West, we should accept moral reasoning instead of racial reasoning. (West 27)

Gunnar gets panicked in the class and leaves it. The rest of the class, including Edelstein and students, follow Gunnar. Gunnar in America feels he has been outed and exposed by his worst enemies, the white kids. Like Gunnar, the blacks in America feel torn and distorted. So, in a strange madness, Gunnar starts moving home and stripping off his clothes. Once Gunnar is about to be caught by the police, Edelstein shouts at the police to let Gunnar go. Because Gunnar is the best poet and poets get crazy. He finally reaches his apartment, where Yoshika reads a book on Macroeconomics. The whole class and professor Edelstein enter Gunnar's house. Some classmates want to keep Gunnar's clothes as mementos because they know these might be worth something one day. Edelstein comes to say that Gunnar should publish a collection of his work. Gunnar agrees to give that book a name, '*Watermelanin*.' Meanwhile, Scooby comes and says to Gunnar that writing a text cannot change the life of everyone like others. Yoshika makes the class hustle out of

the room. Gunnar praises her for learning English and asks her what we will do tonight. "There aren't a whole lot of nigger nightlife in Boston, much less ant fun spots for Japanese nationals." (215). Beatty depicts that in Boston, the nightlife of niggers is not entirely safe; they don't have a lot to wander anywhere at night. Gunnar soon comes to know that black folks here live in Roxbury.

By October we had finally figured out that the colored folks lived in Roxbury. Roxbury was an old, hilly community practically inaccessible by public transportation. For the most part it was a desolate place, with little to offer except decent basketball competition and a few juke joints. (Beatty 215)

Paul Beatty scrupulously delineates how black folks live in America. It is said that all are equal in America, but blacks are deprived of basic things. For example, there is no public transport in Roxbury, where people of color lives. They live in a dismal state and are offered tiny things except for basketball competitions. This is obvious that these people are the victim of discrimination due to their skin color.

The White Boy Shuffle, is a memoir of Gunnar Kaufman. He, his two sisters, and his mother live in Santa Monica. Gunnar's father, Ralf Kaufman, does not live with his family and is a sketch artist in the Los Angeles Police Department. Beatty, in the prologue, has delineated that African-Americans or blacks have done everything in the quest for identity and equality. They try to assimilate the white culture but never get success. Instead, they are tortured because of their race. Gunnar is also a victim of this racial segregation. He thinks of committing suicide to get free from the racial games of the whites. Blacks try to build a new structure that is:

In the quest for identity for equality, black folks have tried everything. We've begged, revolted, entertained, intermarried, and are still treated like shit. Nothing works, so why suffer the slow deaths of toxic addiction and the American work ethic when the immediate gratification of suicide awaits? In glorious defiance of the survival instinct, Negroes stream into Hillside, California, like lemmings. Every day they wishfully look heavenward, peering into the California smog for a metallic gray atomic dot that will gradually expand until it explodes some one thousand feet over our natural and processed heads. It will be the Emancipation Disintegration. Lunch counters, bus seats, and executive washrooms be damned; our mass suicide will be the ultimate sit-in. (*The White Boy Shuffle 2*)

The passage reveals the restlessness of African Americans and how they have been demoralized, oppressed, and victimized by Europeans. They struggle for identity. If they fail to get it, they prefer to die. They don't want to be the victim at the hands of whites. Rani mentions, "The young blacks attempt to fit themselves into the society where the language, culture, and identity are not their own. They deceive themselves to adopt into someone's world. It prevents their development in all walks of their life" (Rani 74).

Gunnar's mother tells him the history of his ancestors. She tells the story of Gunnar's great-great grandfather. Euripides Kaufman, the youngest enslaved person in the history of slavery, buys his freedom. To pass his idle time, he would sit on the bank of Charles River and look at the money in the pockets of sentimental passersby. He spreads oil over his black skin and asks the passerby to rub his head; the cost is

sixpence. Euripides decides to shave his skull to heighten the tactile pleasure and business booms. Customers come to the shop and ask about Euripides to palm his baldhead to get good luck. Euripides has saved money from his head-rubbing business. Once, he sees a black boy auctioned off for fifteen pounds and asks his master if he is worth fifteen pounds on the open market. His master replies he is worth thirty pounds. Euripides pays the money from his bag and gets freedom. He later becomes the brain behind the Boston Massacre. Euripides with Crispus Attucks on 5th March 1770 was taking a drink at Boston. They both were free niggers. They were pining for Africa's independence. To indicate their whine for freedom, they became enraged. Euripides showed courage and bloated his beer. Then he took out his penis and peed in front of the brigade of British reinforcement. He smartly marched towards the rear of the now uproarious crowd and left Crispus Attucks in front of an overwhelming white mob. The white mob shot Crispus Attucks. According to Vibe, "*The White Boy Shuffle* is a comic novel with a bite like a great white shark. It reopens old wounds so fiendishly that you can't laugh without crying... This is a brave, brilliant book" (1). Beatty smartly discloses the pains of slavery and longing for independence of blacks through the history of Gunnar's family.

Gunnar says that Nicholas Scoby has many talents. First, he would play hopscotch, but now he plays basketball. During playing basketball, Gunnar further feels misrecognized and suffers from identity issues when his scrimmage coach divides the team as per their look into two squads. The coach has his way of separating the teams.

After a light practice, Coach Shimimoto divided the team into two squads for a scrimmage. Usually, he divided us using some arbitrary

criterion. White sneakers vs. black sneakers, kids who'd never been to the dentist vs. those who had. That day it was dark lips vs. red lips. My upper lip is dark and the bottom one is cranberry red, so I was bit confused and asked Coach which team I should play for. Coach Shimimoto said that it was a blessing to be able to play for both sides and made me substitute for whoever was tired. It was strange playing for both teams, scoring for one squad, then reversing my jersey and doing the same thing with the other. (Beatty 144)

Gunnar's coach divides the team using different criteria; sometimes, he divides like white sneakers and black sneakers or other ways. But now, he separates the teams based on their black vs. red lips. Gunnar's upper lip is dark, and his bottom lip is cranberry red. It creates a problem for Gunnar, and he asks his coach which team he will play for. It was strange for Gunnar to play both the teams and reverse his jersey for every team. Beatty here explores the identity crisis in Gunnar's life. Gunnar remains confused about identity and cannot play for a single unit.

Nicholas is not playing well, and to win the basketball games, Gunnar has to play like hell. Soby is removing the burden of his success on Gunnar. Now Gunnar is getting acclaim everywhere, and Nicholas likes to shift the fame and willingly plays his part in a reversal role. Gunnar knows that a star athlete has to play many social functions. Gunnar informs us that he suffers from arrhythmia and courtship paralysis, which means he cannot dance and is deathly afraid of women. The girls are interested in dancing with Gunnar, but he is not so good at dancing. Gunnar listens to people announcing that Gunnar does not know to dance. "Something wrong with that nigger, he don't never dance. Maybe he just shy. Maybe he' shy? He ain't shy with Coach

Shimimoto. I think he fucking Coach Shimimoto." (Beatty 146). Gunnar accepts that he is not so good at dancing. When he dances, local people dub him the white boy shuffle. These words of his community persons serve as the title of the novel. In a typical way, Gunnar again suffers for his identity. He is a black boy, but he is called by Hillside people the white boy.

During basketball season, Gunnar writes a letter to Yoshika and tells her how they are playing a game with coach Palomino. Scoby is losing his mind and not performing well in play. Gunnar notifies Yoshika that he refused to stand for National Anthem. All were angry with him. Gunnar here spends time reading books given to him by Yoshika. He remembers Mishima saying that "only bodies placed under the same circumstance can experience a common suffering..... Through the suffering of the group the body can reach the height of existence that the individual alone can never attain (Beatty 226)." One can understand the suffering of the group if he has experienced it. An individual can attain the height of existence through the group's woe. Nicholas Scoby is performing worse in the game, and he listens to Sarah Vaughan. Nicholas expresses his grief and pain to get his freedom and identity. He says,

I know what it feels like to live in a world where you can't live your dreams. I'd rather die too. Why won't they leave us alone? They fuck up your dream. They fuck up your dream. (Beatty 229)

Beatty, this time, through Scoby reveals how Africans in America desire to get their freedom and want to live alone. They feel that they cannot fulfill their dreams in America. Africans are struggling for their rights that are always crushed by white using different methods. Scoby is at a stage of mentally nervous. Ultimately, he

commits suicide to relief from his life. Dr. Cornel West writes in *Race Matters*, “the most basic issue now facing black America: the nihilistic threat to its very existence” (12). West argues that blacks must develop a sense of self-worth and hope if they want to improve race relations in America.

After the basketball season ended, Gunnar is asked to speak at Boston University in a rally protesting an honorary degree and a check of one hundred dollars to M'm'mofo Gottobezezi, an African politician. People at the rally speak in unison that they will not sit idle if the university supports Uncle Tom like M'm'mofo Gottobezezi. John Brown, the first speaker, tries to fire the protesters and talks about unity. The crowd starts rushing towards the platform. Whiteman comes with Gunnar's book in his hand and wants his signature. Scoby moves that man aside. John Brown introduces the next speaker as Dexter Waverly, president of Ambrosia. Dexter moves towards the podium and utters the old slogan. "Power to people," and the crowd snaps back, "Power to people." They all speak in a single voice that reflects the pain of South Africans in America,

Free South Africa!

Free South Africa!

M'm'mofo Gottobezezi sucks!

M'm'mofo Gottobezezi sucks! (Beatty 233)

Paul Beatty reveals how African-Americans want to get free from the clutches of whites. They cannot fulfill their dreams in the USA and feels hurt and disgusted. Every demonstrator at Boston University at the rally has a copy of Gunnar's book *Watermelon*. Dexter reads a line of a poem from Gunnar's book, "I am lifelessness of the party," it again reflects those blacks feel worthless in America.

They think their life is of no use because they cannot bring any change to them. Ultimately, they decide to commit suicide.

Gunnar hears that he is being called on the podium. He is introduced to the public differently, like a hero. “Now it is with great pride I introduce star athlete, accomplished poet, black man extraordinaire, voice of a nation, Gunnar Kaufman (234).” Gunnar reaches the stage and points toward the sculpture of Martin Luther King, Jr. He announces the public to look at steel birds migrating to the south. Gunnar here criticizes the black leaders and shows a lack of leadership, as is discussed by Cornel West in *Race Matters*. He writes, “The present-day middle class not simply different than his predecessors—it is more deficient and, to put it strongly, more decadent” (35). In the same way, Boston University does not like us and wants us not to be here. The crowd here gives a resounding roar of approval.

Now I am not going to front, act like the first thing I did when I got to Boston University was proceed directly to the Martin Luther King Memorial and see what the goddamn plaque says..... It says, “If a man has not discovered something he will die for, he isn’t fit to live. Martin Luther King, Jr.’ How many of you motherfuckers are ready to die for black rule in South Africa- and I mean black rule, not black superintendence. (Beatty 238)

The novel's protagonist, Gunnar Kaufman, plays the role of a messiah and leads the country. He appeals to his community to die by suicide. His community persons have discovered themselves. However, they still are struggling for their identity in America. Gunnar demands black rule, which means the control of the

people, not of some black leaders who work under pressure from whites or work to please whites.

During the reading period before the final at Boston University, Scoby's behavior is getting eccentric. The psychologist's diagnosis is homesickness for Scoby. Scoby wanted to create Los Angeles in Boston, and he pasted the pages from Gunnar's poem on the school walls. Gunnar and Scoby go on a trip to gloomy Revere Beach and sit under a concrete veranda. Scoby complains about the place and hates it. He states that everything is ass-backward, and the best basketball players in the city are whites. Scoby needs to go home, but there is no home for him. He plans to commit suicide and asks Gunnar about the tallest building in Boston. Gunnar names the BU's law building that is approachable because the law library remains open during finals week. They hug each other and leave the beach. The following day Coach Palomino wakes Gunnar and informs him that Scoby has jumped off the roof of the law school. The suicide note on the top of the law building blames Gunnar for the suicide. But actually, it reflects the inner turmoil of every black in America. They feel torn and meaningless in their life. Ultimately, they prefer to die than life.

In the prologue, Beatty reveals the hopelessness of black America. They say that they are leaving the USA and lightening its load. "Black America has relinquished its need in the world where expectations are illusion, has refused to develop ideals and mores in a society that applies principles without principal (265)." This American society has damaged their identities; therefore, black Americans have faced anxieties. Blacks have spent five hundred years in America, but now they think it is the time to go. They have abandoned their present and dry-docking their future. Blacks have confronted challenges in integrating into American society. They feel

demoralized and disturbed in America. At the end of the novel, Gunnar tells the family history to his daughter Naomi and receives the news of his father's suicide. His father is the only person in the Los Angeles Police Department who commits suicide. Some lines from Gunnar's poem are found in the locker of his father, Rolf Kaufman. It expresses the inadequacy and haplessness of Rolf Kaufman and blacks in America.

Thus, it has been explored that the novel *The White Boy Shuffle* depicts racial issues in the United States of America. Gunnar Kaufman, Christina, and Scoby suffer from racial discrimination and identity crises in the book. Everywhere they are discarded and degraded. Gunnar experiences acute racism and loss of self-respect throughout the novel. He is made the target of every atrocity due to his black race. At the summer camp, he is given the number 100. Gunnar's identity crisis emerged when he moved to Hillside from Santa Monica. Hillside girls beat Christina. Nicholas Scoby becomes so mentally disturbed that he commits suicide. The writer also points out that the dreams of African-Americans are fucked up by the whites. The incident of Rodney King Verdict shows discrimination against the blacks. Gunnar, the protagonist, does not get equal opportunities in the white school. His talents thrive when he moves to Hillside school. It is revealed that blacks are discriminated against due to their race and color. They have to struggle for their identity.

Paul Beatty's second novel *Tuff* is "full of belly laughs, wonderfully knowing observations on society, pop culture, all delivered with the same originality and skill that informed his acclaimed debut novel *The White Boy Shuffle*. Beatty acknowledges the overall lack of promise and opportunity in the lives of young blacks in communities neglected by society at large" (Knopf 1). Winston and Yolanda meet Fariq, sitting at the top stair of his 109th Street stoop. While sitting on this stoop,

Winston has made many important decisions. Fariq is reading a magazine. In this magazine, there are one hundred money-making black businesses. The names of punctual niggers who achieved something in this doggy-dog world would run these businesses. Yolanda corrects Fariq many times during his speech. Fariq says that money and Allah are keys to freedom. Fariq uses the word liberties, at which Yolanda objects. She says that it should be freedom. Fariq argues when Lincoln gave the enslaved people freedom, it was singular. They could not vote and could not own property. So there should be more than one freedom. At this, Yolanda says, now we have 'the right to truths, justices, and the pursuit of happiness (*Tuff* 55). Then Fariq asks a question from Yolanda.

“College fucking you up, girl. What’s your major, anyway?”

“Undecided.”

“See, them crackers bending one of your free wills right there. Undecided. Black people ain’t got time to be undecided. And at the college you go to it’s only two majors anyway, undecided and tricknology.”

Trick who?

“Anyway, we, and niggers in general, need to keep everything in the community—lie black, die black, and buy black. Emulate the Jew.”

(Beatty 55-56)

The discussion between Yolanda and Fariq reveals the future of blacks and Muslims in the USA. Fariq is a Muslim boy, and through him, Beatty says that American colleges leave the fate of blacks’ undecided. He thinks that whites fuck up the aims of African-Americans. Africans remain black and die black. They always try

to assimilate the whites. Tuffy even compares whites with 'Ghidrah,' a three-headed monster who constantly fights with Godzilla's ass. Godzilla is supposed to be a black man. Paul Beatty has discussed that the future of blacks is clipped by the white. They do not have equal opportunities in America. They are discriminated against due to their different race.

Winston attends a meeting organized by Spenser on his behalf. Spencer has compared the discussion to a football huddle. Winston and the other important in his life get together in the meeting. The meeting is in a school where Ms. Dunleavy is a teacher. Winston has studied in Ms. Dunleavy's GED program at the community center. She is unlike other male teachers who compound their sins by getting late and scolding the students at the weekend. When Winston quit school, Ms. Dunleavy asks him why he leaves the school. Winston replies,

He was afraid of what he'd do if he failed the test. I know I'll hurt somebody. He also said he was afraid of what he'd do if he passed the test. I know I'll hurt myself. Sabotage my life. (Beatty 124)

Winston talks about the future of blacks in America. The blacks' progress hurts the whites, and they do not let the blacks get good opportunities. Due to this reason, blacks leave their study. If they somehow study, they feel disturbed. The blacks are sabotaged everywhere in America. In his novel *Tuff* through Winston, Paul Beatty shows that blacks struggle for their life and identity.

