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Ministry of Higher Education and Scientific Research
University of Tlemcen**



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Department of English
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RL's Dream, a Blues Story of Race and Inequality

Dissertation Submitted to The Department of English as a Partial Fulfilment of
The Requirements for Master's Degree in Literature and Civilisation

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2021 - 2022

Acknowledgements

First of all, I thank God, the Almighty and Merciful, who gave us the strength and the patience to accomplish this modest work.

My sincere thanks go to:

Our Teachers for their help during our training. Thank you for always putting the effort and the work to bring out generations of researchers, hoping that we will be able to make you proud

Dr. Meryem MENGOUCHI, my supervisor, thank you for being the beacon and the light in the realization of this work, you are the best guide one could ask for.

To all the teaching and administrative team of the department of English.

To all the students of our department and particularly our promotion colleagues with them we spent pleasant moments, a big thank you to you my dear friends.

To my parents, my brother and sister and anyone who has participated in this work from far or near.

To my dear friends, to know that without you I would never have been able to move forward and my thanks can never equal your big heart which supported me in difficult times, I appreciate your presence with all my heart.

Dedications

I offer this modest work:

To my father, the love of my life, I wouldn't be here if it wasn't for you motivating me to pursue this path, I hope to become half the man you were, no words will be enough to show my immense love and gratitude to you, I know you would be proud today, rest in peace

To my mother, for her encouragement and her confidence in me

To my brother, Ibrahim, and my sister Yamna, source of strength and joy in my life, your words of comfort and encouragement are much appreciated, I am grateful to say the least.

I also dedicate this modest mission report:

To all my family, for their moral support.

To all my friends, and to all those I love and to all the people who have given me encouragement and taken the trouble to support me during this year.

To my dear teachers and colleagues, without exception.

ABSTRACT

This work is a research paper about a book by Walter Mosley and his first transition from his famous works off detection and Detective novels. In this book called *RL Dreams*, I try to bring an objective point of view about the purpose of the book, which is to some extent the life of the legendary Blues singer Robert Johnson in a fictional way of telling his life through the struggle with racism and segregation from the Mississippi to the north. This book is definitely about Blues; however, the main idea may go beyond that. That is what I'm trying to it is straight through this research, as I look through the history of the Blues, the reasons behind it, the history of black people, from Slavery to Freedom, and from all ages to Modern days. In This paper the Journey of the Blues from the fields of slavery to modern pop while relying on the book of Walter Mosley and his description alpha black men living throw his last days with the white woman trying to live her life in a Twisted community. By the end off of this paper, I intend to make the reader understand the history of African Americans through 400 years of change and the impacts a single man can make on Generations after, and how light can exist through the darkness and how evil and righteousness coexist in one's soul. finally that color does not dictator where do you belong and your path in life.

Keywords: Blues – Slavery – African-American – History – Segregation.

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General introduction:

The Blues had a great impact on the African American history in America. As a student of English literature, I have been fascinated by the impacts of songs on a single individual life however the Blues on the other hand had an impact on a whole community in fact it had major impact on a whole race.

Why is reading this book called RL's dreams. One can only try to understand the history behind this music and behind these people and the journey they went through to get to the presents situation they are in.

But you are going to see in this document and this paper is some of my efforts to shine some light on the Origin of the Blues and the conditions that lead to existence in the first place. Of course, these events are derived from audios the lots of books and articles on the internet though they might not be accurate people have tried to link something events since the early records of the Blues we're not recorded.

The acts of group singing were a tradition of African slaves from their original country either Angola or Nigeria or other parts of South African continent. Whenever they met someone from their country, they sang the song that's reminded them of their tradition.

The First chapter of the research is about the origins of the Blues; types of the Blues and the movements it's created. While it is originated from plantations safe camps it was abolished by the slave owners and only were allowed and funerals when they buried their own hi there is from Death from work, or from trying to run From Slavery to Freedom. This chapter incorporates also the the social movements towards freedom the laborers Act, migration on the religion of African American citizens weather be it men or women and how blues was a part of it all. And the ripples it's made throughout the history that benefited the black community either intentionally or accidentally.

