

**Richard Wright: A selectively annotated bibliography, 2004-2012 (in-progress)**

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Updates (2011- ) by Jerry W. Ward, Jr.  
Project on the History of Black Writing Board Member

**2004**

Eversley, Shelly. *The Real Negro: The Question of Authenticity in Twentieth-Century African American Literature*. New York: Routledge, 2004.

Mentions *Native Son*, *Black Boy*, and *The Outsider* once on page 45.

Grinnell, George C. "Exchanging ghosts: haunting, history, and communism in native son." *English Studies in Canada* 30.3 (2004): 145+. *Literature Resource Center*. Web. 28 Mar. 2011.

Ruquist, Rebecca. "Non, Nous Ne Jouons Pas La Trompette: Richard Wright in Paris." *Contemporary French and Francophone Studies* 8.3 (2004): 285-303.

Whitted, Qiana J. "'Using my grandmother's life as a model': Richard Wright and the gendered politics of religious representation." *The Southern Literary Journal* 36.2 (2004): 13+. *Literature Resource Center*. Web. 28 Mar. 2011.

**2005**

Butler, Robert. "The Loeb and Leopold Case: A Neglected Source for Richard Wright's *Native Son*." *African American Review* 39.4 (2005): 555-567.

Chura, Patrick. *Vital Contact; Downclassing Journeys in American Literature from Herman Melville to Richard Wright*. New York: Routledge, 2005.

Chura considers sophisticated treatments of vital contact in Wright's fiction of the 1930s.

Dore, Florence. *The Novel and the Obscene: Sexual Subjects in American Modernism*. Stanford: Stanford University Press, 2005.

Iadonisi, Richard. "'I am nobody': the Haiku of Richard Wright." *MELUS* 30.3 (2005): 179+. *Literature Resource Center*. Web. 28 Mar. 2011.

Iadonisi discusses the dramatic shift that Wright made from being a writer of realistic and naturalistic fiction to creating haiku.

JanMohamed, Abdul R. *The Death-Bound-Subject: Richard Wright's Archaeology of Death*. Durham: Duke University Press, 2005.

Norvell, Candyce. "Critical Essay on 'Big Black Good Man'." *Short Stories for Students*. Ed. Ira Mark Milne. Vol. 20. Detroit: Gale, 2005. *Literature Resource Center*. Web. 28 Mar. 2011.

Rowley, Hazel. *Tete-a-Tete: Simone de Beauvoir and Jean-Paul Sartre*. New York: HarperCollins, 2005.

Brief mention of de Beauvoir's meeting Richard and Ellen Wright in 1947 and her dedicating *America Day by Day* (1948) to them.

## 2006

Allred, Jeff. "From Eye to We: Richard Wright's *12 Million Black Voices*, Documentary, and Pedagogy." *American Literature* 78.3 (2006): 549-583.

Annesley, James. *Fictions of Globalization*. London: Continuum, 2006.

Brief remark on use of brand names in the work of Joyce, Dos Passos, and Wright.

Blair, Sara. "The Photograph as History: Richard Wright, *Black Power*, and Narratives of the Nation." *English Language Notes* 44.2 (2006): 65-72.

Capers, I. Bennett. "The Trial of Bigger Thomas: Race, Gender, and Trespass." *New York University Review of Law and Social Change* 31.1 (2006): 101-149. JWW

Gains, Kevin. *American Africans in Ghana: Black Expatriates and the Civil Rights Era*. Chapel Hill: University of North Carolina Press, 2006.

Contains a chapter on Richard Wright. JWW

Kinnamon, Keneth. *Richard Wright: An Annotated Bibliography of Criticism and Commentary, 1983-2003*. Jefferson, NC: McFarland, 2006.

Madhubuti, Haki R. *Yellow Black: The First Twenty-One Years of a Poet's Life*. Chicago: Third World Press, 2006.

Madhubuti mentions that *Black Boy* gave him "context for [his] own content" (53).