Winston with Jordy walks into the conference room. He remains unnoticed except for Fariq and sits near Yolanda, Fariq, and Spencer. Spencer has taken one week to arrange to gather all Winston's loved ones into a single room. Spencer says I am thinking about a Meta theory that should be generalized, accurate, and simple.

After some hostile discussion between Clifford and Winston, Spencer says we are here to help Winston on the right track. All the present members think about Winston's future. While Spencer and Clifford are deciding on it, there is a call from Winston's mother. She says, "It is Winston's life. Let Winston decide what he wants to do with it" (Beatty 129). Winston has objections to some niggers being stayed there during the conference. He recalls any wrongdoing by one of them. But Clifford understands Winston that we all are black men and should forgive and work together. Spencer asks Winston what he does want to do in his life. Winston has been asked this question countless times. He replies, "I don't have to do nothing but stay black and die" (Beatty 133). Paul Beatty again reveals the hopelessness of blacks when Winston says he has nothing to do, but they are to stay and die ultimately.

Tuffy is looking toward the TV set and listening to the heist plan of Fariq. On the television, a white man arrives on the stage and tells facts about Kennedy's assassination. Fariq goes to the bank with Charley's mother. She wants to make some investment, and the expert guides her very well. The treatment she gets shows the USA's racial/ethnic differences. As she asks for an account, the manager runs to open her account. The following words of Fariq explain it well.

Oh shit, a white lady, 'Let me get my supervisor.' The supervisor like, A white bitch in the bank, Let me get the branch manager. In two minutes everybody falling over themselves trying to take care of Mrs. O'Koren. The branch manager is opening up the account and the security guard is pulling out a chair so she can sit down. You hear me? The branch manager is opening up a saving account is like the

president washing dishes in the White House. All that because Charley O's mama is white. (Beatty 194)

Fariq discusses how whites are treated in America. They get undue regard while blacks are treated differently. For example, Charles's mother is white when she enters the bank with Fariq to know about the investment. The bank manager comes to help her open the account. Fariq also says they lose their mind when a white person enters the bank and start treating him like a God. Such racial issues are still there that teases the black who are treated like animals. Fanon writes in *Black Skin, White Masks*, "One is white, so one is rich, so one is beautiful, so one is intelligent" (Fanon xiii). Fanon here describes if you are white, you are considered rich, handsome, and intelligent. Being black is regarded as the opposite. Skin color is a set of suppositions about social status and personality. Fanon says that this is a fundamental idea of how racism functions.

Winston, Spencer, and Bruce meet at a Theatre District steakhouse. Bruce is a New Progressive Party (NPP) representative and wants to make Winston the next candidate for the election. The Whigs and the Democrats are the two major parties in the history of America. Every third party tries to wine and dine Winston over to their side. Winston comes to know from them their parties are multinational, and ethnic oppression as a basis for social or political upheaval is doomed to fail. "No matter what you do, racism will still be, if not prevalent, at least present" (*Tuff* 251). Beatty, through the parties, shows that racism is present in America. Winston, a black boy, wants to enter politics and brings racism to an end. Winston agrees to join NPP if the party's platform is idealistic. It is idealistic that he wants a constitutional amendment that will bring equal rights to every American to shelter, health care, and education.

Bruce tells Winston that NPP believes in him and he can be the next candidate for whatever city office he wishes to pursue in the next election. The NPP believes that ordinary people can govern themselves. When Bruce discloses this to Winston, he thinks that ordinary people cannot rule the white. Winston asks the questions about the number of white people in the NPP. Bruce replies it is eighty to eighty-five percent, but the party aims to reduce it up to forty percent. Through the discussion between Winston and Bruce, Beatty reveals the disproportionate of American parties. The whites do not allow blacks to come forward, and even blacks do not feel it easy to work with whites. Winston says, "Most times when white a boy just says a simple 'Hello,' I feel like I'm being talked down to" (Beatty 253). Beatty shows how the whites belittled the blacks, and as a result, they did not like to work with them.

P. Shobha, in his article, has explored African–American experience in the selected novels of Paul Beatty. According to him, Beatty has analyzed identity elements in the white society and how his protagonist's life is affected by being black in America. Beatty's concept is an example of all blacks thinking about their identity and struggling for their rights. According to Shobha, in Paul Beatty's second novel *Tuff*, the protagonist lives in poor condition. Beatty illustrates what it means to be black in America. Tuff, in the book, realizes that the world is filled with unsentimental feelings and does not care about ordinary people. According to the protagonist, his life is filled with troubles, and the white who always keeps him down is behind his crisis. Tuff has to struggle a lot to survive in society as it is a problem of his many contemporary African-Americans. According to researcher P. Shobha, "In *Tuff* sumo wrestling is for Winston Tuffy what basketball was for Gunnar through which the race was dynamically more clearly. The novels of Beatty are urban areas

surrounded by multi-ethnic; the problems faced tend to be between minority groups” (Shobha 684). The theme of Beatty's novel is to be ambitious and create identity in the world where African-Americans want to survive.

Winston joins the stage of the community center's auditorium. There is a debate between candidates before the audience. Many candidates, including Winston, claim to vote for them are Margo Tellos, Wilfredo Cienfuegos, Collette Cox, and German Jordan. Every candidate is given three minutes for opening remarks. German Jordan announces to the audience like an old-fashioned orator and says that the community needs to do is start imaging ourselves beyond race. He also insists that blacks can catch the stars if only they are united. Winston, during his address, comments on German Jordan. A person who is a scholar has written books, and owns a Mercedes Carz cannot be a nigger. German Jordan's talk makes others think that he cannot be of the black race. Winston asks the audience to decide and vote for him on Tuesday. Someone asks a question from aspirants for the city council what strategies do the candidates have for reducing juvenile crime? Everyone answers with the requisite campaign forthrightness, but Winston responds differently. He suggests lowering the age, and juvenile crime would be eliminated. He answers that niggers are no longer minors to five years old. At this German, Jordan stands up and demands Winston to respond sincerely. Tuffy's reply discloses the differentiation based on race.

That's how they lowered welfare. Kicked me and everybody else of and said, 'We lowered the number of niggers on welfare.' When they did that I bet you didn't jump in the mayor' face talking about 'Would you be serious?' So sit your punk ass down, you little astronaut bitch.
(Beatty 283)

Paul Beatty has discussed the anger of blacks against whites in America. The whites lower the numbers of niggers on welfare, and black leaders do not raise questions about them. Beatty has shown the discrimination against blacks based on their race and skin color.

Thus, the novel *Tuff* depicts the dark and undecided future of blacks in America. The whites clip the aims of Afro-Americans and do unfair treatment towards them. The characters confront racial discrimination and identity crisis in the novel. In making policy, the whites call a few African-Americans. Winston leaves the study because there is no hope for blacks to get success. Yolanda's future in the college is dubious. It is visible that blacks are not treated fairly in the USA. Due to this, they have to struggle in their life to achieve their goals.

Paul Beatty's third novel, *Slumberland*, is set in Germany. The book's protagonist is Ferguson W. Sowell, also known as DJ Darky, an African American. He arrived in Berlin from Los Angeles in the 1980s. He is searching for the famous saxophonist Charles Stones, known as 'the Schwa', to perfect his beat. In Berlin, Sowell works as a jukebox sommelier in a bar named Slumberland. At that time, Germany is divided into East Germany and West Germany by the Berlin Wall. The novel's German setting talks about the USA's controversial issues. There is an analogy between the division in Germany between East and West and the division between Blacks and Whites in the USA. Although in the United States, whites enjoy the privileges as in Germany, West Germans, like blacks, face racial discrimination in America so East Germans face it in Germany. After the fall of the Berlin wall in 1989, it is racism going to end in Germany. But the narrator is frustrated when he sees

increased racism in post-wall Germany or the reunification of Germany. So, Sowell and the Schwa decide to build a wall not with concrete but with music.

At the novel's beginning, DJ Darky believes, "The Negro is now officially human (*Slumberland* 3)." The researcher, Rani, mentions, "Though the government has officially proclaimed the Negroes as humans but society does not march towards the same. The conventional notions of the both the whites and blacks do not have any changes" (Rani 75). Everyone says so, but it does not matter whether anyone believes it or not. First, the narrator thinks the blacks are mediocre and mundane like the rest of the species. He believes that race war and blackness in the USA have ended. Today every black looks like someone. In his father's time, they were nigger, but now they look like Magic Johnson or Chris Rock. Finally, the narrator thinks that they will be looked down upon with blithe difference, not pity or the disgust of the Freudian projection. The nigger wanted to be judged not by their skin color but by the content of the character. He is going to a tanning salon in Berlin. There Sowell does not find any religious signs on the mirror. His attention is focused on the *Slumberland* bar. On Monday night DJ Darky reaches *Slumberland*, which is gloomy and quiet. There is a Jukebox with flickering light and a Nigerian trying to impress people with his Zippo lighter tricks. The narrator says he remembers everything he has ever heard.

Every human wants his acceptance by others. It is in the form of respect, treating one another with smiles on their faces. But the Blacks do not enjoy this respect in the society they live in; they feel disconnected. DJ Darky also experiences the same disrespect in his childhood but finds good treatment in Germany. He recalls his childhood memories which lead him to restlessness. Beatty writes in *Slumberland* thus,

I hadn't slept since I got to Berlin. Slumberland. The name itself was foreboding enough to keep me out. It brought back all the childhood traumas, the sleepless nights staring at the lightning-bolt-blue while pondering the relationship between reality, the dream state, and death. My father embittered literature Ph. D. Who worked for the county naming the streets within walled communities that sprouted up on Californian hillsides like concrete weeds, but did nothing to ease my fear of the dark and dying. (53)

Darkey here remarks on his fear of childhood when he was in America. He thinks of reality, how the state should have been and death. These are social and cultural inequality in the USA. His father worked for the community on California hillside that also did nothing to ease his fear of death and the dark. Beatty reveals that even though some American believes the country is post-racial, there is racism that his characters experience.

The postmodern cultural forms in society bring alienation, disorientation and invasion to society. The Africans have to struggle to safeguard their cultural heritage. Darkey has to battle for their culture. The racist in America considers themselves powerful to manipulate the marginalized in society. African-Americans cannot grow in America. Paul Beatty states.

This city, this country has been dead for a long, long time, and if somebody like Charles Stones is out there somewhere, it means the culture soil is no longer fallow. Picasso blossomed in Paris, and the city flowered along with him. Gauguin in Tahiti. Kerouac in Mexico.

Erich Von Stroheim in Hollywood. DJ Darky and Charles Stone in Berlin. (100)

For blacks, America is not the right place. That's why all the blacks have been to somewhere else for success.

DJ Darky, when he first meets East Germans after the fall of the Berlin wall, cannot recognize them. He forgets about the previous division between East German and West German. To him, "They looked Germans, albeit with even tighter pants and uglier shoes, but there was something different about them. I figured maybe the Austrian national soccer team was in town or there was a kartoffelpuffer famine in Luxemburg" (Beatty 110). After the fall of the German wall, East and West Germans came together like the blacks and the white in America after the end of the racial fence. With the wall, the narrator remembers the blue wall that LAPD is erecting at a disciplinary hearing held for officers who beat the narrator and Blaze, who were waiting silently for the bus. They were blamed for stealing a car. Beatty shows the racial discrimination in the novel between East and West Germans, but his main concern is racial discrimination between blacks and whites in America. Beatty says that by ending the racial wall, black and whites are united, and East German and West Germans are united by finishing the Berlin wall. These walls are still there in people's minds; until they are not removed, racial discrimination cannot be ended.

One day Doris, Lars, and the narrator went to an outdoor café. They were reading an English language newspaper when Doris shouted at the paper's Berlin correspondent, David Levin. "I hate this old Jew! She shouted, backhanding the world section (*Slumberland* 136)." Doris felt East Germans were too biased and bitter and

too Jewish and old. The narrator remembers before reunification, no one called him nigger to his face or said the Jew was pejorative. Now the people have started calling him 'Smokey.' According to DJ Darky, the racial tension in Germany has reached its peak. As a result of increased racism, people want the wall back. The West Berliners like to feel good and unique living on an island in the middle of a landmass. Further in the novel, polls are held to bring the wall back, and 20 percent of people want it back (Schweinfurt 4). Beatty says the racism has increased so that East and West Germans cannot be united. In the same way, in the USA, the race war between blacks and whites cannot be ended.

It has been explored in the novel *Slumberland* that characters confront racism and identity problems. The narrator DJ Darky was not given admission in advanced mathematics despite his talent. Instead, he was sent to a musical academy for study. Fatima becomes so frustrated with everything white that she commits suicide by burning herself on the street. Beatty has changed the setting from America to Germany. Through racial tension between East Germany and West Germany, Beatty depicts the racial tension between blacks and whites in America.

Paul Beatty's fourth novel, *The Sellout*, is a Booker prize-winning novel. It is an African-American novel that goes around the life of an unnamed black narrator. The novel is a racial satire that reveals race relations in contemporary America. As the novel opens, the narrator is in Supreme Court under the charge of holding a slave and reinitiating segregation. His case is named '*Me vs. the United States of America.*' In the prologue, the narrator talks about the stereotypical image of blacks and says it is hard to believe that a black man has not stolen anything. In this novel, he discusses race relations in the United States. This novel was a response to Barak Obama's

presidency in 2008. It reviews the idea that the Obama administration has ended racial discrimination in the United States. The story is about an unnamed black narrator named 'Me.' The narrator is brought before the Supreme Court at the beginning of the story.

The narrator's case is considered the latest among the long line of landmark race-related cases. His case is equal to the case of *Dred Scott v Sanford* which does allow the descent of slaves as the citizens of the United States of America. The narrator's case is in line with the case of *Plessy v Ferguson* which upheld racial segregation. The narrator says that "Equal Justice Under Law" shows insecurities. Many people die, whether we're guilty or innocent, for equal justice. On the other side, many could not approach the Supreme Court. That is why to the narrator, it is misleading. The result of these two cases reveals the establishment of racial discrimination. While the Supreme Court is assumed that it is making progress. W. E. B. Du Bois writes in *The Soul of Black Folks*,

Daily the Negro is coming more and more to look upon law and justice, not as protecting safeguards, but as sources of humiliation and oppression. The laws are made by men who have little interest in him; they are executed by the men who have absolutely no motive for treating the black people with courtesy or consideration; and finally the accused law-breaker is tried not by his peers, but too often by men who rather punish ten innocent Negroes than let one guilty one escape.
(Bois 119)

Du Bois reveals the laws in the USA are not made in the interest of black Americans. As a result, they are not executed well, and consequently, blacks are often

targeted. In *The Sellout*, the narrator, 'Me,' does not regard the Supreme Court of America because he does not hope to get justice from it.

His case is called 'Me v. the United States of America.' He saves the life of Hominy Jenkins, the lone surviving member of the Little Rascals. Jenkins wants to be the slave of the narrator, and the narrator is unwilling to accept. The narrator is charged with slaveholding and practicing re-segregation. The black justice moves in his chair, gives a crazy, red-eyed, and penetrating look, and asks the narrator, "Where are you from, fool?" According to the narrator, the correct answer is "Nowhere," but they would not believe it. "Because everybody is from somewhere." The black justice is eager to ask a question he has not requested in his life tenure. He demands permission from another Justice. The black judge shouts at the narrator, "Nigger, are you crazy?"

The black justice moves in too close to his microphone, yelling into it, because although I'm seated only a few feet away from the bench, our differences are light-years apart. He's demanding to know how it is that in this day and age a black man can violate the hallowed principles of the Thirteenth Amendment by owning a slave. How could I willfully ignore the Fourteenth Amendment and argue that sometimes segregation brings people together. (*The Sellout* 23)

The narrator keeps a slave. The judge demands to know how the narrator holds an enslaved person. Slavery gives a history of racism. But the narrator here discloses that his intention of keeping slaves and re-segregating the city is only to bring the people together. He is a citizen of Dickens, California. The police killed the narrator's father. Five years after the death of the narrator's father and one year after he

graduated from college, Dickens, a ghetto community, is removed from the map of California. It is removed quietly, not with a bang like Nagasaki, Sodom, Gomorrah, and his dad. It is not renamed; only sign that says, WELCOME TO THE CITY OF DICKENS is removed without any official announcement. Most Dickensian feel relieved by the embarrassing question, "Where are you from?" Dickens is a city where the narrator lives, and he becomes the victim of racism. The nearby towns connive to remove Dickens so that their property value can increase.

It was quietly removed like those towns that vanished from maps of the Soviet Union during the Cold War, atomic accident by atomic accident. But the city of Dickens's disappearance was no accident. It was part of a blatant conspiracy by the surrounding, increasing affluent, two-car-garage communities to keep their property values up and blood pressures down. (Beatty 57)

It is clear that Dickens, a city of the Ghetto community, is removed from the map for profit. The neighboring towns help to erase Dickens for their property prize up. There is a rumor among the country's people that Dickens is removed due to political corruption. The narrator always remains confused about sister cities. Finally, a city match consultant Susan from the company tells the narrator that there are no cities to come on the map with Dickens. Susan mentions three names - Juarez, Chernobyl, and Kinshasa- which all rejected Dickens for being too black. These cities do not like to be included on the map with Dickens, is an example of racial discrimination.