While the second chapter focuses on the book the writer and the meaning behind it, the characters be it fictional all realistic, the moral issues the writer faced during this transition and a synopsis for the novel detailing stereotypes versus reality and prejudice versus equality. Finally coming up with a conclusion that describes our objective point of view after reading this love. The modern Blues are most of the recorded Blues originated from prisons where black folks call African American, we're isolated from While culture they sang their song to get out of boredom, to synchronize their work and add to its proficiency.

Although this work is about the book of Mosley called RL Dreams. I could not start this work without going through the history the social the individual the male and the female since we need this and the latter chapters. And this chapter one would find

answers for many questions such as why this Genre? Why do Robert Johnson?
What is the main point of this story? And what is the moral?

Chapter One the Blues Music Historical Roots

1.1. Introduction:

Blues has the meaning of blue mood, sadness and depression, and sings personal commentary, "Your own words, cry of the soul " (Oxford Dictionary). The song was a cry in a cruel environment where black slaves and descendants were driven away (Allender;94).

Jazz, which was later born from the Blues, is said to be social commentary "social and social language" (Davin;13) to play jazz, learn Blues first. The reason one often hear that is that even if jazz is a social song, it sings one own voice and screams in the middle of it, rather than the physical meaning such as the scale, so one has to have the power to express your own voice with Blues.

Blues is said to have evolved from black spirituals, field hollers, work songs; jazz and rock were also born from Blues (Taylor & Francis;18). Because black folks were poor the guitar playing style which was relatively easy to obtain, is the most known instrument to be used. Since then, it has been developed in various ways, such as country Blues, which is based on the narration of acoustic guitar, Chicago Blues, which has evolved into a band format using electric guitar, and Blues of piano. The Blues has a history of being sung in the region, so it has different characteristics depending on the region (Oliver;2).

Blues is an African-American music created by the factor of slavery through time (Oliver;2). In the United States, there was legal slavery from the 1640s to 1865 (the Thirteenth to the United States Constitution was enacted)¹. Due to this slavery, many Africans were forcibly brought from Africa to the United States within slave trade, worked as slaves in cotton plantations and when they were taken by ship from Africa to the United States, they were packed and connected in this way.

¹ Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction

The Blues started when black slaves were forced to work poorly and hard, such as field work, and thought of their hometown in the midst of hardship and sang songs in the tune of their hometown. Some say it is impossible to sing the Blues without recognizing that the Africans of the time created the music in the midst of their fight for existence. Early Blues was a combination of all the elements of call and response brought from Africa, black spirituals, and hymn melodies with church mode.

1.2. Early Blues Styles:

It was based on traditional call and response style music such as work songs and field hollers sung in their hometown. It was sung like a shout at work. It seems that it was used to take a rhythm when working with a large number of people such as cutting trees and rowing boats. Each was sung in a place where they worked in different places. What is different from the work song is that there is no rhythm. It is a style of singing as you can think of, such as someone singing and responding to who's song in a different place. It seems that these two styles became the prototype of the later Blues song melody. Field Haller's Haller is translated as an individual cry. Music has always been a way of escape for the community, not just for fun, but for forgetting a tough life. (Oxford Dictionary).

The origin of the Blues is in the early 1900s, thirty years after the liberation of slaves. It is often surprising to say that Blues has a European element, but the music of Blues is not African music itself. In the United States over the generations of black children and grandchildren brought to the United States, Blues was created.

1.3. Types of Blues:

Blues has a long history of singing in the region, and its characteristics differ depending on whether it is influenced by white music in each region. After the abolition of slavery, Blues continued to develop when it went to urban areas. Influencing today's music such as POP and RnB which s the most popular genre of music in modern America.