Relyea, Sarah. "The Vanguard of Modernity: Richard Wright's *The Outsider*." *Texas Studies in Literature and Language* 48.3 (2006): 187-219.

Sullivan, Dennis, Adrienne Unsell, Johnny Fernandez and R'Shaun Kelley. "The Transformation of Self and Others: Restorative Justice in Richard Wright's *Native Son*." *Contemporary Justice Review* 9.4 (2006): 401-425.

Warnes, Andrew. *Richard Wright's Native Son*. New York: Routledge, 2006.

Wright, John S. *Shadowing Ralph Ellison*. Jackson: University Press of Mississippi, 2006.

Includes critical commentary on "Blueprint for Negro Writing," "How Bigger Was Born," and *Native Son*; makes brief references to *The Long Dream*, *The Outsider*, *Twelve Million Black Voices*, *White Man, Listen!*, *Presence Africaine*, and "The Man Who Lived Underground."

## 2007

Cherry, James. *Shadow of Light*. London: Serpent's Tail, 2007.

Cherry dedicates his novel "to Richard Wright, Chester B. Himes and John A. Williams whose literary harvests continue to reap."

DeCoste, Damon Marcel. "To Blot It All Out: The Politics of Realism in Richard Wright's *Native Son*." *Style* 32.1 (Spring 1998): 127-147. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 180. Detroit: Gale, 2007. *Literature Resource Center*. Web. 28 Mar. 2011.

DeCoste questions the common reading of *Native Son* as a realistic text and, as such, a work that is socially and politically conservative, contending instead that it is "a novel about realism."

Fraile, Ana Maria, ed. *Richard Wright's Native Son*. Amsterdam: Rodopi, 2007. JWW

Gibson, Donald B. "Wright's Invisible Native Son." *American Quarterly* 21.4 (Winter 1969): 728-738. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 180. Detroit: Gale, 2007. *Literature Resource Center*. Web. 28 Mar. 2011.

Gibson maintains that the "final meaning" of *Native Son* depends on a recognition by the reader of Bigger's individuality, as opposed to his role as a symbolic social figure.

Joyce, Joyce Ann. "Characterization and Point of View: The Tragic Hero." *Richard Wright's Art of Tragedy*. Iowa City: University of Iowa Press, 1986. 52-74. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 180. Detroit: Gale, 2007. *Literature Resource Center*. Web. 28 Mar. 2011.

Joyce interprets *Native Son* as a work of tragedy and Bigger as a "tragic hero." She examines those aspects of Bigger's characterization--especially his hubris--that ensure his fate and contribute to his ultimate destruction.

Kearns, Edward. "The 'Fate' Section of *Native Son*." *Contemporary Literature* 12.2 (Spring 1971): 146-155. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 180. Detroit: Gale, 2007. *Literature Resource Center*. Web. 28 Mar. 2011.

Kearns disputes assertions that Book III of *Native Son* is overly abstract, ideological, and, thus, aesthetically unrelated to Bigger's narrative in Books I and II; instead, he posits that the "process of abstraction" in the "Fate" section is essential to Bigger's achievement of self-awareness at the end of the novel.

"*Native Son*." *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 180. Detroit: Gale, 2007. *Literature Resource Center*. Web. 28 Mar. 2011.

This article was an introduction of critical reception plot and major theme writings on the work further readings about the work and poems in this volume were written in 1960 and appeared in manuscript form as this other world: Projections in the Haiki Manner.

Ramadanovic, Petar. "Native Son's Tragedy: Traversing the Death Drive with Bigger Thomas." *American Quarterly* 59.2 (Summer 2003): 81-105. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 180. Detroit: Gale, 2007. *Literature Resource Center*.

Ramadanovic argues that *Native Son* is a tragedy in the classical sense of the term, demonstrating the central role of fate in Wright's novel and the manner in which Bigger rises to the level of a tragic protagonist.

Rampersad, Arnold. *Ralph Ellison: A Biography*. New York: Alfred A Knopf, 2007.

Provides insights regarding Wright's friendship and correspondence with and influences on Ellison.