Unlike his father and Foy Cheshire, the narrator does not believe that racism is not prevalent. His father believes that racism is everywhere. The narrator has

experienced direct racial discrimination based on race only once. He tells his father that there is no racism in America. In the middle of the night, his father takes him to an ill-prepared, deepest whitest America. After three days of long driving, they reach a nameless Mississippi town. The father points towards a store and says the racism is here. They go to a gas store to fill the oil in the car. Then they ask the person at the store to sit there for a while. The narrator asks what they are going to do here. The father replies with reckless eyeballing. "I experienced direct discrimination based on race only once in my life" (*The Sellout* 174). Here the narrator experiences discrimination based on race. The narrator's father gives the narrator five-dollar bill and goes in the car with the white lady.

The narrator goes to a store to buy Coca-Cola. He recalls a joke, and Beatty, through the joke, shows what African-Americans want. It is the wish of a nigger for all his black brothers and sisters to go back to Africa where the land will nourish them, and they can prosper. He asks for the coke that costs seven cents for whites. Its black prize is dollar fifty. The narrator wants to pee, but the workers do not let him use the bathroom. The attendant tells the narrator that the restroom is for the customers only. The narrator objects, saying that his father has purchased gas, but he gets a racial response. The attendant directs him to go to a bus stand. There the narrator sees that it is only for whites and then pees on an anthill and thanks God that the rest of the planet is colored only. Beatty delineates that racism still prevails in America. This novel is a pungent racial satire.

Racism in the novel; is in a complex form. Even the black characters of the book are racist. Foy Cheshire is one of these. He is also a member of the Dum Dum Donut Intellectual group. When Dickens is removed, Foy moves out of Dickens. He

lives in a wealthy, prominent white area and regularly visits Dickens. Foy is involved in racism when he protests the entry of white students into Chaff Middle School. Once, the narrator attends a Dum Dum Donut Intellectual group meeting. Foy there suggests removing the 'nigger' to shelter black people. He calls the narrator 'the sellout' when he protests Foy's suggestion. He reveals that his decision to restore the city will bring essential consequences for the narrator and the community.

The narrator finds the segregation of Dickens quite funny. He goes to town with Hominy to stick the signs Colored Only on the restaurant windows. When Hominy is on a lunch break or asleep, the narrator goes to the houses in town with a clipboard in hand. He tells the owner that he is from the Federal Department of Racial Injustice and is conducting a study on the effects of racial segregation on the behaviors of racially segregated. The narrator offers them a flat and three signs. He feels happy to receive the calls from the owners of the houses that the clientele likes. It is like they belong to a public and private club. Even the Meralta movie theatre manager agrees to segregate the seats for whites and blacks. At the Wanda Coleman Public Library, the narrator puts the signs dividing the people according to color. The success of Charisma's Chaff Middle School makes other organizations seek me out for a bit of segregation. The director of Martin Luther King, Jr. Hospital, an old friend of the narrator's father, asks him to segregate the hospital. The narrator and Hominy paint the emergency glass door 'The Bessie Smith Trauma Center' and put a placard saying, WHITE-OWNED AMBULANCE UNITS ONLY. The narrator is worried that they might be caught up. But Hominy says that whites do not care what blacks do. Paul Beatty, in his novel, gives a different dimension to racial segregation. The

narrator does so to bring his city and get his identity. On the outer surface, racism has stopped, but people feel safe when they find America racially segregated.

"I've whispered 'Racism' in a post-racial world" (*The Sellout* 262). The narrator describes that he has experienced racism in a post-racial world, while most people do not see it. It is not as wrong as it was in the past few years. People like Foy direct the narrative for their purposes. Another example of racism happens at the novel's end when the narrator and Marpessa attend a comedy night. In there, a black comedian chases out the white couple, saying it is 'our thing.' It happens when the weather reports state that Dickens has been included on the map. "So, what exactly is *our thing*?" (Beatty 288). The narrator is disappointed at the black comedian's comment on the white couple. He does not dare to protest him and remains silent. He does not dare to ask what their thing is.

Paul Beatty's fourth novel, *The Sellout*, attacks the issues of race and racism; it is believed that America is a post-racial country. At the time of its publication, Barack Obama, a black person, was the President of America, and critics would say that it was a real example of post-racial America. At the beginning of the story, the narrator is in the Supreme Court because he is accused of slaveholding and segregation. The narrator is unnamed; sometimes, 'Me' is used for him. It also indicates that he has no identity. It can be understood as an exercise in the renaming of enslaved people. During slavery, enslaved people were not permitted to use their African names. Instead, they were given the surnames of their owners, and their purpose was to wipe out the identity of the enslaved people.

'Me' suffers from an identity crisis and feels misrecognized in the novel. His father taught him to answer two fundamental questions "Who am I? And how may I

become myself” (Beatty 39)? These questions asked by the narrator’s father talk about a person’s identity and who that person intends to become. The narrator can answer these questions when he encounters them. In his childhood, he loses his father and home; after the deletion of ‘Dickens’ from the map, the narrator becomes identity-less. His quest for identity begins at the individual level, but in the end, it broadens to the community. Community is an integral part of identity. It tells where one comes from and the roots of a person’s identity and place. In the novel, Dickens is withdrawn from the map to promote the property value in the area.

The removal of Dickens hits Hominy Jenkins hard. He is the narrator's first nigger whispered. He has tried many times to commit suicide, and the narrator has to stop him by wrapping a blanket around him. Hominy climbs a tree to recite Tarzen lines to natives. There come many changes in his nature. Hominy Jenkins is the last surviving member of the Little Rascals. He is an older man and is in his eighties. When the narrator was young, he would go to Hominy's house with his friends to see an hour's *Little Rascals*. The narrator feels he owes Hominy something for all the afternoons he has spent at his house. He, in his dream, listens to Marpessa's voice calling, "Hominy." The narrator runs out of the room and finds a note at Hominy's door hanging, "I'z in de back." The narrator runs to the back and finds Hominy hanging from a wooden beam hanging by his neck. Hominy's face is blue, and the narrator has half a mind to let him die. He listens to Hominy's voice, "Cut my penis off and stuff it into my mouth” (*The Sellout* 74). The narrator seizes the kerosene and the lighter from Hominy. He lowers down Hominy and reads his biography. Like a suicide note, his biography includes the sad listing of his meagre screen credits. In *Black Skin, White Masks*, Frantz Fanon writes, “A feeling of inferiority? No, a

feeling of nonexistence” (Fanon 106). In his novel, Fanon discusses that people of colour are made to feel as if they do not have any existence. They are made to feel that they are not natural persons. Due to this, blacks prefer to commit suicide. The narrator says that if Hominy had been born somewhere else, he would be knighted by now. But he is unfortunately born in Dickens, California. Even the acts of Hominy seem funny, but they represent the problems of African-Americans dealing with racial trauma. The brutality towards Hominy reveals the legacy of anti-black violence.

The narrator expresses his desire to bring Dickens back. He says, "I'm bringing back the city of Dickens” (Beatty 100). Members of the meeting start laughing at the narrator. Foy asks the narrator why he wants to bring Dickens back. The narrator feels hurt because no one cares for him and sits on his seat eating cookies. Finally, the meeting is over. A notorious gang banger known as King Cuz tells the narrator that he wants to bring enough for the race. King Cuz has been attending the meetings since the narrator's father has nigger whispered Cuz's mother off the Metro train track. Cuz's mother once yelled,

When a white bitch got problems, she's a damsel in distress! When a black bitch got problems, she's a welfare cheat and burden on the society. How come you never see any black damsels? Rapunzel, Rapunzel, let down your weave (Beatty 101)!

She was about to commit suicide and told society's thoughts towards white women and black women. The whites are considered damsels, whereas blacks are considered a burden on society. Beatty delineates how black women choose to commit suicide due to this disparity in American society. The black women feel suffocated and want their status like white women in America.

The narrator decides to bring Dickens back on the map. He buys a line-making machine and paint: and starts making boundaries around the city. He supposes segregating the town is the way to reinstitute the city. The other citizens of the city also helped the narrator. "Sometimes, after retiring for the day, I'd return the next morning, only to find that someone else had taken up where I'd left off. Extended my line with a line of their own, often in a different color" (107). The problem of recognition and identity is not the problem of 'Me'; it is a problem of the entire citizen of Dickens. Their fight for their community is further described in the poster prepared by Mendez, an officer, who starts: "MISSING: HOMETOWN. Have you seen my city? Description: Mostly Black and Brown" (108). The poster reveals the pathetic condition of African Americans and how they grapple for their homes and identity.

Charisma likes the signs of the narrator on Marpessa's bus. She tells the narrator that she wants the kids at school to respect and behave with each other as they do on the bus. He tells Charisma to segregate the school. Because he has realized that segregation is the only key to bringing Dickens back. The narrator thinks, as "apartheid united black South Africa, why could not it do the same for Dickens" (167)? Charisma agrees to segregate the school by color but tells the narrator that there are too many Mexicans. The narrator left the career day as inspired as he had never been felt. He thinks of adopting a new career as City Planner in Charge of Restoration and Segregation. Beatty, in the novel, talks about the different methods to bring the black people together. The narrator feels, to make progress; he should regress by bringing back segregation.

Finally, the narrator achieves his goal of bringing Dickens back on the map. He supposes that he has done his best to get Dickens back, but racism still exists in

America. The narrator attends a comedy night where a white couple is in attendance. A black comedian kicks out the white couple and says, "Get out. This is our thing" (Beatty 289). The narrator is so much confused and wants to ask the simple question, "What exactly is our thing? (Beatty 289)" This question reflects his uncertainty and jealousy of those who have more certainty. The narrator is confused and ambivalent after getting a home racial identity and what it means to be black. Beatty ends the novel with an even more lost question about certainty.

The novel, *The Sellout*, depicts the sufferings of the black characters. They suffer on the basis of their race and skin color in contemporary American society. The narrator 'Me' and Hominy feel worthless when their city Dickens is detached from the map. They are panicked from racism and identity crisis and have to face police brutality. 'Me' sees racism when he buys the coke at a black price from a store. Hominy feels so valueless that he tries to commit suicide. Through the narrator, Beatty reveals the complications confronted by African-Americans in the USA. The novel has explored white supremacy, racial discrimination, the hypocrisy of black leaders, and destituteness.

In a nutshell, the protagonists and characters in Paul Beatty's novels suffer from racism and struggle for identity in American society. They have been victimized, segregated and discriminated against because of their black community. The protagonists, Gunnar Kaufman and Winston Tuffy, emerge victorious despite adverse conditions and serve as examples for the black community to hope and believe in themselves. However, other characters in Paul Beatty's novels are so plagued by white culture that they commit suicide. The protagonists, DJ Darky and Bonbon, have faced racism in the most severe form. Darky is denied admission because he is black, while

Bonbon has to pay extra for things. Thus, characters find adapting and surviving in post-racial America challenging. Although laws have been enforced to bring harmony to American society, racism has not ended. These novels show how white people ruin the future of black people's lives and don't let them progress. Racism is still in people's minds and has taken a new form.

Chapter 4

Ethnic Complexities and its Dynamics

Ethnicity should enrich us; it should make us a unique people in our diversity and not be used to divide us.

(Ellen Johnson Sirleaf)

The word 'Ethnic' is taken from the Greek word 'ethnos,' which means 'nation.' The word folk was also used for ethnicity. Later, ethnicity used to mean pagan people or heathen nations who were non-Christian. Ethnicity, as a term, is generally used for collective cultural identity. It is defined based on cultural criteria, but race is determined based on physical criteria. Language is also a source of intense ethnic rivalry. It is used to belittle, abuse, or almost deny separating the identities of different cultures. It is inherently linked to culture and identity. Sometimes, it is used to dominate other cultures within the nation-state. At times in the past, race and ethnicity have been used interchangeably, but in modern times, race refers to euphemistically through ethnicity or race included in ethnicity. These are socially constructed concepts. The ethnic group is translated as nation people. In the nineteenth century, it was used as peculiar to a race, nation, or people. The word ethnic group was recorded in 1935 and included in the Oxford English Dictionary in 1972. 'nationality' or 'citizenship' was synonymously used for ethnic groups. Herodotus provides a famous account of ethnic identity, enumerating shared descent, shared language, shared sanctuaries, and shared customs.

German sociologist Max Weber (1864-1920) takes to race, culture, nationality, tribe, and religion as some features to define ethnicity; among them, the race is the first to define any ethnic group. Max Weber insists that ethnic groups are social

constructions based on a shared community. He says that it is not a belief in the community that creates the group, but it is a group that makes the belief. This group formation results from the drive to monopolize power and status. Michael Brown suggests six leading indicators of an ethnic group, including “name for itself, common ancestry, historical memories, shared cultures, specific territory, and having a sense of common ethnicity” (Islam 20). According to Brown, the most important of these six indicators is shared culture. Wsevolod Isajiw, a sociologist, has discussed debated issues of ethnicity in his book *Ethnic Problem Retention* (1981). He states that there are seventy elements to define ethnicity; prominent among these are culture, ancestry, religion, language, and race. Isajiw defines ethnicity as:

A group or category of persons who have a common ancestral origin and the same cultural traits, who have a sense of people hood and of group belonging, who are of immigrant background and have either a minority or majority status within a larger society. (Ashcroft et. al. 77)

People clash because of cultural differences, nationalism, and ethnicity. This results in ethnic conflicts, cultural wars, clashes, and massacres worldwide. Ethnic conflict is also known as community conflict, minority conflict, and class conflict. Ethnic conflict occurs when an ethnic group feels unsafe and is maltreated compared to other ethnic groups. It feels insecure due to the interference of major ethnic groups. Michael Edward Brown defines ethnic conflict in his book *Ethnic Conflict and International Security* as “an ethnic conflict is a dispute about important political, economic, social, cultural, or territorial issues between two or more ethnic communities” (Islam 27). It results from awareness of one’s identity with another ethnic group and cultural incompatibility of groups. An ethnic group that feels

insecure about its language, culture, and religion starts denying the rules and roles of the dominant ethnic group. Nowadays, interethnic conflicts are accelerating in the names of minority conflicts and territorial conflicts.

In his debut novel, *The White Boy Shuffle*, Beatty delineates the ethnic problems from which the characters suffer in America. The protagonist, Gunnar Kaufman, is an African-American, and due to his black culture, he encounters many challenges. He lives in the novel's beginning in Santa Monica and studies at a white school. Gunnar in his class tells his family history. During Black History Month, Ms. Murphy, his class teacher, gives students homework to make their family tree. The purpose of homework is to keep the black students in touch with their disparate nigger-hood. The other students can talk only about their grandparents. Nevertheless, Gunnar makes an extended family tree. He starts with Euripides Kaufman and tells the class how they migrated to the south when Swen Kaufman, the grandson of Euripides, left Boston to become a slave. Swen Kaufman is the only person who ran into slavery. He wanted to become a dancer but could not due to ethnicity. He was non-Anglo-Saxon. Swen was unwelcomed at the local variety show and was asked, "Take the crown off your head, jigaboo. Show some teeth" (Beatty 16). Swen did not compromise with them. In the novel, Beatty cleverly shows that slavery has ended, but their minds are still chained. Walter Mosley states, "In the aftermath of slavery, black Americans found little freedom. The shackles were off our ankles and wrists, but they were not forgotten; our minds wore chains, even as our bodies mimed freedom" (Mosley 1).

In Santa Monica, Gunnar lives among white children and tries to adopt their culture, but he suffers from humility due to his race. He is identified among whites as

a 'funny cool black guy.' Gunnar suffers an identity crisis when he describes himself as White Gunnar and Black Gunnar after discussing race in the school. "White Gunnar was a broken stringed kite leaning into the sea breeze.... Black was an unwanted dog abandoned in the forest" (Beatty 43). While defining different Gunnars, Beatty sets up the nature of dual identity. The White Gunnar is "a broken stringed kite leaning into sea breeze' while black is the 'unwanted dog.' This shows the difference in the area where Gunnar lives, and he has to change to adapt to the environment.

This novel is a bildungsroman in which Gunnar tells his life story. According to *The Guardian*, the novel is "a relentlessly funny debut novel about coming of age of 'street stupid' Gunnar Kaufman, who is forced to wise up when he moves with his mother from suburban Santa Monica to 'the hood'" (*The Guardian* 1). Gunnar's mother notices that the children have forgotten their culture when Gunnar and his sister deny attending a summer camp for black children. She realizes that her children hate their black heritage. So, she decided to save the heritage and move to Los Angeles with her children. Gunnar Kaufman shifts to the West Los Angeles ghetto called Hillside with his family. His mother asks him to bring something for breakfast. Furthermore, Gunnar says that he reaches Hillside and his mother asks him to bring breakfast for everybody. He wears his dress and goes out into the new environment. Gunnar asks a boy his age about the nearest store, but the boy laughs at him and asks him to repeat his request. The boy speaks, "Damn, Cuz. You talk proper like a motherfucker" (Beatty 50)? Gunnar tells that he is an indigenous and directs him to the nearest corner emporium. The boy comments on Gunnar's appearance.