1.3.1. Mississippi Delta Blues:

Even after the liberation of slaves, discrimination against Africans was still severe, so the influence of white culture is small, and it is characterized by soulful singing and tunes with a strong African style (Ajayi;11). Using percussion instruments, the rhythm is intense, and the singing method of a holler² (horror, screaming) gives a hysterical impression without being bound by the frame of twelve bars³. It features a soulful singing style and tune with a strong African ethnicity. Representative musicians include Charley Patton, who is said to be the founder of Delta Blues, Robert Johnson, who is widely known as the legendary Bluesman, and Sun House, who influenced Robert Johnson (happy Bluesman records).

1.3.2. Texas Blues :

Compared to Mississippi, Texas is a region that had a slave liberation policy before the declaration of liberation, so the effect of the declaration in song and guitar are clear and the melody is relatively close to the current Blues, without deviating significantly from the twelve bars. It does not seem to be as muddy as the Mississippi Delta. Representative Blues musicians include Blind Lemon Jefferson, a pre-war Blues giant who was born blind, Texas Alexander, who played only songs without playing instruments, and Lightning' Hopkins after 1940.⁴

1.3.3. Chicago Blues:

Like the other Africans, the Delta Bluesmen emigrated to Chicago. Maxwell's Street at the time of 1940 was flooded with street musicians, from which the later Chicago Blues representative Bluesman was born, Muddy Waters⁵ was also one of the

² a cry employing falsetto, portamento, and sudden changes of pitch, used in African-American work songs, later integrated into the techniques of the blues

³ the theme of a typical blues song. Nearly all blues music is played to a 4/4-time signature, which means that there are four beats in every measure or bar and each quarter note is equal to one beat.

⁴ General information.

⁵ McKinley Morganfield, known professionally as Muddy Waters, was an American blues singer and musician who was an important figure in the post-war blues scene, and is often cited as the "father of modern Chicago blues". His style of playing has been described as "raining down Delta beatitude".

immigrants from Mississippi to Chicago. He established the Chicago Blues by fusing the then-popular city Blues with the delta style.

1.3.4. Urban Blues (1940s-50s) :

It is a new Blues style born in the West Coast region from Texas as Africans migrate to northern and western cities. It is a style that has a deeper connection with jazz, but it is not too close to jazz compared to classical Blues, and it is not as particular about playing and talking as city Blues. Representative artist T-Bone Walker has established a style that is familiar to rock, such as playing a guitar solo with a band hitting a combo in the background. (Gioia;67)

1.3.5. Modern Blues:

By this time, TV and radio stations became widespread, and the Blues, which had characteristics in each region, were also gradually integrated by the hands of Bob King and others, it became known as the modern Blues, and it is a style that refers to rhythm and Blues and beyond. It is a general term for so-called modern Blues, including Bob King, Albert King, and Freddie King commonly known as «three major kings»⁶

1.4. Black People Social Movements and Blues:

The Civil Rights movement⁷ for Africans Rights and equality, which had been in full swing since the mid-1950s, reached its peak in the March of Washington in 1963. At the same time, the trend of black music was also undergoing a major change of particular note is the rise of soul music. If soul is defined somewhat roughly, it will be based on rhythm and Blues, and incorporate gospel expressions⁸ (black church method) in terms of singing and music. In addition, the lyrics had the property of presenting an attitude to tackle the problem and a solution, similar to Urban Blues.

⁶ Albert and Riley 'B.B.' (short for 'Blues Boy') King and Freddie Nelson.

⁷ The civil rights movement was a political movement and campaign from 1954 to 1968 in the United States to abolish institutional racial segregation, discrimination, and disenfranchisement throughout the United States. The movement had its origins in the Reconstruction era during the late 19th century, although it made its largest legislative gains in the 1960s after years of direct actions and grassroots protests. The social movement's major nonviolent resistance and civil disobedience campaigns eventually secured new protections in federal law for the civil rights of all Americans

⁸ To believe that something is absolutely true without any hesitation or reservations.