Redden, Dorothy S. "Richard Wright and *Native Son*: Not Guilty." *Black American Literature Forum* 10.4 (Winter 1976): 111-116. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 180. Detroit: Gale, 2007. *Literature Resource Center*. Web. 28 Mar. 2011.

In the following essay, Redden counters three prevailing assumptions about Wright's *Native Son*: one, that "vengefulness" on the part of the author is a key element of the text; two, that Book III is strictly didactic and a platform for Wright's Communist beliefs; and three, that the book "allocates blame to and threatens punishment of white society."

Reid-Pharr, Robert. *Once You Go Black: Choice, Desire, and the Black American Intellectual*. New York: New York University Press, 2007.

Briefly mentions Richard Wright, *Black Boy*, "Blueprint for Negro Writing," *The Long Dream*, *Native Son*, *Twelve Million Black Voices*, and *Uncle Tom's Children*.

Shiffman, Dan. "Richard Wright's *12 Million Black Voices* and World War II-era Civic Nationalism." *African American Review* 41.3 (2007): 443+. *Literature Resource Center*. Web. 28 Mar. 2011.

Weik, Alexa. "'The uses and hazards of expatriation': Richard Wright's cosmopolitanism in process." *African American Review* 41.3 (2007): 459+. *Literature Resource Center*. Web. 28 Mar. 2011.

Zheng, Jianqing. "The south in Richard Wright's haiku." *Notes on Contemporary Literature* 37.2 (2007): 6. *Literature Resource Center*. Web. 28 Mar. 2011.

Zheng discusses Wright's composition of some four thousand haiku in the last and half years of his life in Paris. In his haiku, Wright used his pen as a brush to paint his tender feelings of nature and human nature.

## 2008

Bauer, Margaret D.. "Call me Paul": The Long, Hot Summer of Paul Green and Richard Wright." *Mississippi Quarterly* 61.4 ( Fall 2008): 517-538.

Bauer examines the association between playwright Paul Green and author Richard Wright, noting several recollections of Green as being more patronizing towards Wright. Green is cited as expressing deep concern that he could have been more understanding towards Wright or developed a closer friendship with him. The article explores the significance of Wright's interview with Green and his appreciation of the playwright's thoughtful treatment of African American issues. It also relates insights regarding aspects of Wright's collaboration with Green including the need to pack a scene with action and making the dialogue and imagery more urban and African-American

Butler, Robert. "Signifying and Self-Portraiture in Richard Wright's *A Father's Law*." *CLA Journal* 52.1 (2008): 55-73. JWW

Chavers, Linda. "The Spot in the Mirror: The Role of Gender in Richard Wright's *Black Boy*." *Reconstruction* 8.4 (2008) <http://reconstruction.eserver.org/084/chavers.shtml> JWW

Demirtürk, Emine Lâle. *How Black Writers Deal with Whiteness: Characterization Through Deconstructing Color*. Lewiston, NY: Edwin Mellen Press, 2008.

Demirtürk, Lâle. "Narrativizing Africa Within the Discourse of Modernity: Richard Wright's *Black Power*." *CLA Journal* 51.3 (2008): 227-247. JWW

Dixon, Nancy. "Did Richard Wright Get it Wrong? A Spanish Look at *Pagan Spain*." *Mississippi Quarterly* 61.4 ( Fall 2008): 581-591.

The article explores Wright's possible misconceptions concerning Spain and considers the reasons for Spanish aversion to the book *Pagan Spain*.

Dubek, Laura. " 'Til Death Do Us Part: White Male Rage in Richard Wright's *Savage Holiday*." *Mississippi Quarterly* 61.4 (Fall 2008): 593-614.

Dunbar, Eve. "Black is a region: segregation and American literary regionalism in Richard Wright's *The Color Curtain*." *African American Review* 42.1 (2008): 109+. *Literature Resource Center*. Web. 28 Mar. 2011.

Dunbar, Eve. "The multiple frames for a dynamic diaspora in Richard Wright's *Black Power*." *Papers on Language & Literature* 44.4 (2008): 354+. *Literature Resource Center*. Web. 28 Mar. 2011.