"Damn fool, what's up with your loud-ass gear? Nigger got on so many colors, look like a walking paint sampler. Did you find the pot of

gold at the end of the rainbow? You not even close to matching. Take your jambalaya wardrobe down to Cadillac Street, make a right, and the store is at the light.” (*The White Boy Shuffle* 50-51)

These words of the boy at Hillside embarrass Gunnar. He goes to the store, and it is believable that a boy with ironed sleeves on his T-shirt has insulted him over how he is dressed. Gunnar returns home, drops the bag, and shouts, "Ma, you done fucked up and moved to the hood" (Beatty 51)! Beatty here shows ethnic complexities because of the region. Gunnar and the boy are both black, but there is hostility between them. One is from Hillside, and the other is from an urban area.

Gunnar reaches forty-five minutes early in his new school at Manischewitz Junior High. He finds no guidance as he opens the door and looks towards the photographs of Manischewitz graduating classes in the past. Gunnar starts making friends with unfashionable and socially inept students. The semester change gives Gunnar a chance to make new friends. Gunnar is left with a choice between Home Economics II and Drama, and Gunnar shows his interest in Drama. Ms. Cantrell is his teacher, and his dramatic fellow is Nicholas Scoby, a thuggish boy. Gunnar approaches his partner, who is listening to jazz music. They introduce each other and share their interests. They do rehearse at Scoby's room. Gunnar and Scoby talk about their dreams. They are preparing their Shakespearean soliloquy that they will present at Anita Bryant Junior High in the Valley. On the day of finals, white boys and girls are presented. Through Gunnar, Beatty reveals one more example of ethnic complexities.

It didn't seem to matter much when they flubbed their lines; their parents and housekeepers stood and applauded, and the judges

murmured among themselves in low voices and nodded approvingly..... When we stumbled over a line of Shakespearean blather, the judges looked down at their score sheets with self satisfied smirks, tapped their pencils, and stared at us with bored expressions masquerading as smug impartiality. (*The White Boy Shuffle* 84)

It is clear that the judges give the students of Manischewitz Junior High a biased look due to their ethnicity. They are from different regions and communities. Therefore, they do not get the same judgment as white students. When it is the turn of white students, they get approval. However, in the case of black students, judges stare at them with a bored expression and pretend to be impartial. In his book *Race matters*, Dr. Cornel West wrote, “Of course, the aim of a constitutional democracy is to safeguard the rights of the minority and avoid the tyranny of the majority” (West 102). West reveals the aim of democracy: to protect the minority and defend them from the influential cultural group. No nation can make progress if there is partiality. African-American should not be treated like others.

Gunnar is a physically strong boy. When a stranger looks at him, they start sharing some secrets. One even asks Gunnar if he is a ball player. Some talk about his height. Even to some ghettos, Gunnar is a tall worthless person who deserves severe punishment. Sometimes Gunnar would stop at the street corner to listen to sermons of brothers and sisters of NAPPY (New African Politicized Pedantic Yahoos). They treat him as a turncoat of the race and think of him as a believer of the nation of sun people. As they complete their speech, the leader Tasha Rhodesia asks defiantly if there is any question from unbelievers. Gunnar asks questions with a confused face look. Beatty here reveals the situation of Gunnar and how he is confused due to his

childhood in Santa Monica. In Hillside, people take Gunnar as a traitor. Even he is from their race. Paul Beatty shows that ethnicity sometimes creates trouble in a person's life and makes him other. The same is happening with Africans in the USA. As a migrant, they are treated as others.

Gunnar and Scoby are gaining reputation and popularity. After winning a game, their names are read in a newspaper as "ace students, ace athletes, and ace boon coons." They get adulation from students and teachers, and their math teacher Mr. Dillard exempts them from homework for the rest of the semester. People have the button on Gunnar's face, and one boy shows a tattoo on his chest that says, "Nick Scoby is God." Unfortunately, the popularity of Africans means to get something worse. It is reflected by Beatty in the novel when Gunnar feels Scoby's eyes have reddened. He is shaking under pressure and starts sniffing.

Watching his hands shake, I realized that sometimes the worst thing a nigger can do is perform well. Because then there is no turning back. We have no place to hide, no Superman Fortress of Solitude, no reclusive New England hermitages for xenophobic geniuses like Bobby Fisher and J. D. Salinger. Successful niggers can't go back home and blithely disappear into the local populace. American society reels you back to the fold. (*The White Boy Shuffle* 142)

Beatty shows the future of successful blacks and how they are disrupted by American society. Their future is crushed, and they are not allowed to get more success. Scoby is also suffering from the same kind of fear. Beatty meticulously discusses the problems of blacks in American society and how they feel suffocated

and cannot live peacefully. Blacks have to struggle for their identity and status. They suffer because of their black ethnicity.

Psycho Loco arranges the marriage of Gunnar by finding a mail-order bride, a Japanese girl named Yoshika Katsu. He has repaid his debt to Gunnar and caters to the only bag of cheese puffs in Gunnar's marriage. Gunnar is shocked why Loco has ordered it without his permission. Psycho Loco says that he has altered his destiny. He informs Gunnar, "Yoshika chose you over hundreds of potential husbands" (*The White Boy Shuffle* 195). The UPS driver completes the ceremony. Gunnar's mother and sisters are standing near Yoshika, skeptical and unimpressive. Christina warns Yoshika to keep watch on Gunnar, "Girl, I know that's my brother, but you got to watch these niggers. After they get married, they change" (Beatty 196). Betty and Veronica are ready to fight with Yoshika. Scooby stops Gunnar from helping Yoshika and lets her learn to cope. The mother approves of the marriage of Gunnar and Yoshika. Gunnar does not believe how she has approved his marriage to a girl who is not black. The mother replies, "Yoshika is black at heart. You can tell. She got soul like Who's that actor I like always play the Japanese Nigger in them shogun movies?" (Beatty 199) Gunnar finally marries to a Japanese girl and faces challenges because she is from different region.

After the marriage, everyone blesses them, and the guests ask the couple to take a vow. Gunnar stands, takes a beer can in Yoshika's direction, and says, "Till death do us part" (Beatty 200). Now it is Yoshika's turn; Gunnar says she does not know English. Yoshika knows how to speak English and takes her vow. The mother organizes a car for them to go on their honeymoon. They first go to an amusement park in the Antelope Valley. They enjoy themselves a lot there; then they reach

Normandy beachhead with a battalion of waves. Gunnar here remembers his Santa Monica days at the beach. They walk in the Pacific hand in hand, and waves are striking with them.

Furthermore, they give each other lessons. Gunnar teaches her American phrases, and Yoshika educates him about the Japanese language. Both are from different regions and are tied into a knot. Now they face problems in understanding each other. Beatty reflects ethnic complexity in this novel. Gunnar and Yoshika have problems understanding each other due to their different language. When Yoshika tries to teach Gunnar Japanese, he gets angry and rubs his nose in the sand in wrath. They court each other and start telling their life stories and dreams, but Gunnar cannot understand her.

“Celery. C’mon, I thought Japanese was supposed to be hard.”

“E-bu-ra-ha-mu Ri-n-kaan.”

Four score and twenty years ago, our forefathers- Abraham Lincoln.”

“Ro-san-ze-ru-su.”

“What?”

Yoshiko threw a pile of sand in the air, stamped her feet, and waved her hands across the sky. “Ro-san-ze-ru-su.”

I have no idea what you’re talking about.”

Frustrated, my sensi jumped me from behind and rubbed my nose into the sand. “Ro-san-ze-ru-su.”

“Oh, I get it- Los Angeles. Ro-san-ze-ru-su.” (*The White Boy Shuffle* 203)

On Scooby's suggestion, Gunnar joins a club and meets William Dexter, the president of the black student union. Gunnar asks the president about the next Ambrosia meeting. Dexter tells Gunnar that it is the following Monday at eight at the School Management basement. The union's name was originally Umoja, but it was changed because the whites could not pronounce this word. Gunnar deliberately gets late for a meeting, and the purpose of the meeting is 'The slave has a right to be slave, but still a slave nonetheless. Gunnar hears the sound of his mother on the telephone saying, "Join, Gunnar, sound like an intelligent bunch of young people" (Beatty 216). In the Ambrosia meeting, Gunnar listens to people shouting how they fight against the race war in America. Dexter asks the shouting people if they are ready to die or kill for their people. Dexter makes the shouting people still with a single gesture of his hand. Gunnar does not like angst-ridden Dexter. Dexter is very lecherous; but loyal to race. Gunnar has seen him many times with white women.

In Boston, Gunnar learns about the fashion show literacy program, which aims to use the Afro-chic to teach the Afro-weak. Gunnar and Dexter talk about the teachers and how they think of the young blacks, "The young bastards and bastardettes can't learn. They have short attention spans" (Beatty 218). Beatty shows what type of images are of blacks. Suppose a teacher thinks that a student will not learn. The teachers need to pay more attention to these blacks. Gunnar meets Jamal Vickers at the fashion show, which suggests he join the Concoction. The Concoction is an organization of white and black students who feel ostracized by their race. It is named 'CONCOTION: THE HUMAN STUDENT UNION.' This Concoction has many topics to focus on, including how the nigger can be improved, why jazz musicians tend to date white women, and how can be African Americans and Asians

can rise above their employer's stereotype. Unfortunately, Gunnar cannot join this Concoction because of ethnic issues. Beatty shows how people having dual ethnicity are not allowed to join the unions.

I wanted to explain that I'd already tried to join Concoction under the guise that I was a Rawandan exchange student of Hutu and Tutsi descent but was refused admission on the grounds that its bylaws didn't consider African exogamy dual ethnicity. I decided it was pointless to talk to someone who believed a fashion show would save the black race. (Beatty 220)

Gunnar addresses a gathering at Boston University and demands suicide. The audiences start rushing and are ready to die. They want to sign the confirmation of their death. Gunnar realizes that he has a public suicide pact with himself, but he hesitates to commit suicide. Instead, he looks toward Scoby and Yoshika. Yoshika points at her belly and yells at Gunnar, "What the fuck are you talking about?" Gunnar wants to say that they need new leaders. They need leaders who will not renounce political beliefs and principles like cowards. The crowd starts chanting Gunnar's name as their leader. At this moment, Dexter announces Gunnar Kaufman as their new black leader. The following day, Gunnar learns that Dexter has slashed his throat to get rib up the hundred-million-dollar check. Gunnar's poem is considered responsible for suicide but he does not think so. He says, "That is not a bad poem. But I don't feel responsible for anything anyone does. I have enough trouble being responsible for myself (238)." The black people are killing themselves unsystematically. This suicide says that black people have something that they have given up. They have surrendered themselves unconditionally to the racial status quo.

That's the Western idea of suicide—the sense of the defeated self. 'Oh, the dysfunctional people couldn't adjust to our great system, so they killed themselves.' Now when a patriotic American—a soldier, jumps on a grenade to save his buddies, that is the ultimate sacrifice. They drape a flag on your coffin, play taps, and your mama gets a Congressional Medal of Honor to put on the mantelpiece. (238)

Beatty delineates biasness based on race against blacks done by whites in the USA. When a black person dies to save his friend, it is said that they are self-defeated and cannot adjust to the system. However, he is honored when an American soldier dies to save his friends. His coffin is draped in the flag. His mother gets the Medal of Honour to put on the mantelpiece.

Thus, it has been explored that the characters in the novel encounter many complications due to different ethnicities. Being black in Hillside, Gunnar suffers problems due to his likeness to white culture. The black people consider him a traitor. Gunnar and Scoby get harsh treatment from the judges, who ignore them because of their different regions and community. After being married to a Japanese girl, Gunnar and Yoshika confront many troubles due to language. The difficulties that the characters face in the novel are the common problems of African-Americans in the United States of America.

Paul Beatty's second novel *Tuff* is full of ethnic issues. The protagonist Winston Foshay runs for the city council and desires to improve the condition of blacks in America. He lives with his wife and son in East Harlem. Yolanda works as a cashier at Burger King on 14th and 6th Avenue, the filthy one around the corner from the YMCA. It is her first job where she works with pride. She serves everyone with a

smile and never forgets to say, "Thank you, and come again." Winston is impressed by Yolanda, and she also starts smiling at him. Winston gives him the order of "One Whopper cheese, no pickles, and no onions. Yolanda asks him if he would like to take any beverage. Winston demands orange soda. Yolanda asks for Winston's name and his street name. Winston drops a bundle of crumpled bills and assures her of the evening call. Winston and Yolanda's first and only date is a Manhattan boat-riding tour. Winston reaches the place in advance, but Yolanda gets late by fifteen minutes. While boating, they come across Riker Island jail, the former nefarious felons. Winston starts weeping and remembers the sins. Yolanda asks Winston about his bad memories.

Winston started with his first arrest at age thirteen after a summer's day spent shoplifting and chain snatching with every teenage boy from the block. At dusk, he and his posse were walking down Forty-Fifth Street, nineteen deep pissydrunk, brash and boisterous as soldiers on a three day pass. Someone shouted "pockets!" pointing at a man exiting the movie house. (*Tuff* 39)

Paul Beatty, in the bad memories of Winston, discloses that niggers remain indulged in crime since their childhood. They do not get the proper upbringing given to whites in America. Winston is arrested first time at the age of thirteen for shoplifting and chain snatching. All this shows that there are ethnic differences in the USA. According to P Shobha, "Tuffy adopts all the possible ways of struggle to survive in the present world; he is compared to many contemporary African American men who have similar identity. According to Tuff, his life is filled with troubles and the reason behind is the white man who always kept him down." (Shobha 683)

Fariq, at the stoop, discusses with his friends about money-making schemes. They all start discussing the world's number one black company. Fariq says that TLC Beatrice International Holdings is the world's number one black company. It makes orange juice and distributes groceries all over Europe, especially in France. Charles O'Koren, an American inner city white, says this company is not black-owned. Its owner died last week. A stranger asks Charles if he faces problems due to his white ethnicity. He replies, "It makes me no never mind" (62). Charles says that he prefers to be called C-Ice or Charley O., But Charles in Harlem Street has to listen to people calling him 'Fuck Whitey.' He implores his friends not to call him whitey. Paul Beatty here explores that people face ethnic/ racial complexities due to their ethnicity, whether white or black.

J Emagulate Rani in her thesis has explored that the growth and popularity of African-American is not accepted by the American society. In the novel *Tuff*, Spencer realizes: "He was more afraid of Winston than for him. Afraid his reputation. Afraid of his talent intellect. Afraid of being judged and being judged fairly" (85). According to her racism is hegemonic in controlling the other sections of the society. It happens because of different ethnicities in America.

In *Slumberland*, the narrator misses his Los Angeles days and his fear of that area. He further adds the black man in the USA has many concerns like fear of the police, water, and the math section of the Scholastic Aptitude Test. Moving to Berlin has reduced his fear of being mistaken. Another worry the narrator discusses is identity, "But that fear of myself was who I was. It was all I and a lot of other little Los Angelenos had" (Beatty 19). Beatty reveals the inherent problem of every black in America. Once D J Darky, the narrator, is called by the Los Angeles District

School for special testing that frightens his parents. Because it was not long ago that men of color were purposely infected with syphilis. Paul Beatty, in the novel, tells the problem of identity and fear of black from the whites in the United States of America.

Ferguson W. Sowell once tells the incident when he was called to Los Angeles Unified School District for a math test. He wanted to be first in the class. Sowell dictates discrimination against the blacks as the teacher asks him to sit in the back row. This row was now occupied by two Sunday-suited black boys and a colored girl in her mother's cut-down wedding dress. The test was conducted, and scores were posted outside the classroom in descending order. It was Sowell's first computer printout test. He could see his name at the top of the list written Ferguson W. Sowell: 100/100. When he was summoned to the office, the official denied Sowell's suitability for aeronautical and nuclear sciences. The official asks Sowell to keep the mechanical pencil. Beatty discloses the racial discrimination in America through his black character that has scored 100 out of 100 but is denied to take admission in the best course. The white students were admitted to an advanced mathematics class, but Negroes were sent to a musical academy.

The white students were placed in an advanced mathematics class at the university; we Negro boys, and the lone girl, were given instruments and sent to the Wilmer Jessop Academy of Music. I never saw Uukkarnit again. (*Slumberland* 19)

The narrator does not get admission in advanced mathematics due to his black race. Beatty depicts that African-Americans are discriminated against, but for the progress of America, the development of every person must be either black or white. W. E. B. Du Bois writes in *The Soul of Black Folk*, "In all things purely social we can

be as separate as the five fingers, and yet one as the hand in all things essential to mutual progress” (Bois 34). Du Bois states the growth of America is possible if all are getting equal opportunities and treatment.