Trends in black music are changing rapidly. Bob King recalled being booed by a young black guest during the soul era of the 1960s, saying in his autobiography: "in the process of pushing forward, old-fashioned music seems to be annoying. It's a symbol of an era we want to forget, a period of history we were in shame and humiliation because it's a symbol" In the hearts of young Africans, the Blues only meant the place and time they grew up. Certainly, some would have cast such a gaze on the Blues. Still, there was no end to singing Bruce. Some even sang the swell of the times into the Blues.

Jean Baptiste Renoir, who specializes in Blues (topical Blues) dealing with current affairs, is one of the people who showed that Blues could be a vibrant protest song even in the era of soul. Recorded in Chicago in 1965, the album *Alabama Blues* is a masterpiece of frank thoughts about racial issues and the Vietnam War. However, at that time, it was released only in Europe, and it was released in the United States after Renoir's death. (Zyskowski;128)

Some Blues may have been out of date in the days of Soul. However, the vibrant Blues, which was too early to be stored in the warehouse as a thing of the past, was quietly alive. After the Great Depression, which began in 1929 with the *Dark Thursday* stock crash, President Roosevelt implements the New Deal⁹ to overcome the recession caused by the economic crisis. This policy, which was developed in the 1930s, had not only financial but also cultural programs. (Barber;62)

Behind this is the rise of America's position in the international community since the end of World War I. The United States, which was a "frontier of Europe," will take the place of Europe, which was exhausted by the war, and will jump to the center of international politics and strengthen its presence. (Barber;65)

Politics sometimes requires a cultural identity when trying to unite a country as a modern nation and establish an international status. Under the New Deal policy,

⁹ the New Deal was a series of programs and projects instituted during the Great Depression by President Franklin D. Roosevelt that aimed to restore prosperity to Americans. When Roosevelt took office in 1933, he acted swiftly to stabilize the economy and provide jobs and relief to those who were suffering

programs such as the Federal Writers' Project¹⁰, the Federal Theater Project, and the Federal Music Project were carried out with the aim of clarifying the culture peculiar to American society. (YouTube)

In the field of music, many researchers and enthusiasts are sent to rural areas to collect Blues and Blues songs. The Library of Congress already had an archive to manage and preserve Blues songs, but since 1932, when Blues music researcher John Lomax became the director of this archive, collection activities have become more active.

Lomax parents and children are immigrants with English roots. At a time when whites and non-whites had different seats in public institutions and had different toilets available, it was quite rare for whites to go to the black community and ask for black music. The recordings left by Lomax parents and children can be said to be valuable materials that show what kind of "tone" the black people at that time were playing. In the 1960s, one of the major swells of American society was the social movements, such as the Civil Rights movement and the anti-war movement against the Vietnam War. (HALL;9)

The Civil Rights movement is a social movement that seeks the elimination of discrimination against minorities, equality before the law, and freedom and Rights as citizens. In 1954, the Civil Rights movement began to flourish with the abolition of the racial segregation policy in educational institutions, which had been in place for more than half a century.

In 1955, the Montgomery Bus Boycott incident occurred in Alabama. Rosa Parks, who was sitting in a black seat on a municipal bus in Montgomery, was arrested for refusing to give her seat to a white man, and a boycott of boarding a fixed-route bus spreads in protest. The city's bus business was hit financially by the Africans, who made up the majority of the passengers, no longer using it.

¹⁰ the Federal Writers' Project was a federal government project in the United States created to provide jobs for out-of-work writers during the Great Depression. It was part of the Works Progress Administration

In 1957, a public high school in Arkansas suffered a Little Rock Nine incident in which nine black students were blocked from admission by white students. It was an incident that was dispatched to the US Army in order to put an end to the mob situation. In the 1960s, a black college student's "sit-in" began in North Carolina. He sat in a white-only seat at a restaurant and kept sitting until he got an order, which spread all over the place.