This article talks about the life of Wright born in 1908 less than a half a century after the Thirteenth Amendment's ratification ended U.S. slavery, in some way stands as testament to the United States' ability to reinvent itself. In less than fifty years, the United States, former prison house to black human chattel, counted among its citizens one of the most prominent writers of the twentieth century.

Ferris, William. "Richard Wright and the Blues". *Mississippi Quarterly* 61.4 ( Fall 2008 ):539-552.

The article explores the relationship of Richard Wright to the blues culture of African Americans.

Green, Tara T. "Meeting Richard Wright in the Mountains: Reflections on Teaching at Northern Arizona University." *Papers on Language & Literature* 44.4 (Fall 2008): 382-387.

Hayes, Floyd W. "The Cultural Politics of Paul Robeson and Richard Wright: Theorizing the African Diaspora." *Valley Voices* 8.2 (2008): 81-98.

Jackson, Candice Love. "Tougaloo College, Richard Wright, and Me: Teaching Wright to the Millennial Student." *Papers on Language & Literature* 44.4( Fall 2008):374-381.

This article describes the author's experiences while teaching a course on the 20th-century African American author Richard Wright at Tougaloo College in Mississippi. The reactions of 21st-century students at the historically black college to the perspectives on race and other social issues in Wright's fiction are discussed.

King, Lovalerie. *The Cambridge introduction of Zora Neal Hurston*. New York: Cambridge University Press, 2008. .

Includes comments on Wright as a Hurston antagonist and Wright's review of *Their Eyes were Watching God*.

Levy, Debbie. *Richard Wright: A Biography*. Minneapolis: Twenty-First Century Books, 2008. JWW

Lowe, John. "Palette of Fire: The Aesthetics of Propaganda in *Black Boy* and *In the Castle of My Skin*." *Mississippi Quarterly* 61.4 (Fall 2008): 553-580.

Meyerson, Gregory. "Aunt Sue's Mistake: False Consciousness in Richard Wright's 'Bright and Morning Star' ." *Reconstruction* 8.4 (2008)  
<http://reconstruction.eserver.org/084/meyerson.shtml> JWW

- Miller, R. Baxter. *A Literary Criticism of Five Generations of African American Writing: The Artistry Of Memory*. Lewiston, NY: Edwin Mellen Press, 2008.
- Mullen, Bill V. "Space and Capital in Richard Wright's *Native Son* and *Twelve Million Black Voices*." *Reconstruction* 8.1 (2008)  
<http://reconstruction.eserver.org/081/mullen.shtml> JWW
- Rambsy, Howard. "Richard Wright and Digital Movements." *Papers on Language & Literature* 44.4 (Fall 2008): 365-373.
- Rambsy, Howard. "The Vengeance of Black Boys: How Richard Wright, Paul Beatty, and Aaron McGruder Strike Back." *Mississippi Quarterly* 61.4 (Fall 2008): 643-657.
- Sams, Larry. "The Integral Function of Marxist Doctrine in Richard Wright's 'Fire and Cloud.'" *Valley Voices* 8.2 (2008): 10-17.
- Schettler, Meta L. " "The rifle bullet": African- American History in Richard Wright's Unpublished Haiku. *Valley Voices* 8.2 (2008): 66-80
- Thomas, Lorenzo. *Don't Deny My Name: Words and Music and the Black Intellectual Tradition*. Ed. Aldon Lynn Nielsen. Ann Arbor: University Of Michigan Press, 2008.
- Contains brief commentary on Wright's aesthetic, "Big Boy Leaves Home," *Black Boy*, "Blueprint for Negro Writing," "Forms of Things Unknown," and *White Man, Listen!*
- Tuhkanen, Mikko. "Queer Guerrillas: On Richard Wright's and Frantz Fanon's Dissembling Revolutionaries." *Mississippi Quarterly* 61.4 ( Fall 2008): 615-642.
- The article discusses the queer perspective that connects the characters in Richard Wright's and Frantz Fanon's novels. Tuhkanen contends that Wright's references to queerness and straightness in his books are not coincidences, and suggests that the etymologically queer and straight words are strategies for understanding postcolonial situations in *Native Son* and "Bright and Morning Star." Wright's fictional characters are examined against Fanon's theory of de-colonization in "Algeria Unveiled."
- Ward, Jerry W., Jr. and Robert J. Butler, eds. *The Richard Wright Encyclopedia*. Westport, CT:Greenwood, 2008.
- Ward, Jerry W., Jr. "Uncle Tom's Children Revisited." *Papers on Language and Literature* 44.4 (Fall 2008): 343-353.
- Williams, Diane and Jerry W. Ward. "A Conversation on Richard Wright." *Valley Voices* 8.2 (2008): 99-112.