In *The Sellout*, the narrator tells the court three basic laws of ghetto physics. The first is a black in his face; the second is time always remains the same for them, and the last is one's father can be killed when he returns home on winter break. When the narrator returns home from his winter break to attend his father's meeting at the Dum Dum Donut Intellectual, he finds his father's body at the intersection with face down. His father becomes the victim of police brutality. The narrator brushes his father's face and removes the blood from his body. He is surprised that his blood is cold. "Not hot, rolling with the black anger and lifelong frustration of a decent, albeit slightly crazy man who never became what he thought he was” (Beatty 43). The police officer looks at the narrator and asks if he is the son. The father, before death, has warned the officer that they do not know his son and that his son is someone special. However, the narrator says that I am not unique.

You're supposed to cry when your dad dies. Curse the system because your father has died at the hands of the police. Bemoan being lower middle-class and coloured in a police state that protects only rich white people and movie stars of all races, though I can't think of any Asian-American ones. But I didn't cry. I thought his death was trick. Another one of his elaborate schemes to educate me on the plight of the black race and to inspire me to make something of myself, I half expected him to get up, brush himself off, and say, “See nigger, if this could happen to the world's smartest black man, just imagine what could

happen to your dumb ass. Just because racism is dead don't mean they still don't shoot niggers on sight. (*The Sellout* 43)

Beatty talks about the plight of black men. He reveals the brutality of American police towards people of ethnicity. They kill or shoot black people for no reason. The police protect only white and movie stars of all races. The people of the middle class and black community only express their grief over biasedness. The blacks have no right to freedom like the whites. The narrator thinks that his father's death is a lesson for him about the predicament of the black race, and the narrator cannot become a man himself. It is believed that racism has ended. However, the racism that has ended in America does not mean that the police have stopped shooting black person or person from a particular ethnicity. Paul Beatty has discussed the severe contemporary issues in America in this novel. The people of black ethnicity suffer everywhere in the white culture. Beatty, in this novel, has raised the question of ethnicity and the problem that ethnicity causes.

After 'Dickens' removal Hominy Jenkins, an enslaved person in the novel is so frustrated that he tries to commit suicide. Hominy represents the feeling of African-American's disappointment over how they live in the USA. They prefer death to life. Eventually, Hominy is saved by the narrator, and Hominy expresses his wish to become a slave to the narrator. Hominy tells the narrator, "Sometimes we just have to accept who we are and we have to act accordingly. I'm a slave. That is who I am. It's the role I was born to play. A slave who just also happens to be an actor." (Beatty 77) These lines express African-Americans' condition of choosing their freedom to be enslaved when they feel helpless in the USA. The narrator tries to free Hominy many times, but it is of no effect. "Here, Hominy is unable to resist the other, or exist

outside of it, must, by any means, have an answer to the question "Who am I?" (Astrada 114)

The narrator says that slave-holding is not an easy job. Hominy does nothing but does the work that pleases him. The narrator has tried many times to free himself from slavery, but he does not want his freedom. The narrator takes Hominy to a BDSM club where Hominy is to be whipped by dominatrices. He gets two hundred dollars for an hour of beating. While coming home from a session, the narrator and Hominy believe that almost all the rascals die prematurely. Hominy is sitting in his seat and is bleeding. There occurs a traffic jam. Hominy gets out of the car and untangles the situation waving his arms like the crazy man. He separates the car by colour, not by the car's paint but by the motorist's hue. "If you black, get back! White, to the right. Brown, go around. Yellow, follow the whites and let it mellow. Read full speed ahead! Mulattos, full throttle! If he couldn't categorize by sight, he asked the drivers what colour they were" (Beatty 86). After the traffic flows freely, Hominy feels he has done something. Beatty exhibits that the colour division works very well in America, whether it is traffic or anything. Moreover, blacks are dealt with discrimination. It is shown in the words of Hominy when he is solving the traffic jam problem. To blacks, he says to get back. Everywhere blacks are kept behind due to their ethnicity.

The narrator's father was a sociology professor, and he was the founder of Dum Dum Donuts. His father was called the "Nigger Whisperer." He talks sensibly among the people and helps them make better choices. After his father's death, the narrator fills the post and plays the role of a nigger whisperer. The narrator rejoins Marpessa, a married woman who was once his college friend. Now she drives a bus.

The narrator wants to celebrate his slave, Hominy's birthday on Marpessa's bus. A woman asks Hominy for his birthday present. Hominy points towards a sign stickered under the window. The narrator affixes stickers on the bus are saying that the first three seats are for whites. People are given seats based on race. "PRIORITY SEATING FOR SENIORS, DISABLED, AND WHITES" (*The Sellout* 128). How far is it justifiable? After the removal of Dickens, Hominy's birthday tradition has lost its charm. When the narrator asks for a birthday present, he answers, "I don't know. Just give me some racism and I'll be straight" (Beatty 128). From Hominy's words, we can understand that he is deeply disturbed and distressed. Los Angeles is considered the most racist city in the world. Martin Luther King Jr. In his famous speech, 'I Have a Dream,' has discussed, "But one hundred years later, the negro is still not free; one hundred years later, the life of negro is still sadly crippled by the manacles of segregation and chains of discrimination" (Tanner 102). King talks about the Negro's condition, in the same way Beatty through his novel reveals the state of African-American in the USA ironically. In the present era such ethnic issues are going on very well in America. The blacks are segregated and discriminated on the basis on their colour.

At the end of the career day at Chaff school, Marpessa starts the bus, and Charisma climbs it. The narrator, assistant Sheila Clark, and the young Mr. Edmund are also on the bus. Sheila leaves the seat where it is written Priority Seating For Whites. Mr. Edmund, a young white teacher, takes up the seat. Charisma asks the narrator if he knows about the signs, he put on Marpessa's bus. As a result, the bus has become the safest bus in America. "Saying hello when they got on, thank you when

they got off” (Beatty 163). Now there is no fighting on the bus. Even kids want to go by bus to do their homework because of its safety despite home and library.

It’s the signs. People grouse at first, but the racism takes them back. Makes them humble. Makes them realize how far we’ve come and, more important, how far we have to go. On that bus it’s like the specter of segregation has brought Dickens together. (*The Sellout* 163)

These lines are spoken by Charisma, Marpessa's best friend and the assistant principal of Chaff Middle school. She says these signs remind the black minorities of how far they have come and how far they currently have to reach. It means they have reached America but have not become Americans yet. The narrator tells Charisma to segregate the school to bring Dickens back. Due to segregation Marpessa's bus has become the safest place to move around for white people. The narrator thinks segregation is a key to bring Dickens back. According to Marie Jose Canelo, “In literally tracing the color line around Dickens, on buses, and in school and hospital, Bonbon and Hominy are symbolically materializing a reality already experienced in different forms by the community. They are making visible that invisible line that was always there” (Canelo 193).

The narrator calls L. A. the most racially segregated city. Every favourite thing is found only in the white neighborhood. He considers the stand-up comedy scene the epicenter of social apartheid. The open mike nights at Dickens sponsored by Dum Dum Donut also helps racial segregation. Marpessa thinks that the narrator is not funny. However, according to the narrator, his father and Martin Luther King Jr. are the only two in the history of African-Americans unable to tell a joke. The narrator's father, once in his joke, talks about three males: a rabbi, a priest, and a black

guy. The first two are clergymen, one Jewish and another of Christian faith. However, the religion of the black guy is not determined. Paul Beatty, throughout the novel, divulges that black Americans remain in a fix. Their religion is underdetermined. They like to be white, but they are neither black nor white. They remain unidentified in the foreign country, the USA. The reason is their ethnicity. Due to their ethnicity, black Americans remain undermined.

Beatty's novels depict the ethnic issues the black characters face due to their culture. In ethnic complexities, language becomes a barrier to understanding each other between Gunnar and his wife. Characters are looked down upon by the judges because they are black. African-Americans don't get the good upbringing whites enjoy, and the characters in the novels are afraid of being judged unfairly. Gunnar faces problems due to shifting to a different neighborhood community, and Ferguson Sowell does not get admission to his preferred field despite securing a full score in the test. Also, Hominy feels so humiliated because of his ethnicity that he prefers to commit suicide and be enslaved. Bonbon discloses in the court that blacks will remain black; they can be shot anytime in America. They must confront police brutality. The signs Bonbon puts on Marpessa's bus remind him of the status of blacks in America. Through the bus signs, the narrator wants to reveal that whites are given priority everywhere. Beatty's characters confront challenges due to their religion, region, language and race.

Chapter 5

Stereotyping and Dehumanization

Any process or practice that is thought to reduce human beings to the level of mechanisms or non-human animals, especially by denying them autonomy, individuality, and a sense of dignity.

(American Psychological Association)

A Stereotype is a general belief against a group of people. It is considered accurate for everyone in the group and includes the traits, behaviour, skills, and physical appearance. Stereotype helps people to categorize themselves into different groups. The stereotype is present and found everywhere. Stereotype means certain beliefs and behaviour; characteristics are typical of a particular group. A stereotype is "a fixed, over-generalized belief about a particular group or class of people." (McLeod). We use stereotypes to clarify the social world, which helps us reduce our thinking of a new person when we encounter him.

By stereotyping, we understand that a person has a range of qualities that we think other group members have. It is generally based on race, ethnicity, sex, age, occupation, skin colour, etc. These stereotypes can be positive, like women making fewer complaints about physical pain, or harmful, like when the dominant group uses it to empower the subordinate and suggests that the subordinate group is lazy and inept. The stereotype is a generalization in which we treat all the people of a group in the same way, irrespective of their differences. Most stereotypes have a negative impression. It is not easy to create new stereotypes. These are recycled from generation to generation to describe the new subordinates. We build stereotypes directly from our experience, other persons, and the media. The media has a

significant role in the formation of stereotypes. In the USA, many stereotypes represent blacks that were earlier used for European immigrants.

The sociological approach to stereotyping views it as wrong and reflects the stereotyper's internal motivation. Stereotype becomes problematic when it is socially constructed. Some dominant groups use false stereotypes to remain in power, and minorities suffer badly because of harmful stereotyping. Stereotype against blacks starts from slavery and are deeply rooted in it. From there, it gives rise to discrimination. Racial and ethnic minorities suffer significantly because of these negative stereotypes against them. People use stereotypes arbitrarily to categorize an individual. No social group can be similar. Therefore, the stereotype does not represent a person accurately. Prejudice is closely associated with stereotypes. Discrimination is mentioned as the feelings and perspectives towards a particular group. Stereotype creates emotional detachment among people of different groups. It leads to biases in the workplace and creates hostility, aggression, and conflict among people of other groups.

Katz and Braly provided a famous study of racial stereotyping in 1933. They studied it through a questionnaire for university students. Some negative stereotypes white students have against others, like Jews as shrewd and mercenary, Japanese as cunning and sly, Negroes as lazy and happy-go-lucky, and Americans as industrious and intelligent. A person with racial stereotypes favours his race and denigrates other races. It is a natural tendency of human behaviour that every ethnic group has racial stereotypes of others. Its purpose of it is to save and protect their race. The stereotype is a fixed generalized belief toward people of other groups. It does not matter that a stereotype is accurate or inaccurate; it is mainly based on reality and truth. When we

encounter a person, we start seeking similarities to connect. We go near people we think have some common beliefs, habits, and language. In short, we can say that stereotypes maximize the difference between different cultural groups and minimize the difference within a cultural group. It is wrong if we categorize people with the help of stereotypes. It is a human tendency to organize and develop stereotypes.

Moreover, stereotyping is dangerous because it gives misleading information. We judge some persons of a group on the basis of the typical values of that group. For example, if some black people commit crimes, we think of blacks as criminals. If some Muslims are terrorists, we consider all Muslims as terrorists. Sometimes we make faulty claims for the entire group. Stereotypes are challenging to change. Even when we encounter contradictory ideas, we take them as exceptional cases. Paul Beatty, in his novels, has delineated the stereotypical image of blacks.

Beatty has shown how the whites use stereotypical comments on blacks to make them feel belittled. In the books, characters try to demolish the stereotypical image that has been created against them. Beatty reflects that there are many negative stereotypes against black Americans. The whites use it to undermine the identity of blacks and consider them inferior. The white Americans have created false stereotypes like evil, dirty, stupid, weak, and dependent on black Americans and have marginalized them. African-Americans face this problem from generation to generation, creating difficulty in their lives to live a better life. In his novel, Beatty accurately depicts blacks' experience in America. Paul Beatty has shown by excessive use of stereotypes how nonsensical these are.

Dehumanization means humans are not considered humans. They are segregated from the mainstream. In his works on dehumanization, Herbert Kelman

has described that humanness has features of identity and community. Identity here means that a person is independent and distinguishable from others. He can make his own choices. The community here implies that people are interconnected with individuals who care for each other. Dehumanization leads to the treatment of people brutally, inhumanely, and cruelly. In dehumanization, people are treated like animals. So, dehumanization has been launched on people in different ways, such as slavery, racism, sexual objectification, ethnicity, human rights violations, gender, and class. In addition, dehumanized people are morally excluded from society through violence, oppression, and tyranny.

Paul Beatty presents stereotyping in his first novel, *The White Boy Shuffle*. Blacks suffer many atrocities due to this stereotyping. The whites use stereotypical images of blacks to harass them in the USA. The protagonist, Gunnar, has to encounter many stereotypes in his life. Gunnar studies at Mestizo Mulatto Mongrel Elementary school in Santa Monica. The school in Santa Monica is a white multiculturalist school. He says that his early education consists of two types of multiculturalism. Education reduces race, sexual orientation, and gender to inconsequence in the classroom. But outside the classroom, there is a different type of multiculturalism where the kids who knew most polack, queer, and farmer's daughter jokes ruled. His third-grade teacher, Ms. Cegeny, likes to wear a shirt that reads that she is not black, white, red, yellow, or brown but a human. A picture in the novel describes it. By this, Cegeny seems to pay special attention to Gunnar.

Once Ms. Cegeny was teaching in the third class about science and asked Melissa to start reading. Melissa reads the topic 'Fun with Sunshine and Thermodynamics.' Ms. Cegeny relates the topic that sunshine is cool with a comment

on blacks. Melissa reads, "Dark colors Such as black absorb sunlight and light colors such as white reflect sunlight" (Beatty 36). To stereotype blacks as hot, she says that dark colors soak up the ray of sunshine; that is why blacks are hot. On the other hand, a light color like white tends to alter the radiation path; it reflects sunlight, which is why it is cool. Beatty recalls that the whites have a stereotypical image of blacks as hot, which is very well described in the novel with fun.

Ms. Cegeny stresses the importance of living in a colorblind society and asks for examples of colorblindness from the students. One student says 'justice.' Millicent shouts, "The president sure seems to like people of color." (Beatty 38). When the teacher raises the question to Gunnar, he says, "dogs." The Health department workers once came to check up on the students' health. The teacher Cegeny calls Gunnar, and there are a nurse and an old doctor among the workers. The doctor asks Gunnar to pull the pants and touches his ball to test for a hernia. Next, he urges Gunnar to cough. Then the nurse tells Gunnar to read the numbers on the pattern of colored dots. Gunnar reads without any difficulty and asks what he is being tested for. The old doctor says that he is being tested for colorblindness. Gunnar replies that our teacher supposes us to be colorblind. The nurse says that she is talking about human colors.

"So just pretend that you don't see color. Don't say things like "Black people are lecherous, violent, natural-born criminals."

"But I'm black."

"Oh, I hadn't noticed." (Beatty 39)

Beatty uses the stereotypical images of blacks in hilarious form; on the one hand, it is said that there is no racism. But on the other hand, whites have some fixed

images of blacks as lustful, violent, and natural-born criminals. Gunnar one day thinks with his friends about color on our terms. They try to make their definition of color, trying their hardest not to stay inside the lines. For blacks, they say that blacks are unwanted dogs and blacks are niggers. Beatty uses these stereotypical images of blacks in the novel in a funny way.

Homi K Bhabha, a theorist, has given the term stereotype. In his work, *The Location of Culture*, he explores stereotypes and discrimination as terms of a theory of discourse. According to him, fixing the individual and a group to one place and denying their sense of identity is a problem. It assumes understanding the person based on prior knowledge is, at best defective. According to Bhabha, it is the false representation of a given reality. He says that stereotype impedes the circulation or articulation of the signifier of race as anything than its fixity as racism. It functions to enable colonial authority. It helps the colonizers to show their superiority over the colonized.

In his school at Manischewitz Junior High in the valley, Gunnar chooses drama and becomes the fellow of Scoby. They prepare themselves for Shakespearean soliloquy finals at Anita Bryant Junior High in the valley. Gunnar is called on the stage to represent Iago of *Othello*, and he moves to the stage and looks at the judges. Then he starts his temporary substitute of monologue and expresses what the judges think of him. What stereotypical image do they have of him as a black boy?