In 1963, 100 years after President Lincoln declared the liberation of slaves, the political rally "March on Washington" will be held in the capital city of Washington. At the rally proposed by President Kennedy for the passage of the Civil Rights Act, not only Africans but also liberal whites will join, creating a large crowd of 200,000. The speech given by Rev. King here, starting with "I have a dream," is known as a famous speech. (Jerald; 92)

1.5. Great Migration of Africans:

Usually, an "incident" is described as an event that occurred in year, month, and day. However, there are some cases that progress slowly over decades. The Great Migration of Africans from the South to the North in the United States in the first half of the TWENTIETH century is just one such "slow event." Their movements have significantly changed not only the social structure of the region, but also the culture and economy, and ultimately the entire United States. (Heineman 211)

Union Army's victory in the 1863 Civil War abolished slavery and gave all Africans living in the United States legal freedom. However, for black people, "freedom" also meant being kicked out of the master's house, saying, "Let's live on our own." (Mills 47)

Even if we started to make cotton by ourselves as a peasant farmer, it was not so easy to become independent, and in the end, we ended up borrowing money from a white landowner, and in most cases, we returned to a life like a slave. In fact, 75% of black farmers became peasants and were not allowed to leave the land and remained in substantial enslavement. Moreover, with the end of the Civil War of 1877, the situation was worse than before when the Union Army withdrew completely from the South.

They were barely alive and were at risk of merciless death, forcing them to leave the familiar southern land and travel to the north in search of work in order to survive. Fortunately, industrial cities in the north, such as Chicago and Detroit, were understaffed, supported by the strong economic development of the United States. As a result, migrants from the South were able to earn many times more wages at the factory, albeit painfully. Especially when immigrants from Europe ceased after World War I, the needs of black workers increased sharply, and although it temporarily slowed down during the recession of the 1930s, the number of immigrants from the south continued to increase rice field.

Africans who migrated to the north began to form small communities in their respective cities, which later became known as the ghetto Ghetto. In addition, radio stations, newspapers, and cultural facilities such as universities have gradually grown from each region, forming a cultural area unique to urban areas.

The blacks in the South thus obtained information from the North, and the father first headed to the North alone, where he secured a room to work and live. After that, it seems that the basic flow was to secretly leave for the north one night with the rest of the family.

At that time, there was a "hot bed" apartment for Africans coming to the north. It is an apartment with a mechanism in which the room and the family who use the bed placed there are replaced every 8 hours, and it was indispensable as a device to reduce the rent. (Maybe it's a "hot bed" because the beds are always warm). Africans who came without work with their clothes on started living in the north with these apartments as a starting point. (Lytton;15)

Agricultural workers were not the only black people who traveled to the north. The migration of farmers, who were at the heart of the black community in the South, also encouraged the migration of people of other occupations living in the area. (In some cases, all the villagers were migrating as if they were fleeing at night.)

And some of them were many musicians who lost their jobs due to the declining population.¹¹

In 1933, the Federal Prohibition Act was abolished, allowing clubs to operate publicly in northern cities where alcohol could not be sold before. As a result, the number of workplaces for musicians playing in the store has increased, which has also contributed to accelerating the movement of musicians.

The city of Chicago in particular was the best place for musicians migrating from the south. For example, in the Blues vineyards, Muddy Waters, Howlin' Wolf, Sonny Boy Williamson II, Little Walter, Elmore James, Willie Dixon, John Lee Hooker and others have arrived from the south. Each of them poured new blood into the Chicago Blues, eventually coining the term Chicago Blues.

Jazz musicians are also on a trip to the north. In 1917, when World War I began, soldiers disappeared from the military city of New Orleans, and the prostitution district Storyville was abolished. Many of the musicians who once worked in the glorious clubs have lost their jobs because of it. Thus, in search of work, they moved to Atlanta, Memphis, St. Louis, and Kansas City, its center during the swing jazz era. Many musicians will move to the northern cities of Chicago and New York, where they will be permanently resident. And there, it will also create new music while fusing with Blues, Latin and bossa nova..

1.6. Religious symbols in the lives of black community:

Some enslaved Africans were Christians when they were first captured and brought to America. There were more Muslims. But the majority of these Africans, by far, were adherents of traditional religions prevalent in West Africa at the time. Many belief systems included a supreme, distant god who created the world and a pantheon of lower gods and ancestor spirits who were active in daily life (Barnes 981).