## 2009

Boyd, Melba Joyce. "The Centennial Richard Wright Conference in Paris." *The Black Scholar* 39.1/2 (2009): 2-9.

The article discusses the Richard Wright Centennial Conference that was held at the American University of Paris (AUP), France from June 17-20, 2008.

Bracher, Mark. "How to Teach for Social Justice: Lessons from Uncle Tom's Cabin and Cognitive Science." *College English* 71.4 (2009): 368-388.

Bracher argues in endnotes 6 (384) that Wright's presentation of Bigger in *Native Son* prompts "recognition that we are ultimately responsible for the Biggers (white and black) and their horrific and brutal actions."

Butler, Robert. "Seeking Salvation in a Naturalistic Universe: Richard Wright's Use of His Southern Religious Background in *Black Boy* (American Hunger)." *The Southern Quarterly* 46.2 (Winter 2009): 46-60.

Dekoven, Marianne. "Guest Column: Why Animals Now?" *PMLA* 124.2 (2009): 361-369.,

Dekoven claims that "in the opening scene of Richard Wright's *Native Son*, the repulsive description of the rat Bigger must kill makes it clear that the rat is Bigger's double..."(363)

Dinerstein, Joel. "Uncle Tom is Dead!" Wright, Himes, and Ellison Lay a Mask to Rest." *African American Review* 43.1 (2009): 83-98.

Dolarin, Brian. "The Illinois Writers' Project Essays: Introduction." *The Southern Quarterly* 64.2 (Winter 2009): 84-128.

Dolarin's introduction is followed by Richard Wright's nine ethnographic essays (1935-c.1937) and his undated "Bibliography on The Negro in Chicago."

Douglas, Christopher. *A Genealogy of Literary Multiculturalism*. Ithaca: Cornell University Press, 2009.

Douglas includes comments on Richard Wright in relation to the literature of sociology.

Ernest, John. *Chaotic Justice: Rethinking African American Literary History*. Chapel Hill: University of North Carolina Press, 2009.

Uses a brief passage from *Native Son* as an epigraph for Chapter Four, "Choreographing Chaos."

Grandt, Jürgen E. *Shaping Words to Fit the Soul: The Southern Ritual Grounds of Afro-Modernism*. Columbus: The Ohio State University Press, 2009.

In the essay on “Long Black Song,” Grandt proposes we should have “a shift of focus from literary text to musical performance, in order to elucidate the full potential of Afro-modernism’s historical conscience”(74).

Green, Tara T. *A Fatherless Child: Autobiographical Perspectives of African American Men*. Columbia: University of Missouri Press, 2009.

In Chapter Two, “Richard Wright’s Fathers and Sons,” Green argues that *Black Boy* is a guide to Wright’s fiction and that fiction “was a way for him to begin to access and to reconcile his unmet desires regarding his father”(94). JWW

Hogue, W. Lawrence. “Can the Subaltern Speak? A Postcolonial, Existential Reading of Richard Wright’s *Native Son*.” *The Southern Quarterly* 46.2 (Winter 2009): 9-39.

Keith, Joseph. 2009. "Richard Wright, *The Outsider* and the Empire of Liberal Pluralism: Race and American Expansion after World War II." *The Black Scholar* 39. 1/2 (2009): 51-58.