What dost thou know me for? A knave, a rascal, an eater of broken meats; a base, proud, shallow, three-suited, hundred-pound, filthy, worsted-stocking whoreson one trunk-inheriting slave

beggar, Nigger..... I will beat you into clamorous whining if thou deny'st the least syllable of thy addition. (*The White Boy Shuffle* 86)

Gunnar's words are a typical example of his stereotypical image of what the white judges have. They think of blacks as dishonest men, a mischievous or cheeky person. The whites consider black boys as beggars, niggers and take them as a son of whore. The whites believe the blacks are despicable people. These are the stereotypical images that Beatty has talked about in the novel. J. Emagulate Rani in her thesis on Paul Beatty explores thus, "The Stereotypical images are quiet misleading throughout the ages like 'criminals' 'violence' 'savages' and calling a derogatory term as 'niggers'. An officer states thus "..... no one could read a blind man's eyes and no one could read a nigger's mind'" (Rani 90)

With his mother and two sisters, Gunnar shifts to the West Los Angeles neighborhood the locals call Hillside. He writes letters to his white friends Ryan Fogerty, Steven Pierce, Eileen, and David Schoenfeld. Gunnar remembers the time he has spent with them and thanks to them. Gunnar and all of his Santa Monica friends like David Schoenfeld because he is off-white and similar to him in colour and temperament. David was a "Jewish kid originally from Phoenix and perpetually late for the Hebrew school bus" (Beatty 47). They used to play Hiroshima and Nagasaki when David's parents were asleep. Through Gunnar, Beatty mentions how blacks in America try to assimilate the whites

Before going to bed, we brushed our teeth in the cramped bathroom. I noticed that David put the toothpaste on his brush before passing it under the cold water. I, like most folks, wet my brush, then put on the

toothpaste, but I copied him because he was white and I figured maybe I was doing it wrong. (Beatty 48-49)

In his book, *Black Skin, White Masks*, Frantz Fanon writes, "There is but one destiny for the black man. And it is white" (10). Fanon states the social and psychological pressure on the black in this pessimistic statement. For blacks, there is one white destiny. They always try to look and behave like the whites. The blacks follow the path laid by the white culture and society.

Beatty tells about niggers who talk at length or foolishly, spit on the sidewalk, and break curfew but do not break the unwritten law. The two black boys over fifteen do not sit next to each other in the dark. In the past three years at Hillside, Gunnar, Scoby, and Psycho Loco have become their best friends. They take lemon lime soda from a straw. Now Gunnar is not clueless about the Byzantine ways of the inner city. But he has not entirely assimilated the Hillside culture. "I still said "ant" instead of "awwwnt" and "you guys" rather than "y'all," and wore my pants a bit too tight...." (115). All such problems occur because Gunnar initially was in Santa Monica and has now shifted to Hillside. He is taking time to assimilate the culture of Hillside. Beatty shows assimilation in the novel and the trouble that it can cause.

After the shameful history of Franz Kaufman, Gunnar tells the class the story of the great-great-uncle Wolfgang Kaufman. He has held the highest municipal position a Negro in Nashville.

With Jim Crow as his muse, he spent muggy afternoons under a splotchy painter's cap, painting and hanging FOR WHITES ONLY and FOR COLOURED ONLY signs that hung over quasi-public places throughout Nashville. At five dollars an hour, not many

Nashville blacks were doing much better, and Wolfgang took pride in his stenciled artistry. (Beatty 24)

Wolfgang, by mistake, entered the white-only toilet. As a consequence, he had to lose his precious contract. Ms. O'Dwyer found Wolfgang in the white toilet while apologetically giving the reason that there was no toilet paper in the colored washroom. Ms. O'Dwyer quickly slapped Wolfgang and reported him to the mayor's office. Wolfgang's punishment was commuted from lynching. Beatty clearly shows how blacks are treated in America. They are not considered humans; if they commit any mistake, there is harsh punishment. In *The Soul of Black Folks*, W E B Du Bois writes, "The problem of the twentieth century is the problem of the colour line" (3). Du Bois uses this line many times in his novel. The colour line refers to the division of races, primarily invisible or sometimes visible. This line ensures that whites will get better treatment and opportunities while the blacks will get nothing. This colour line seems very powerful and unbreakable. Due to this colour line character Wolfgang receives harsh punishment.

In Phillis Wheatley High school, every student must have to attend an assembly named "Young Black and Latino Men: Endangered Species." The principal Henrietta Newcombe opens the meeting, and the conference's purpose is to "liberate us from a cult of self-destructiveness and brainwash us into joining sects of benevolent middle-class American normalcy" (Beatty 134). She conducts motivational speeches for the students and helps them to free themselves from self-destructiveness. Newcombe asks questions from students to know about the maltreatment done towards them by the whites, like "..... have you ever been

handcuffed" (Beatty 134)? Gunnar raises his hand at this question, and the principal invites him to relate his story. She says that you all can see how whites target a person of color despite his academic and athletically gifted. Newcombe gently asks Gunnar, "How old were you when the white man shackled you like a captured African animal?" (Beatty 135). Beatty, with such questions, shows how the blacks are trained to be social in society, and the treatment against them is inhumane. They are being misbehaved due to their race and color.

Psycho Loco asks Gunnar about his girlfriends. Gunnar tells about his one white girlfriend named Eileen. Psycho Loco offers that he will find a bride for Gunnar. At this, Gunnar hesitates, but he knows he will never start a romance alone. Gunnar says he is stuck to Judeo-Christian ethics that he picked from American television and British romantics like Wordsworth and Coleridge. Psycho Loco utters that "You crazy? How could anyone do that shit?" Don't even think about it. It's like slavery or something" (Beatty 149). Beatty shows how black people believe marrying a white girl is slavery. After that, Gunnar changes the topics and starts talking about Rodney King. Gunnar states that Rodney King deserves that ass kicking because he resists the arrest. To defend himself, the police officer shoots Rodney. On their way home, they discuss the harassment done towards them by the police officers due to race.

Being frisked in front of our parents, forced to pull out pants down near the day-care center, made to wait face down in the streets with our hands interlocked behind our heads and feet crossed at the ankles, gritty foot-prints on the nape of our necks. (Beatty 149)

Beatty reveals how blacks are treated like animals by the police officers in America. They have to undergo harsh and inhumane punishment. Blacks are made to stand in public with their pants down or sometimes before their parents, as is discussed above. The novel is based on racial discrimination. The whites used their way to put their fault on blacks. Beatty mentions, through Gunnar, black Frankenstein who was given an electric current of 50000 volts. He pathetically asks the whites "if the battery of the American nigger was being recharged or drained." (Beatty 150)

At Boston University, Gunnar attended the higher class of Professor Oscar Edelstein's poetry workshop. Gunnar is in this class so depressed that he has to leave in the middle. Students start giving their introduction. A thin white woman named Peyote Chandler is from Londonderry Academy with honors. Her mother is an ambassador to Pakistan, and her father has a carpet factory in north Asia. She mentions her favorite pet as Sylvia Plath. Another boy, Chadwick Osterdorf III, who graduated from Choate, says that Rimbaud is a true poet on this earth. Someone from the back of the class announces, "It was in his footsteps that I spent this past summer selling guns to downtrodden ghetto youth to defend themselves against the oppressive system (*The White Boy Shuffle* 210)." He does favor Chadwick Osterdorf. Beatty, here through the words of someone delineate that oppression is done against the downtrodden ghetto youth. These are African-Americans. Such expressions of a boy from the class disturb Gunnar. He stands and declares that Rimbaud is not a gun-running revolutionary. Rimbaud wanted to sell the niggers, and enslaved African-Americans, but he could not do so. Then Gunnar speaks in wrath, "If you are really a Rimbaudite, you'd amputate those two cellulite-filled legs of yours so the downtrodden ghetto youth would not have to worry about you kicking 'em in the ass"

(Beatty 210). Gunnar states that Rimbaud was a fool who sold the guns to the kings. The kings ripped Rimbaud off. Gunnar announces that the white boys kick African-Americans; if the white people cut their legs, the downtrodden ghetto youth would not be worried. Beatty reveals the harsh treatment that is done towards blacks by white Americans. The blacks are being maltreated and oppressed from generation to generation.

Gunnar and Yoshika enroll in Redwood State, a college located in Chicago, Illinois. They get degrees from this college, and they get news of stacks of suicides during exams. The first news is of Carlton Malthus, a brew master who enters a bar and orders a Crater Lake Blue. He is refused service and forcibly removed from the bar, characterized as "being too black to appreciate 'the Blue' (Beatty 250)." After this incident of dehumanization, Malthus vows to drink until his eyes turn blue. He writes a short death poem, loudly belch, and dies. In the second, Carol Nancy stabs herself with a turkey thermometer when a checkout clerk refuses to place a change in her hand at Buy and Buy Supermarket.

The third suicide comes from Falasha Noonan, a distinguished pianist who smashes the piano lid on her head. The fourth suicide is of Merva Kilgore. She is once given reading poetry at an elementary school, and the "white principal asked if she'd mind singing, "one of those old Negro spirituals." At this, Ms. Kilgore feels distressed and electrocutes herself. Paul Beatty delineates in the novels the condition of blacks in America. They are treated like others and are embarrassed by the whites because of their skin color. This has made their plight pathetic. This develops anguish in their life. They become victims of white rule and ultimately prefer to die than life.

Every Friday night, open mike is held by Gunnar, Yoshiko, and Psycho Loco. It is named Black Bacchanalian Misery Fests. Gunnar is the master of ceremony, Yoshiko plays the stage manager, and Psycho Loco does everything else. It is being conducted under the adequate stage light of the LAPD. People from all over Los Angeles come to Hillside to participate in the spectacle. The guards are being deployed to deter the whites from the event. The profit they get is divided among all households of Hillside. On the second anniversary of Scoby's suicide, people expect the live broadcast of a suicide of Gunnar. There are rumours among people that Gunnar will immolate himself in Buddhist style. The fest opens with the declaration of undying love for Nicholas, the best friend of Gunnar, who is fortified as a sainted martyr.

Gunnar recites a poem praising Scoby, and audiences are anesthetized and unable to move. Gunnar announces his following verse, "Give Me Liberty or Give Me Crib Death." After I have recited the poetry, the audience erupts. Gunnar, in the fest, cuts his finger to express his enraged over authority and challenges the US government to take him out. That night cements the status of Gunnar as a savior of blacks. The media takes Gunnar's act as lunacy, but the black folks interpret his act as sincerity. The Congress government passes a motion to quell the "insurrection by issuing an ultimatum: rejoin the rest of America or celebrate the Kwanzaa in hell (Beatty 264)." Beatty manifests that the authority in America tries to end the insurrection of blacks who are struggling for freedom and identity. They are suppressed by bringing new policies into force.

It has been explored in the novel *The White Boy Shuffle* that characters confront many stereotypical images and dehumanization. The blacks are called

violent, natural-born criminals, rascals, and filthy. African-Americans get inhumane treatment from police officers. The destiny of blacks is white and always assimilated. Gunnar is once frisked and asked to pull down his pant. Due to this inhumane treatment, black characters have committed suicide in the novel. Thus, the novel depicts African-Americans are marginalized in Western society.

Paul Beatty's second novel, *Tuff*, opens with the narrator, Winston Foshay, in a Brooklyn Drug Den. He regains consciousness and looks for the mirror to find the bullet hole on his nose. When he looks in the mirror, he thinks of himself as a donkey. Beatty compares Winston's unconscious state as a white heavy-weight and, like the boxer, a debit to his race, so he didn't quite trust the healthy appearance of his reflection." (*Tuff* 2) In the Brooklyn apartment, Beatty shows that there are three stereotypes of ghetto phenotypes. They are "soulless young outlaws posed stock still, mouths agape, eyes open, and likes figurines in a wax museum's rogues' gallery (*Tuff* 2)." Chilly Most is also there in the Brooklyn apartment. He was listening to the radio in which the incumbent mayor was proclaiming that there is less crime in the society due to community policies. It is shown that the city is not safe because the mayor himself keeps nine guards. Beatty reveals that all this is empty election bullshit. The decrease in crime is not because of policies; it is because of "niggers killing other niggers. Like when food gets scarce, alligators eat other alligators, trimming the population." (*Tuff* 3). Winston does not like to live in Brooklyn. He speaks this after drawing back from the carnage, "Winston sucked his teeth, popped a piece of gum in his mouth, and muttered, "Goddamn, I hate Brooklyn." (Beatty 3)

Fariq tells Tuff to ponder on ideas to make some cash. Winston is not taking an interest in his speech. Instead, he thinks about the images of dead bodies that he

has left behind, like science class slides. Winston recalls his visit to buy a piece of Italian ice from a pizza shop at 103rd and Lexington two weeks ago. He heard the sounds of truck brakes. He found little Ursula Huertas, seven years old, being shot out of a circus cannon. She lay dead in the gutter, and her mother screamed for her.

“The encroaching skyscrapers of the city began to look to Winston like tombstones for giants and he grew strangely homesick. Niggers die everywhere, Winston knew, but he longed to be back home among the tragedy of the familiar (Beatty 18).”

Beatty reveals how the life of blacks in Spanish Harlem is. To Winston, the significant buildings seem to be the home of giants. Niggers die everywhere, and there is no one to care for them. Beatty here shows the dehumanization of blacks in America. Frantz Fanon writes in *Black Skin, White Masks*,

I am black: I am the incarnation of a complete fusion with the world, an intuitive understanding of the earth, an abandonment of my ego in the heart of the cosmos, and no white man, no matter how intelligent he may be, can ever understand Louis Armstrong and the music of the Congo. If I am black, it is not the result of a curse, but it is because, having offered my skin, I have been able to absorb all the cosmic effluvia. I am truly a ray of sunlight under the earth... (*Black Skin, White Masks* 31)

Fanon states that black understands the earth and does not have an ego in their heart. The white men may be intelligent but do not understand the blacks. The black is black not because of a curse but because of this skin colour. The black man is also a

ray of hope on the earth. They should not be treated like others in the world. They should not be dehumanized. They should not be killed like animals.

Winston and Fariq get off at Broadway Station; that is the last. From there, they board a train. On the train, Fariq scolds a person for not giving him a reserved seat for the elderly and disabled. Winston laughed at it, and the man standing there checked his wallet. Then Winston takes a deep breath and slaps the man on the head. Winston takes the watchband from him and says, "I had a long criminal-activity-filled day. One more crime ain't going to hurt me none. Crime down, but it ain't stopped." The man gets off at the next stop, and a woman sitting near tucks her brooch beneath her blouse and twists her engagement ring so no one can see it. Paul Beatty, through the protagonist Winston, shows that blacks are engaged in crimes, and others have a fear of them.

Inez Nomura, in her twenties, had worked with Malcolm X. She went to Harlem. She observed their air was thick, heavy, and smelled of gasoline. Nomura saw Black Unity Rally in which Malcolm X said, "I am s field Negro." People in the rally were field negroes. She imagines that the masses would say, 'our government.' But she heard one say, "Our Astronaut." Inez thought that the white Americans would not let him near the plants. Inez has worked part-time for Malcolm X's Organization of Afro-African Unity. She has many relationships with dissidents from around the world. When Malcolm X was shot dead, Inez drank a lot. Finally, she decided that "she too would like to be in America, start a community center in Harlem. Find the next Malcolm in Harlem" (*Tuff* 80). Before Winston met Yolanda, he was very close to Inez than Fariq. He thinks Inez Nomura to be a nigger, but she is Japanese. Winston and his friends ponder over their earnings to meet their summer needs.

Charles hints at drug dealing that Winston entirely detests. He thinks there is no dignity in standing on the corner and asks everyone what they need. Armello says we feel more hate when a white boy calls us brother. At this, Fariq speaks, "True indeed. They only call you bro when they want something" (Beatty 83). Beatty here uses stereotypes when Winston says that he looks like a dealer because he is black. The blacks in America are considered drug dealers. Winston says, "I am the stereotype, angry being stereotyped" (*Tuff* 83). The whites in the USA have stereotypical images of blacks that they don't like, as Winston is angry about being stereotyped.

Once in a meeting at a bar, Fariq, Charley O', Nadine, Armello, and Moneybags are waiting for Winston where Antoine works. They are unhappy with Winston's life and think he has changed. Fariq comments that Winston has changed in his nature and talks like whitey. Then he tells how whites feel about niggers. The whites think that there is friction between niggers. Here Beatty, through Fariq, depicts that the whites have some stereotypical images of blacks. "Niggers cannot coexist unless they are on one fucking wave-length. Divide and conquer. These niggers are different from those niggers. Fuck that" (Beatty 180). Fariq wants Winston to run for the city council and work him for a black rabbi. Beatty reveals that whites believe the niggers can't coexist, and there is a difference between them. So the whites adopt a strategy to divide and rule them.

