him that "there were but a few Negroes who knew the meaning of their lives, who could tell their story" (267). If blacks accepted their position without resistance, it was as much blacks' fault as it was whites' for the condition of society; a condition that Wright felt must be rectified if anyone is to be considered human.

Wright saw the meaning of being human, and harbored a deep desire to share his findings with the world in the hope that others could *see* what he saw. He wanted to "drench the reader with a sense of a new world. That was the single aim of [his] living" (*Black Boy* 280). This *new world* was a world in which people recognized their prejudice; their malice; their ignorance; their indifference; their cowardice; their cruelty; their naivety; and their greed. And while he wasn't political—Communist affiliation aside—his works portrayed a reality that begged for political change, but not a change just for blacks alone, a change to benefit humanity, a change that would make us all worthy of being called human.

Works Cited

Edelman, Murray. *From Art to Politics: How Artistic Creations Shape Political Conceptions*. Chicago: University of Chicago, 1995. Print.

Wright, Richard. *Black Boy*. New York: HarperCollins, 2005. Print.

---. T*he Ethics of Living Jim Crow: An Autobiographical Sketch*. New York: Viking Press, 1937. Accessed at <http://newdeal.feri.org/fwp/fwp03.htm>