Keith examines how existentialism is used in *The Outsider* and how it looks at race in the U.S. after World War II.

Kiuchi, Toru. “Teaching Richard Wright’s Haiku in Japan.” *The Black Scholar* 39.1-2 (2009): 59-62.

The article discusses teaching and translating the haikus of African American author Richard Wright, who published them in "Haiku: This Other World." The author provides details about her classroom teaching methods, which begins with explaining the basic rules of the haiku form and showing the students examples of Wright's poems. Students are asked to explicate the poems and even translate them from English into Japanese and the author's method for translating the poems is explained. The influence of that the Japanese poet Matsuo Basho and the poet R. H. Blyth had on Wright's haiku is discussed.

Lowe, John W. 2009. "The Transnational Vision of Richard Wright's *Pagan Spain*." *Southern Quarterly* 46, no. 3: 69-99.

Lowe explores the text of *Pagan Spain* and examines the relationship that Wright drew between Spain and Europe as well as between Spain and the southern United States.

Mancini, Candice. *Civil Rights in Richard Wright’s Native Son*. Detroit: Greenhaven Press, 2009.

Mehring, Frank. "'Bigger in Nazi Germany': Transcultural Confrontation of Richard Wright and Hans Jürgen Massaquoi." *The Black Scholar* 39.1-2 (2009): 63-71.

A literary criticism is presented of the book "Native Son," by African American author Richard Wright, particularly the character Bigger Thomas and how fascism in Nazi Germany points out the shortcomings of American democracy for African Americans in the 20th century. The autobiography of Hans Jürgen Massaquoi called "Destined to Witness: Growing up Black in Nazi Germany" is used. A lecture that Wright delivered in March 1940 at Columbia University explains the origins of the Thomas character.

Miller, James A. *Remembering Scottsboro: The Legacy of an Infamous Trial*. Princeton: Princeton University Press, 2009.

Chapter Five, "Richard Wright's Scottsboro of the Imagination, provides an in-depth discussion of Wright's "obsession with the peculiar convergence of race, sexuality, and racism that was at the root of the Scottsboro case" (166).

Rambsy, Howard. "Re-presenting Black Boy: The Evolving Packaging History of Richard Wright's Autobiography." *The Southern Quarterly* 46.2 (Winter 2009): 71-83.

Stringer, Dorothy. "Psychology and Black Liberation in Richard Wright's 'Black Power' (1954)." *Journal of Modern Literature* 32. 4 (2009): 105-124.

Stringer discusses Wright's travel narrative of the Gold Coast/Ghana, and particularly the politicized psychology it develops as an analytic tool.

Taylor, David A. "Literary Cubs, Canceling Out Each Other's Reticence." *The American Scholar* (Spring 2009): 136-141.

Taylor discusses the friendship and mutual admiration between Richard Wright and Nelson Algren.

Taylor, David A. *Soul of a People: The WPA Writers' Project Uncovers Depression America*. Hoboken, NJ: John Wiley & Son, 2009.

Includes commentary on Wright's work with the WPA in Chicago and New York in relation to his emergence as a noted American author.

Tuhkanen, Mikko. *The American Optic: Psychoanalysis, Critical Race Theory, and Richard Wright*. Albany: State University of New York Press, 2009.

Explores multiple problems and insights related to engaging Lacanian psychoanalysis with African American literature and Richard Wright.

Ward, Jerry W., Jr. "NATIVE SON: The Novel and the Plays." *The Southern Quarterly* 46.2 (Winter 2009): 40-45.

Whitted, Qiana J. "A God of Justice?" *The problem of Evil in Twentieth-century Black Literature*. Charlottesville: University of Virginia Press, 2009.

Whitted focuses on the representations by several authors, including Richard Wright, of the spiritual crisis in twentieth century African American fiction and autobiography.

Xu, Chen. "On 'Third Consciousness' in the Fiction of Richard Wright." *The Black Scholar* 39,1/2 (2009): 40-45.