Winston watches a video of a minister of the Nation of Islam addressing true believers. He preaches that the black man wasn't invented until the first day of slavery. If the black man wants to get somewhere in the world, they must learn about the white man. The minister tells the audience that the blacks are taught the wrong history. It is said that it was the white man who did this act. The students must always

know what the white man has done for the blacks and when. But the students are not taught what the black man has done for whites. The minister in the video gives the reason behind sharks in the Pacific Ocean. During the slave trade from South Africa, the Africans were thrown from the ships, and the sharks followed, eating them and reaching the Pacific Ocean. Beatty delineates the inhumane treatment of the Africans. In history, the students are taught about the work done by the whites that is not fair.

With his support staff Inez, Fariq, Charley, and Yolanda, Tuffy starts canvassing for himself. The poster for Winston reads, "East Harlem—Vote for Winston Foshey, City Council 8th District." People favour him because he is from the black community, and after winning the election, he will prefer his black community. He commits a crime to get some more signatures and goes to prison under the charge of loitering, endangerment of public safety, and criminal negligence. Winston is once asked in prison what he will do if he wins the election. He replies that he will take off his shoes and put his feet on the table. Winston would say,

I'd sit in the meeting, take my shoes off, and put my funky feet on the table, and say, I don't know what you stupid motherfucker is making laws about, but don't forget the poor smelly motherfuckers like me. At the very least I'll tell y'all niggers when the next roundup is. (*Tuff* 215)

Here Winston is using the words 'smelly motherfuckers' for his community. It is a stereotypical image of blacks, and Beatty shows while making laws interests of blacks are ignored. It is a reason Winston will run for a city council.

Thus, the novel *Tuff* depicts the stereotypical images of blacks in the novel and the dehumanization of them by the whites. African-Americans are regarded as rogues, soulless young with mouths agape, and smelly motherfuckers. The protagonist

Winston Foshay decides to run for the city council, so he turns to politics to improve the condition of blacks in New York. Beatty shows how a seven-year girl is shot and neglected in the novel. Paul Beatty views *Tuff* as a funny, vulgar, and biting satire on the barrier divisions in American culture. For blacks, the gates of success are closed. Ultimately, Winston, a black narrator, achieves his end with the help of media and political activists.

Paul Beatty's third novel *Slumberland* exposes the falseness of monolithic and monotonous racial myth-making. The protagonist and narrator, Ferguson W. Sowell, aka DJ Darcy, an African-American, has a phonographic memory, i.e., he can learn every sound he has ever heard. "Don't they know that after fourteen hundred years the charade of blackness is over? He asks. "Everyone, even the British, says so." *Slumberland* is a novel of precisely this charade, and a story of abused stereotypes and archetypes reclaimed. It delights in racial essentialism even as it decries and dismisses hipness using the hippest touchstone Beatty can lay his hand on. (Neate 2)

Sowell learns music from watching Spencer Tracey on Turner Classic Movies than from any composition class. He wants the perfect beat and is searching for Charles Stone, known as the Schwa, a little-known avant-garde jazz musician. Sowell used to score porn films. But when he discovers that DJ and porno composers don't qualify as musicians or artists, he decides to become a jukebox sommelier. Bridgette Lopez, a divorcee Sowell one thought to marry, tells him to go for a jukebox sommelier. So, he writes to Slumberland Bar in Berlin and requests them a position as a jukebox sommelier enclosing his resume. Two weeks later, he receives a letter stating his salary in the paper. One afternoon in Berlin, the narrator finds outside full

of unshakable faith in humankind. He does not find traffic, and the shops are closed. The narrator there asks an old lady about the blacks, and we learn about the stereotyping against blacks. They are considered small-minded and stupid.

For fun I'll ask the muttering old woman how she feels about Neger-Neger (Nigger-Niggers) like myself and she'll say, "Love them. Slept with a couple after the war. Nice boys. Polite. Big schwanze, small minds, and even tinier ears. Maybe that's why they are so stupid, they don't hear everything. (Beatty 110)

The narrator reminds the Restoration period of American history after the fall of the Berlin wall. He is reminded of scalawags, carpetbaggers, and lynch mobs. The editorial warnings state that East Germans are lazy and can never assimilate the West Germans. In the beginning, it seems that the fall of the Berlin wall is beginning a new era in which the narrator starts to feel German. Beatty compares the fall of the Berlin Wall and the Restoration period of American history not to show the racial tension between East and West Germans but to address the racial tension between black and whites in the United States of America. Through East Germans, Beatty shows whites' stereotypical images of blacks. African-Americans are considered lazy and unproductive citizens. Again, it is described those minor cultures trying to assimilate the advanced culture is impossible. It will create conflict in their minds.

Germany Changed. After the Wall fell, it reminded me of the Restoration period of American history, There were the requisite whining editorials warning the public that assimilation was a dream, that the inherently lazy and shiftless East Germans would never be productive citizens. (*Slumberland* 134)

Paul Beatty portrays that Germany has changed. The East and the West Germans are reconciled, but there are cautions regarding this reunion. Dr. Cornel West writes in *Race Matters*, "None of us alone can save the nation or world. But each of us can make a positive difference if we commit ourselves to do so" (109). In the novel, East and West Germans are united like blacks and whites in the USA. It is believed that America has become a post-racial America and is improving. But racial tension cannot be removed by making laws. However, West states that blacks and whites can make a positive difference and save the nation if they are committed.

Through the East Germans, Beatty points out African-Americans as lazy and idle. These are stereotypical images of blacks in America. They are considered unproductive citizens of the world. The Berlin wall in the novel symbolizes the micro freedom ascribed to African-Americans. "In *Slumberland's* section titled "The Souls of Black Volk," we meet the Von Robinson sisters, Black East Germans who learn about African-American culture by reading Pushkin and listening to jazz on the *Voice of America* radio show. The title, a play on W. E. B. Du Bois's *The Souls of Black Folk* encapsulates the relationship these sisters have to their homeland through their absent African- American G.I. father. Dispossessed of the richness of African-American culture, but endowed with a sense of communist egalitarianism and strength, their double consciousness results in a kind of natural Blackness that protagonist D.J. Darky admires." (Hogland 158)

Ferguson W. Sowell sees that racial tension has increased in Germany after the fall of the Berlin wall. The country is more divided than ever, and the East Germans are treated as inferior and second-class citizens. Doris and Lars, the West Germans who visit East Germany, are very disappointed when they see the bullet-

ridden buildings and ghastly mullet haircuts. They view East Germans as fundamentally different from themselves.

Lazy, unmotivated, and ungrateful. Every day they had a new joke about their backward countrymen:

Q: Why do East German policemen travel in threes?

A: One to read, one to write, and one to keep an eye on the two intellectuals. (Beatty 136)

Beatty reveals how the tension has grown between the East and West Germans. Through jokes, they show the lack of intelligence of East Germans. The East Germans are treated as lazy, unmotivated, and ungrateful by the West Germans. The West Germans have started to serve them as dehumanized. They demonstrate their superiority over East Germans and poke fun at them. Hence, Beatty says that the Berlin wall is no longer in existence, but this racial bitterness is still in the minds of West Germans.

J Emagulate Rani writes that the mental disability and the language of slavery has been used in the novel for blacks. The whites do not attack but verbally attack the Blacks. It is shameful to remind someone of their colour and ridicule him. The official turns blind to racism that's why it is ingrained in the society. The protagonist has to battle against stereotypical images of blacks. The blacks have high potential of committing crime is a prejudice. The provocative word of the American society is racism. There is a belief to determine the human qualities and capacities on the basis of race, is unfair. (Rani 101)

Thus, in his novel *Slumberland*, characters suffer from stereotypical images. Beatty has changed the setting of this novel to German from the United States of

America. The relationship between blacks and whites is, in his mind that is represented through East and West Germans. Fatima, an Afro-East German, confronts whiteness everywhere and finally commits suicide. She publicly burns herself on the street. The relations can be improved only through love and understanding.

Paul Beatty's fourth novel, *The Sellout*, discusses the racism and stereotypical images of blacks in America. The story of this novel rotates around the unnamed black narrator. As the book opens, he is in Supreme Court for trial because he wants to bring Dickens, a city of ghettos, back on the map. He is under the charge of segregation and slavery of his friend Hominy Jenkins. In the prologue, Beatty draws a picture of stereotypes through the narrator when the narrator says,

This may be hard to believe, coming from a black man, but I've never stolen anything. Never cheated on my taxes or at cards. Never snuck into the movies or failed to give back the extra change to a drugstore cashier indifferent to the ways of mercantilism and minimum-wage expectations. I've never burgled a house. Held up a liquor store. Never boarded a crowded bus or subway car, sat in a seat reserved for elderly, pulled out my gigantic penis and masturbated to satisfaction with a perverted, yet somehow crestfallen, look on my face. (*The Sellout* 3)

These opening lines of the novel introduce it thoroughly. The narrator here provides lists of stereotypes white Americans have for black Americans. The narrator makes the reader confront the racial stereotypes. For example, it is believed that black persons are criminals. They steal things and continuously engage in mean activities. They cheat taxes or at cards. They steal the houses and hold up a liquor store. It is believed that blacks do masturbate publicly to satisfy themselves. The reader has been

exposed to different stereotypes that the narrator uses here. The narrator believes that those who do not think themselves racist hold such beliefs and opinions for blacks.

The narrator reaches one day before his trial and visits many places in Washington D. C. He stares at the Lincoln Memorial and thinks about what Lincoln would do if he came to life again. The people he has freed have become slaves to rap and rhythm. They are skilled and more suited to Basketball than the White House. The great emancipator, Abraham Lincoln, could not stop the black people but could only hope to restrain them. The unions that Lincoln saved have now become a dysfunctional plutocracy.

Here, through the narrator, Beatty reveals his disappointment with black leaders and people. Black Americans have forgotten the purpose of their life. They have become free but are not trying to advance themselves. The narrator visits the Pentagon, where tourists cannot take photographs of the building in the backyard. At the National Mall, the narrator sees a white boy lying on the grass with his penis in a hand that looks like Washington Monument. The narrator visits a zoo and listens to a woman calling gorillas to the president Barack Obama and Amiri Baraka. The novel was written in 2015; at that time, President was Barack Obama. Amiri Baraka is the most crucial figure of the Black Art Movement. The lady is stereotyping all blacks. Then again, she says, "Some of my best friends are monkeys" (Beatty 5). Here she talks about black friends and stereotyping them as monkeys. The narrator laughs at her.

The narrator says that every race has a motto, but his ethnicity has no motto. In his book *Race Matters*, Dr. Cornel West has delineated that there is a lack of intellectual leadership in the black community. He criticizes the internal struggle

between black communities as a reason for their decline. West talks about the internal and external obstacles facing black people. African-Americans in America quarrel with one another. Another stereotype is that a black person thinks he is better than others. The narrator has heard it many times. In the prologue, there are discussions on stereotypes about blacks having a large penis and smoking marijuana inside the Supreme Court.

The African-Americans have to suffer a lot due to stereotypes they face everywhere. The novel is set in the background of the Presidency of Barack Obama. The narrator recalls the incident when he is at a zoo and listens to a woman calling her many friends money. She uses this stereotype of blacks and makes the narrator laugh. The narrator is before the Supreme Court and takes marijuana. He thinks he will not be charged more because he has committed a severe crime of slaveholding. The narrator remembers that the problem with the black community is that they do not have a good enough motto. Black Americans have personal mottos. In the court, a black woman tries to make the narrator feel guilty. That black woman slaps the narrator and wants the narrator to break down in tears and contrive. For some time, the narrator also waits for the same, but nothing happens, and he cannot show a single guilty pang. But the narrator says that

I understand now that the only time black people don't feel guilty is when we have actually done something wrong, because that relieves us of the cognitive dissonance of being black and innocent, in a way the prospect of going to jail becomes a relief. (*The Sellout* 18)

The narrator says that a black woman slaps him and wants to make him feel guilty. He says he does not feel guilty because he has been charged with a terrible

crime and is in the Supreme Court. It relieves him of the cognitive dissonance created by being both black and innocent in the face of a racist society that criminalizes the black community. In *Black Skin, White Masks*, Fanon states,

Sometimes people hold a core belief that is very strong. When they are presented with evidence that works against that belief, the new evidence cannot be accepted. It would create a feeling that is extremely uncomfortable, that is called cognitive dissonance. And because it is so important to protect the core belief, they will rationalize, ignore and even deny anything that does not fit in with the core belief. (*Black Skin White Masks* 10)

Cognitive dissonance is a state of mental conflict when our belief does not meet the action. Fanon uses this statement to reveal that the whites have a core belief that blacks are criminals and burglars. If they are given evidence against their opinion, they will deny and not accept it. It would create cognitive dissonance in the whites. On the other side, the novel's narrator thinks he has been charged with a terrible crime. So he will not feel guilty because he has done some wrong. If he was innocent and he had been accused, then he would suffer cognitive dissonance. But now, he is relieved from cognitive dissonance.

Moreover, the stereotypical word 'nigger' used for blacks is mentioned by Beatty in the novel. At Dum Dum Intellectuals Meeting, the narrator reveals his intention to bring back the Dickens, but he is mocked and called The Sellout by Foy. Foy Cheshire, a cofounder of the Dum Dum Donut Intellectuals, declares that he has rewritten the book of Mark Twain, in which he has replaced the word nigger. The narrator disagrees with it and wants the children to know about the history of blacks.

“This is serious. Brother Mark Twain uses the ‘n-word’ 219 times. That’s. 68 ‘n-words’ per page in toto (Beatty 97).” Through the narrator, Beatty displays that people like Foy should not blame Twain. Instead, they should let the children know the word ‘nigger’ which means a contemptuous person of black skin. In their lives, children will one day listen to this word. So, he wants the children to design accordingly using stereotypes.

When the narrator was young, the transport system was called RTD, which stood for Rapid Transport District. But for blacks, poorer, it stood for Rough, Tough, and Dangerous. At the age of seven, the narrator wrote a scientific paper entitled, “Passengers Seating Tendencies by Race and Gender: Controlling for Class, Age, Crowdedness, and Body Odor.” He concluded that women, including the black women, were the subject to intrusion. They are oppressed most than others in Los Angeles. The black men are posed as a threat to others. Here Beatty depicts stereotypes against blacks.

If you were a black male, then no one, including other black males, sat next to you unless they absolutely had to. Whereupon they’d reluctantly plop down next to me and invariably greet me with one of three security questions designed to assess my threat level. (*The Sellout* 118)

The narrator’s paper serves as an example of a stereotype. Beatty delineates those blacks are considered a threat everywhere. They are regarded as criminals and scoundrels. No one in America likes to sit with them.

The most extreme stereotype is when the narrator visits Mississippi, the deepest white America, with his father to experience direct racism. They see to a gas

station, and then the narrator's father engages himself in 'reckless eyeballing,' which the narrator understands and speaks

Thanks to years of my father's black vernacular pop quizzes and an Ishmael Reed book he kept on top of the toilet for years, I knew that "reckless eyeballing" was the act of black male deigning to look at Southern white female. (Beatty 176)

We are told about reckless eyeballing. It is used for black males when they look at a white woman passionately. First, the father asks the narrator to look at the tits of the lady. Then, the narrator's father asks the narrator to blow the whistle at the white woman. The narrator does not know because whistling is one of the things that we can learn at public school. But he is homeschooled. When the narrator fails to do so, his father gets irritated and says, "You are supposed to wolf whistle! Like this....." (Beatty 177). Being black, the narrator is expected to blow the whistle like a wolf. This is the moment when Beatty has used stereotypes to the most extreme degree.

The narrator once is hanging around Marpessa's house. He makes Marpessa taste the Satsuma fruit. When they start loving each other, the narrator accepts himself as a frigid person. This word is stereotypically used for women. Marpessa, the narrator's beloved, wants him to make her laugh with jokes. She reveals the three stereotypical qualities attributed to a black man.

Every black male, I don't care what shade or political persuasion he is, secretly thinks he can do one of three things better than anyone in the world: play basketball, rap, or tell jokes. (Beatty 205)

Beatty shows other stereotypical images of blacks. It is assumed that every black male can play Basketball. They are considered a perfect person in this game.

Blacks are known for having knowledge and playing rap music. West accepts that rap music helps the blacks to be united and relieve their pain from oppression. Marpessa too believes that blacks are well enough to tell jokes and asks the narrator to make him laugh and have sex with her.

At the meeting, Foy prays for the narrator's father and hugs the lifeless body. Foy's speech and words symbolize black injustice, but deep down, he is happy. His secrets are safe after the narrator's father's death. The intellectuals at the meeting start debating about revenge, but the narrator drags his father's body and leaves for home. The call goes out for nigger whisperer, but the nigger whisperer is dead. The narrator met Police Captain Murray Flores, who has worked with his father. The narrator asks about the reason for his death. Flores replies it is accidental and asks him to let the system hold the men accountable for this. He demands the father's body. The narrator urges Flores

“In the history of the Los Angeles Police Department do you know how many officers have been convicted of murder while in the line of duty?”