This religious legacy also includes the usage of herbal medicine and charms, which were believed to be able to heal sickness, injure an adversary, or make someone

¹¹ https://cdn.britannica.com/primary_source/gutenberg/PGCC_classics_02/7605.htm

fall in love. Historians believe that having access to a conjurer offered enslaved people a sense of empowerment and control over their lives, while also helping them to develop a worldview that separated them from slaveholders and connected them to Africa. (Raboteau 119)

Blues was not regarded respectable since the early Bluesmen and women were the impoverished illiterate descendants of slaves who were not recognized as talented enough to serve as servants or in other respected occupations. Blues evolved later in unsavory neighborhoods, in Juke joints (bars), speakeasies (illicit nightclubs), and brothels. Blues was deemed wicked because some of the lyrics were filthy, and most songs were about man-woman relationships, drinking, desire, love, loss, and longing. The fact that Bluesmen such as Son House and Lead Belly were convicted murderers, and that the great Robert Johnson was poisoned by the jealous husband of the lady he loved, did not help to reinforce the Blues men's status as virtuous members of the society. (McGraw 356).

But it was the way Bluesmen would take Christian hymns and convert them into Blues songs that infuriated the pious Christian Africans who saw the Church as the only relevant social organization. Blues was considered the Devil's music by the majority of black people. A traditional gospel song like "This Train Is Bound For Glory," which carries only the "righteous and the holy," would be transformed into a "secular" song about how his babe "she don't stand none of that midnight creepin'" and "when she's hot there ain't no coolin'" by the amazingly talented Little Walter in his song "My Babe". This resulted in a clash between Christian preachers and Blues preachers. According to his song *Preachin' Blues*, Son House, a prominent Delta Bluesman, aspired to be a Baptist preacher. (Brotz 112)

Religion, myths, magic, and voodoo are all present in Delta Blues music. The myth of the Crossroads is one of its most enduring and endearing. Tommy Johnson, an influential itinerant Bluesman in the 1920s and 1930s, claimed that his incredible guitar skills were due to a chance encounter with a mysterious black figure at a crossroads. According to legend, Johnson gave the man – presumably the devil – his guitar in

exchange for his soul, tuning it and teaching him how to play perfectly. Later, another, more famous, and unrelated Robert Johnson embellished the legend by singing about the famous meeting at the Crossroads.

Many Delta Blues artists believed in the power of Mojo, a mystical spell or charm that bestows magical abilities on a person, including the ability to seduce. The term has become ingrained in everyday conversation. Muddy Waters, the legendary Bluesman, took an up-tempo 'jump Blues' tune titled "Got My Mojo Working" by an unknown Blues lady Ann Cole and made it into a classic Delta style song, immortalizing the magic and mythology of Mojo power. (Baker 415)

Despite the fact that the majority of the great Delta Blues singers were illiterate or had only a minimal education, and none of them studied music, they created some of the most lasting and delightful songs ever written anywhere in the twentieth century. Most performers would sing basic Blues tunes while adding and removing lines as they went. Sonny Boy Williamson, for example, created his own lyrics and was a music and poetry itinerant. The banjo, subsequently superseded by the guitar, and the harmonica were early Blues instruments, with piano and drums appearing later in juke joints. However, from the 1920s through the early 1940s, the great Delta Bluesmen were all solo performers. Robert Johnson a Blues musician, Charley Patton and Son House would play to black audiences at fish fries for small fees.

Many people sang about their longings, losses, lovers, and demons. The finest of them all, Charley Patton, had a diminutive body yet blasted the Blues like a behemoth. Charley was a great showman and was credited with much of the wizardry and dexterity associated with playing guitar, despite his father's dark complexion, which led to rumors that Charley was not his father's biological child. Charley had light skin and wavy hair, unlike his father's dark complexion, which led to rumors that Charley was not his father's biological child. His voice was gruff, deep, and forceful. Because he slurred his speech, it was often difficult to understand him. His rough and crude sounds are nevertheless strong and fresh. He was accompanied by his incredibly skilled wife Bertha Lee on a handful of them.