Xu proposes that a triple awareness exists among African Americans and speculates how such an awareness is represented in the fiction of Richard Wright

Zangari, Sostene Massimo. "Straightjacketed into the Future: Richard Wright and the Ambiguities of Decolonization." *The Black Scholar* 39.1/2 (2009): 78-83.

The article focuses on Richard Wright's *Black Power* and *The Color Curtain*.

Zheng, Jianqing. "Richard Wright's Haiku." *The Southern Quarterly* 46.2 (Winter 2009): 61-70.

## 2010

Abel, Elizabeth. *Signs of the Times: The Visual Politics of Jim Crow*. Berkeley: University of California Press, 2010.

Mentions an ironic substitution of a photograph in the 1988 edition of *Twelve Million Black Voices*.

Butler, Robert. "Richard Wright's 'Between the World and Me' and the Chapel Scene in Crane's *The Red Badge of Courage*: A Literary Relationship." *CLA Journal* 53.4 (2010): 373-386. JWW

Elder, Matthew. "Social demarcation and the forms of psychological fracture in book one of Richard Wright's *Native Son*." *Texas Studies in Literature and Language* 52.1 (2010): 31+. *Literature Resource Center*. Web. 28 Mar. 2011.

Elder discusses one of the most stunning aspects of Frederick Douglass's narrative of his experiences as a slave, his keen insight into the psychology of both the slave and the slave owner. Douglass vividly represents the diabolical psychological manipulation of the slaves by the white masters, but he also shows the figures in his work to be psychologically damaged by the unnatural and unholy master/slave relationship. Richard Wright's representation of Jim Crow-era Chicago in *Native Son* depicts a society in logical progression from Douglass's slave era.

Felgar, Robert. "A Cultural Reading of *Black Boy*." *Student Companion to Richard Wright*. Westport, CT: Greenwood Press, 2000. pp. 74-77. Rpt. in *Richard Wright's Black Boy*. Ed. Harold Bloom. New York: Infobase Publishing, 2010.

Fleming, Tracy. "Black Marxism, Creative Intellectuals and Culture: The 1930s." *Journal of Pan African Studies* 3.9 (2010): 7-23.  
[http://www.panafrican.com/vol\\_13\\_no\\_9/3.9\\_Black\\_Marxism.pdf](http://www.panafrican.com/vol_13_no_9/3.9_Black_Marxism.pdf)

Focuses on "the relationship between theory and practice in the cultural work of Langston Hughes and Richard Wright during the 1930." JWW

Haines, Carolyn. "Richard Wright Literary Excellence Award Address". *Southern Quarterly* 47.2 ( Winter 2010): 97-100.

The acceptance speech of author Carolyn Haines at the awards presentation of the Richard Wright Literary Excellence Award by the Natchez Literary & Cinema Celebration, an arts festival held in Natchez, Mississippi.

Hayes, Floyd W. "An Open Letter to Seneca Turner." *Horizons: Newsletter of the Center for Africana Studies at Johns Hopkins University* (Fall 2010):23, 29, 33.

Mentions Wright in a discussion of identity and existence. JWW

Heard, Alex. *The Eyes of Willie McGee: A Tragedy of Race, Sex, and Secrets in the Jim Crow South*. New York: HarperCollins, 2010.

Lists Wright among those who protested the trial and execution of Willie McGee. JWW

Hoefler, Anthony Dyer. "'They're Trying to Wash Us Away': Revisiting Faulkner's *If I Forget Thee, Jerusalem* [*The Wild Palms*] and Wright's 'Down by the Riverside' after the Flood." *Mississippi Quarterly* 63.4 (2010):537-554. JWW

Luo, Lianggong and Shi Liling. "The Richard Wright Study in China: An Annotated Bibliography." *Valley Voices* 10.2 (2010): 106-126.