“No”

“The answer is none, so there is no accountability. I’m taking him.”

(The Sellout 51)

The narrator's father has asked this question to the narrator. In America, blacks are handled like animals. They are shot at sight for no reason. In court, they do not get justice. In the history of the Los Angeles Police Department, not even a single police officer has been convicted of an encounter. Beatty exhibits the way blacks are treated in the USA. They are not considered human beings.

Hominy is very much valueless in America. He tells the narrator when Dickens has disappeared; he has disappeared. No one visits him, and to feel just relevant, he becomes a slave to the narrator. While answering the narrator's question, Hominy says that since they have set their foot in America, they are getting whipped, stopped, and frisked for not doing anything wrong. He finally announces himself as the slave of the narrator. The following day narrator finds Hominy naked and demands to be whipped by the narrator. Hominy expresses his thank to the narrator for saving his life. The narrator states that Hominy can do anything.

“Then beat me. Beat me to within an inch of my worthless black life. Beat me, but don’t kill me, massa. Beat me just enough so that I can feel what I’m missing.”

“Isn’t there another way? Isn’t there something else that would make you happy?”

“Bring back Dickens.” (*The Sellout* 78)

Beatty, in the novel, through the discussion of the narrator and Hominy, delineates those blacks are tortured everywhere in America whether they have done anything wrong or not. African-Americans are deprived of individual, social and political rights. They confront the worse treatment of slavery. As a result, it creates wounds and negatively impacts their psyches. Hominy is so frustrated with the system that he chooses to be enslaved and wants to be beaten. When the narrator asks for another way to make him happy, Hominy states to bring Dickens back on the map. Beatty shows how blacks desire to regain their identity with the return of Dickens.

Frantz Fanon write in his book, *The Wretched of the Earth*, “Because it is a systematized negation of the other, a frenzied determination to deny the other any attribute of humanity, colonialism forces the colonized to constantly ask a question: Who am I in reality” (Fanon 182)? Fanon depicts how colonialism gives rise to psychological problems. It happens when we don’t give value to others and treat them like inhumane. In the novel, *The Sellout*, Hominy encounters psychological problems after the removal of Dickens and become a slave of the narrator. He is beaten by the whites for entertainment and gets money.

The narrator continues to meet with Marpessa. He has two goals in life: to segregate Dickens and grow potatoes crop in California. Hominy suggests the narrator's ideas to segregate the people. He says to divide the people into three categories: black, coloured, and godlike. The researcher, Rani elucidates that the mindset of the whites is as strong as they are the agents of the God. “You know why white people don’t ever just happen to be white? Because they all think they have just happened to have been touched by God, that’s why! (Beatty 139).

Sometimes Hominy tells the narrator to segregate the people according to the Indian caste system. The narrator appreciates Hominy for help. While digging for the potato crop, the narrator remains very careful because his father is buried there. The narrator plants a tree near his father's grave so that he can get shade. The narrator grows the plants according to colour, from light to dark. He calls himself a farmer and says that farmers are natural segregationists. Paul Beatty, through the narrator, delineates how the people are segregated. The narrator tells those motherfuckers in power segregate the USA to hold on to the control. He is a farmer; therefore, he wants

"every tree, every plant, every poor Mexican, every poor nigger, a chance for equal access to sunlight and water; we make sure every living organism has room to breathe (*The Sellout* 214)." These lines of the narrator express the anger and pain of every African-American. They are deprived and degraded in the USA. They are not getting equality to breathe appropriately.

The novel, *The Sellout*, thus depicts stereotypical images and dehumanization of African-American in the USA. The narrator in the prologue introduces the blacks are regarded criminal and burglars. A woman calls blacks monkeys and three words like play basketball, rap music and tell jokes are used for them. The narrator and Hominy encounter dehumanization when their city is removed. The police officer kills the narrator's father and no punishment is given to them. The black male is considered a threat to society and black woman is oppressed much in the USA.

In addition, Paul Beatty's protagonists and characters are negatively stereotyped and dehumanized in America. Beatty also uses many satirical terms to represent the Black people, and certain words has been used to degrade the lower sections of society in the USA. The Black characters are, thus, referred to through many pejorative terms, such as violent, criminals, rogues, motherfuckers, rascals, burglars, and filthy, while the male characters are considered a threat to society. Nevertheless, words can be used to heal, too, not only as powerful weapons. White people's comments towards the Black people in America hinders the latter's progress. Furthermore, the dehumanization of the Black characters mentally disturbs them; the characters do not like to live their lives and prefer to die. Black characters are shot like animals, and no care is given to them if they die in the street. For example, in the

novel, Gunnar Kaufman receives inhumane treatment when he is frisked and asked to pull down his pants. The harsh treatment by white makes the characters worthless and hopeless.

Conclusion

Paul Beatty portrays characters who lead dysfunctional lives in the United States of America. These characters are primarily black and subject to discrimination, oppression, marginalization, violence, brutality, stereotyping, loss of identity, and ethnic complexities. These significant issues and problems of race are of priority concerns. Furthermore, Beatty depicts the brutality with which whites treat people of black ethnicity. Despite racism's having been abolished in America, police officers still shoot blacks as if they were animals. Through irony, the author illustrates how whites are getting priority and significance. For example, the black protagonist, Bonbon, segregates the bus that becomes the safest vehicle for whites and Hominy solves the traffic jam by dividing the cars based on drivers' skin colours; this type of division works well in the United States of America. Beatty also depicts the internal conflicts of black community leaders that lead to their decline—Foy Cheshire is the representation of a hypocritical black leader. Black characters are confronted with many negative stereotypical images and are considered thieves, culprits, and wrongdoers. A white woman in the novel, for instance, refers to Barack Obama, the former president of the United States of America, and author Amiri Baraka as 'gorillas'. Other stereotypes related to black people are that they have basketball talent, play rap music, and tell jokes. All these images are attributed to black males.

The study's primary focus is to investigate the dilemmas that African Americans living in the USA encounter. In this context, the following observations have been made after the extensive examination of Paul Beatty's novels. Beatty dramatizes the harrowing scenes of racial discrimination and stereotyping. He addresses racism and the identity crisis, which are challenging issues for African

Americans, and portrays his characters as genuine victims of these problems. As a consequence, Beatty's characters become helpless and crippled. For example, Hominy thinks himself well suited to be an enslaved person and gets severe beatings like an animal just for money; he is the last member of Little Rascal and suffers a lot of brutal treatment throughout his entire career. Through his work, Beatty demonstrates a comprehensible picture of the state of mind of African Americans. In light of this, the present research has gone beyond the historical narratives of racism. Black Americans have been treated brutally, like animals, which has severely decreased the quality of life for the current and upcoming generations of black people. Furthermore, the unbearable tortures that black Americans have been subjected to have forced some to commit suicide. The whites work in a planned, systematic, and deliberate way to lower and feel inferior to the blacks in America.

The White Boy Shuffle, Paul Beatty's debut novel, raises racial issues in the USA. In this novel, the Man-Booker prize winner Beatty discusses racial problems through the protagonist Gunnar Kaufman. Gunnar is an African American and suffers discrimination, demoralization, inequity, bias, and prejudice. Beatty portrays the prevalence of racism throughout the novel and depicts African Americans as hopeless. Gunnar is an exception to his community, and he succeeds instead of falling into the hole of racial barriers. Beatty explores the fact that blacks are always targeted in America. He depicts African-Americans as suffering greatly for recognition due to their race. They have been belittled, denigrated, and subjugated by the whites and the policies of the USA. The whites torture the blacks so much that they prefer to commit suicide instead of living enslaved lives. Black characters in the novel are also treated inhumanely by police officers. The police target Gunnar for every wrongdoing

because he belongs to the black community. In Santa Monica, he is known as a cool black boy, which means he is a harmless black boy. In the white school in Santa Monica, he experiences many stereotypes against him that hinder his progress. Once he reaches Los Angeles with his family, he faces another identity problem. Even though the people are from his community, they take him as a white boy because of his dress and language. Gunnar gets opportunities in the Hillside, and his basketball and poetry talents thrive. He marries a Japanese girl and encounters ethnic problems because of her region and language. In contrast, Scoby, Gunnar's friend, feels so belittled in society that his basketball talent ends. Scoby is so trapped and oppressed that he finally commits suicide. The blacks in the white culture have one aim: to assimilate into the white culture. Due to this, they remain confused.

Furthermore, Gunnar's family history is used in the novel to describe more about the black problem. Swen Kaufman, Gunnar's grandfather, fails to become a dancer because he does not get good opportunities. Rolf Kaufman, Gunnar's father, the only black person in the Los Angeles Police Department, finally commits suicide, showing his helplessness in white America. Gunnar's great-great uncle, Wolfgang Kaufman, enters the 'Whites Only' toilet and experiences racism; he is slapped and loses his precious contract. The novelist describes the African American experience in the novel. During the summer camp in Oregon, Gunnar is discriminated against and gets the last number. Beatty uses the incident of Rodney King to justify his point regarding racial discrimination against blacks in America.

Gunnar is maltreated at Boston University due to his race and has to leave the class in the middle. Gunnar's talents flourish when he lives in the black community. He becomes the messiah of his community and asks his congregation to commit

suicide. Many characters die in the novel for want of respect after being treated inhumanely by whites. Carlton Malthus, Carol Nancy, Falasha Noonan, and Merva Kilgore commit suicide because of ill-treatment. Concerning their black ethnicity and identity, the black characters in the novel suffer from inferior treatment in white society. Whites disrespect blacks on the basis of their racial identity and African roots, which has caused dilemmas and anxieties in their lives. The whites look down upon the African people due to their race and colour. The novel shows that African Americans are the worst sufferers in the world, which evokes an inferiority complex. In this novel, Beatty successfully portrays racial issues, identity crunch, dehumanization, and ethnic complexities. He even discloses that blacks can make progress like Gunner; for that, they must be hopeful.

In his second novel, *Tuff*, Paul Beatty aptly and powerfully depicts black characters' difficulties and complications. As the novel opens, we get many stereotypical images of black people. Winston Tuffy and Fariq discuss black people's future in dismal America, and Beatty describes American culture's barrier divisions in a funny and satirical way. Like 'others', black people remain on the other side of the fence. Winston is a misfit trying to find a place in mainstream society, which claims to give him one but does not. He leaves study and the school because he has no hope for opportunities in his life. The black characters are hopeless in American culture. Winston says they will remain black and die black; they have no hope of progress, and white people are treated with more attention than black people.

Consequently, the novel shows Winston deciding to run for city council to improve these conditions. Beatty reports the black leaders' internal conflict; they have their vested interests, which are ignored in American policymaking. The whites

consider blacks thieves and criminals, and black youths' lives lack promise and opportunity. Through Winston, Beatty shows that black people are angry and do not like to be stereotyped. Inez Nomura, who is Japanese, helps the protagonist become the next Malcolm. She wants to improve the condition of black people in the United States. *Tuff* sheds light on the needs of black people in New York City's neighbourhoods. It portrays black kids' troubles and how they grow up in the ghetto and start their journey to find identity. The black characters are shot without any reason, and no attention is paid to them. They are taken as outsiders and given no regard in America. Beatty reflects the grim and gloomy conditions of black people in America, but ultimately, he shows that they can succeed even in adverse conditions.

Beatty's third novel, *Slumberland*, is set in Germany, but he has in mind the relationship between black and white people in America. The book's protagonist, Ferguson Sowell, suffers from prejudice and racial discrimination when he is not admitted to aeronautical and nuclear sciences despite getting the highest score in the entrance test. After relocating to Germany, he feels his fear of identity has been reduced. African Americans in America have identity problems and are not recognized as humans. In the novel, Beatty indicates that West Germans think of East Germans as lazy, indifferent, dull, and unappreciative, as unproductive and idle citizens of the world. Through the West and East Germans, Beatty depicts the superiority that whites feel over blacks in America. The Berlin Wall has fallen, but the racial wall in the minds of West Germans has not. In the same way, the condition of African Americans after the restoration period has not improved much. Characters like Fatima are so obsessed with whiteness everywhere that they finally commit suicide. In the novel, East Germans are not respected because of their racial identities

and roots. Beatty depicts the East and West Germans as living in incompatible worlds that can't be united. He shows East Germans getting a less favourable role, parallel to African Americans in the United States of America.

The characters in the novel have suffered inferior treatment because of their skin colour and ethnicity. The racial tension after the fall of the Berlin Wall increases in the book, like the racial barriers in the USA after the American Reconstruction period. The protagonist and Schwa, in the end, try to build the Berlin Wall with music. The footnote of Oprah Winfrey gives the experiences of blackness in the novel. He is in the process of bringing the right to the life of every black American. The blackness is the body of the story. The novel's central theme is to show a black man being unseen in the white world and, more importantly, the profound sorrow of not being able to see himself.

In the novel, *The Sellout*, Paul Beatty reveals the problem of the black community in post-racial America. Characters in the book suffer from brutality, identity crises, favouritism, alienation, and white supremacy. The black characters make the reader see how white supremacy in America affects their lives, and the white people always keep blacks in the minority position. In the novel, Me, the protagonist, encounters racial discrimination when he goes to a store with his father. After the removal of Dickens city from the map, the black community in Dickens becomes identity-less. Hominy Jenkins feels worthless and tries to commit suicide. When the narrator saves him, he prefers to become his slave. Characters face institutional racism in the novel. In public places, they see that things are for whites only. Blacks are rejected everywhere in the United States of America. Me decides to confront white supremacy by practising segregation and slavery. This study also

examines the pathetic condition of blacks and reveals how African Americans suffer in a white-dominated society. On the basis of their race and ethnicity, black people are derided and considered uncivilized and uncultured. The white majority dehumanizes and demoralizes the black community, viewing them as inferior. The novel brings up painful memories of slavery for African Americans. The narrator's father becomes the victim of police brutality and warns the police officers of his son. The protagonist takes his father's dead body without any useless complaint. The police officers on duty are entirely saved from court with respect. So, the protagonist takes his father's death and the elimination of Dickens from the map as a lesson. He feels the alienation of blacks after that. Paul Beatty's *The Sellout* deals with issues of violence and injustice towards black people and their oppression, marginalization, and alienation.

The present thesis exposes the depressed and dehumanized black society in America. People from white culture discriminate against and disrespect people from black culture. Blacks have not been provided equal respect and opportunities. The white culture suppresses people from the black race and their cultural values. They have been segregated and tortured. As a result, they suffer from inferiority complexes and identity crises. Black people don't get equal treatment in America; instead, they face prejudice and marginalization. Therefore, it has flattened the social harmony in America.

In this study, the concepts of Frantz Fanon, Homi K. Bhabha, Dr Cornel West, and W. E. B. Dubois have been applied to investigate the texts of Paul Beatty, who wrote novels depicting the plight of African Americans. All Paul Beatty's novels have been explored and analyzed through the lens of racial theory. The theme of race is predominant in his novels and has become the leading cause of characters' suffering

and anguish. Stereotypical images always haunt these African Americans, who experience alienation. In all his novels, Paul Beatty has depicted the plight of black people suffering identity issues. This study shows that black people should have a positive attitude towards life. Despite being black, the characters in Beatty's novels, after struggling a lot in their lives, achieve success. Beatty shows the need to treat every citizen equally—the whole universe is one and is the living place for everyone. Racial discrimination and mockery attack the individual's psyche and prevent their progress; it must be abolished. People should not be differentiated on the basis of race, colour, or religion. We must believe in human equality. A peaceful and harmonious society should be developed where everybody can live without fear and threat. Racism has increased in contemporary times with racial attacks on black people. Even after the enforcement of the law, there is still hatred towards African Americans, who are disliked in America. This situation has led to the deterioration of African Americans in contemporary times.

Educational institutions should take the matter seriously because most of the present generation is part of educational institutions. The government should run a program that brings full cooperation and coordination between black and white people. Every country's guiding principle should be mutual understanding, respect, and collaboration. This thesis has social significance as it will contribute to the knowledge that denigrates racial discrimination and stereotyping. It has explored the importance of equality, individuality, liberty, fraternity, brotherhood, and the impact of racism on the lives of African Americans. Both black and white people need to have a positive attitude towards life.

Furthermore, the culture and religion of every race should be given regard and value. There should not be any hatred among people so they can live independently. The world should understand the importance of harmony and live-in peace. Americans should respect each other and protect dehumanized African Americans. Black people should not be threatened and attacked by white people. Indifference and hatred will take us to the age of slavery and barbarity. To make this world a better place, there should be an all-inclusive, positive, and progressive approach to life. This study is a humble beginning and will certainly help bring awareness to people in general and the students of criticism.

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