The African American melancholy tune is what made Delta Blues iconic, truly American but worldwide attractive. " It was soon one morning / when death comes in the room / Lord I know / Lord I know my time ain't long," the lyrics go on to say. In "Down/ The Dirt/ Road /Blues," another classic, he sings of his lonely environment: " I'm going away/, to a world unknown /, I'm worried now/, but I won't be worried long / Every day seem like murder here." (Albert 59)

Small, non-Christian Black religious organizations promoted Black people to see themselves as "Asian," "Moorish," or descendants of ancient Israelites, and utilized religion to cultivate identities "outside of society's racial hierarchies," according to religion professor (Bassiri-59) They frequently claimed that Christianity, the most widely practiced religion in the United States, had failed Black people. Many of these movements depended on tales of Islam as a religion of Africa. While they only drew a small percentage of the Black population, several of these groups had a long-lasting impact on Black communities. (O'Meally 482)

The Nation of Islam, which became the most prominent of these groups, was founded in 1930 in Detroit by a man known as Wallace D. Fard. It asserted that Black people are indeed the "original" and better race, whereas white people were "devils" as a consequence of an experiment devised by a Black scientist. From the mid-1930s until his death in 1975, the group's leader, Elijah Muhammad, emphasized the need of financial and economic autonomy for Black individuals and Black communities. He preached that racial and color segregation was the inevitable answer to White people's bigotry, and he advised N.O.I members not to vote in US polls or enlist in the armed services (Bassiri 18).

Alas, the Southern Christian Leadership Conference (SCLC) was founded in 1957 by a small group of Black Civil Rights leaders with the intention of utilizing peaceful protests to coordinate rallies across the South. The group's president was the Rev. Dr. Martin Luther King Jr., who had led a bus boycott in Montgomery, Alabama, in 1955. Despite King's celebrity, researchers observe that many Black Christian clergy did not embrace his method. Some people were afraid of violence, while others favored

a more legalistic approach to King's "direct-action" techniques. In 1960 and 1961, King and others attempted unsuccessfully to depose the sitting president of the National Baptist Convention USA, the Rev. Joseph H. Jackson, who had not endorsed King's tactics. King and his followers Eventually, he departed to create a new denomination, the Progressive National Baptist Convention, which was completely supportive of the Civil Rights struggle (Dianne 46).

According to historian Barbara Dianne Savage, "Black churches, their members, and their ministers were vital to what the [Civil Rights] movement achieved, but it never engaged more than a small fraction of Black religious people." (Savage 42). Similar observations – or criticisms – that there were too few Black clergy advocating for Black people's Rights predated the Civil Rights movement; for example, in the first decade of the twentieth century, journalist and activist Ida B. Wells mentioned that no church in Chicago, including her own, would let her hold a public meeting about a lynching (Dianne 28).

After the death of its leader, Elijah Muhammad, in 1975, the Nation of Islam changed its religious teachings and political outlook. The number of Catholic schools declined in the second half of the twentieth century, and with it, the number of Black converts to Catholicism. During the same time period, newly formed organizations like the National Black Catholic Clergy Caucus and the National Black Sisters Conference pressed the United States bishops to address Black Catholics' concerns about issues like inclusion, liturgy, and music in parishes. Increased African immigration has had an impact on the Black religious landscape in the United States, as African immigrants are, on average, more religiously active than native-born Americans. (Dianne 98)

While by numerous measures of religious commitment Black Americans are more religious than the general population, like other Americans they have become more likely to identify as religiously unaffiliated that is, as atheist, agnostic or “nothing in particular.” Still, Black Americans are less likely than U.S. adults overall to be religiously unaffiliated.