Provides a brief summary of Chinese scholarship from the 1940s to 2010 and sixty-four annotated entries. JWW

Rees, Daniel. "Hunger and Self-Fashioning in Richard Wright's *Black Boy* and Knut Hamsun's *Suit*." *Current Objectives of Postgraduate American Studies* Vol 11 (2010)  
<http://copasiuni-regensburg.de/article/view/124/148>

Scott, Darieck. *Extravant Abjection: Blackness, Power, and Sexuality in the African American Literary Imagination*. New York: New York University Press, 2010.

Brief mention of Wright's influence on Frantz Fanon, *Native Son*, and the metaphor of "race rape."

Wallach, Jennifer Jensen. *Richard Wright: From Black Boy to World Citizen*. Chicago: Ivan R. Dee, 2010. JWW

Wilkerson, Isabel. *The Warmth of Other Suns; The Epic Story of America's Great Migration*. New York: Random House, 2010.

Contains brief mentions of *Black Boy* and a comment on Wright as "the bard of the Great Migration"(13). JWW

Ward, Jr., Jerry W. "Blueprints for Engagement: A Retrospective on the 2008 Richard Wright Centennial". *Southern Quarterly* 7.2 (Winter 2010), 101-121.

Brief summaries are presented of events related to the centennial in the U.S. and other countries. The extensive nature of the Centennial is linked to literary criticism on Wright published by critics in 2008-2009.

Zheng, Jianqing. "Zen in Richard Wright's I AM NOBODY." *Explicator* 68.2 ( Apr-Jun2010):127-130. Zen in Richard Wright's I AM NOBODY.

Particular focus is given to the expression of selflessness and loneliness in the haiku "I Am Nobody".

## 2011

Bone, Robert and Richard A. Courage. *The Muse in Bronzeville: African American Creative Expression In Chicago, 1932-1950*. New Brunswick: Rutgers Up, 2011.

Craven, Alice Mikal and William E. Dow, eds. *Richard Wright: New Readings in the 21st Century*. New York: Palgrave Macmillan, 2011.

Davis, Thadious M. *Southscapes: Geographies of Race, Region, and Literature*. Chapel Hill: University of North Carolina Press, 2011.

Reevaluates several of Wright's works through the lens of Southern Studies.

Derricotte, Toi. *The Undertaker's Daughter*. Pittsburgh: University of Pittsburgh Press, 2011.

Alludes to *Black Boy* in Part III: The Undertaking, p. 88.

Jackson, Lawrence P. *The Indignant Generation: A Narrative History of African American Writers and Critics, 1934-1960*. Princeton: Princeton University Press, 2011.

Contains extensive discussion of the critical reception of Wright's works

Zheng, Jianqing, ed. *The Other World of Richard Wright: Perspectives on His Haiku*. Jackson: University Press of Mississippi, 2011.

Ten essays which examine Wright's haiku, the influence of Zen Buddhism on the poems, and how Wright's modifications of Japanese forms reveal a conflict between nature and culture.

## 2012

Blair, Sara. "Nation Time: Richard Wright, *Black Power*, and Photographic Modernism." *The Oxford Handbook of Global Modernisms*. Ed. Mark Wollaeger with Matt Eatough. New York: Oxford University Press, 2012. 129-148.

A substantial revision of Blair's 2006 essay on *Black Power*, this chapter argues that "Wright turns to photographic Modernism as a resource for negotiating his own psychic dislocation in the face of a radically uneven historicity" (132).

Demirtürk, E. Lâle. *The Contemporary African American Novel*. Lanham, MD: Fairleigh Dickinson University Press/Rowman & Littlefield Publishing Group, 2012.

Brief mention of Wright and the Harlem Renaissance.

Haile, James B., III, ed. *Philosophical Meditations on Richard Wright*. Lanham, MD: Lexington Books, 2012.

Seven essays on Wright's literary and philosophical imagination.

Martin, Andy. "Sartre and Camus in New York." *NYTimes Opinionator*.  
<http://www.opinionator.blogs.nytimes.com/2012/07/14/Sartre-and-camus-in-new-york/?emc=eta1>

Martin notes that existentialism as "a binary praxis of antagonistic reciprocity" finds "an echo in writers as disparate as Richard Wright and Norman Mailer."

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