1.7. Black Women Workers and Racism:

Regardless of age, marital status, or the presence of children at home, black women have always had the highest levels of labor market engagement in the United States. In 1880, married black women made up 73.3 % of the work force, contrasted to 7.3 percent of wedded white women and 23.8 % of single white women. While white women frequently leave the labor force after getting married, black women's higher rates of participation continued throughout their lifetimes (Matthaei 89).

Differences in labor participation between colored and white women were connected, not just to societal expectations of colored women working, but also to labor market discrimination against African American males, which resulted in lower pay and less stable employment than white men. As a result of African American men's fragile labor market status, married African American women have a long history of being financial providers, even co-breadwinners in two-parent households.

Until the early 1980s, African American women had little alternative except to perform private domestic service for white families, as companies began to exclude Africans from better-paying, higher-status jobs with mobility. In the 1970s, a large number of wedded white women started to enter the work force, resulting in the corporatization of formerly domestic services such as childcare and food preparation. Black women continue to outnumber white males in service occupations. (Jones 322)

Discriminatory governmental policies have exacerbated black women's economic vulnerability by perpetuating the stereotype of black women as laborers rather than mothers. This has been especially obvious since the early twentieth century, with protective welfare legislation allowing impoverished lone white women to sit at home and look after the children. These policies were initially adopted at the national level, with Family's Pensions, and later at the national level, with the passage of the Social Security Act¹² of 1935. Until the 1960s, the majority of disadvantaged African American

¹² the Social Security Act of 1935 is a law enacted by the 74th United States Congress and signed into law by US President Franklin D. Roosevelt. The law created the Social Security program as well as insurance against unemployment. The law was part of Roosevelt's New Deal domestic program.

women were denied financial assistance because caseworkers expected, they would be working moms rather than to stay-at-home mothers like white women. (White 19).

Due to discriminatory employer and government laws against African American men and women, black moms with school-aged kids have traditionally been much more likely to be employed than other mothers. Currently, 78% of black moms with children work compared to 66 percent of white, Asian American, and Latina women. Even today African American women's wages for fulltime jobs is still 21% lower of that for white working women and with no insurance for safety measures from abusive behaviors from their employers or co-workers.

CONCLUSION:

Since 1492 when Christopher Columbus arrived at the Bahamas by accidents the fate of black people was sealed as being slaves for trade. The English Empire founded James fort or town in the United States of America back early in the 16th century. 12 years later that is in 1619 maybe 20 or less African slaves from the kingdom of Ndonga what are brought to the United States to work in Plantation.

They weren't the only ones working there. The whites enslaved both Native Americans and black Africans and this case lasted for three centuries after that. The Atlantic triangular slave trade noted down but millions of slaves got imported to Americas in order cover of the increasing demand of the working hand in Plantation.

The slaves were sold at auctions and sent to seasoning camps as they were told they were trained to obey and to never disagree with their owner. Religion played an important part in the African American flies towards freedom says the Bible mention no differences between white and black. Masters and slaves could go to the same church sit in the same seats and listen to the same ceremonies. Later movements freedom appeared in all over the country. Wayne Lincoln the presidents of the United States at that time declared slavery abolished.

After Decades of Civil War and a lot of bloodshed African-American I have seen some glimpses of freedom such as houses, wages for the laborers and the simplest of Rights. However, to this day slavery still exists in many forms not towards African-Americans in particular but towards other people who are not Native Americans. Even the so-called Native Americans are not Native Americans.

In conclusion this chapter describes slavery from his early beginnings through the glimpses of freedom for Africans Americans and the stalker that had to go through throughout all the ages and the means they used to gain this so-called freedom.

Chapter Two: Synopsis of The Novel



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Synopsis of The Novel

2.1. Introduction:

As an introduction to the second chapter, one had to bring the history of the author and how he transitioned from writing about detective works and police stories they're completely new and different approach which is the biography of the famous Blues singer and writer Robert Johnson from the point of view of a fictional story told by fictional character named soup spoon wise. The original points of view about the story was that it talks about racism segregation and equality about injustice cruelty towards the African American in the United States.

However, as we go through the second chapter some will find out set this book is about blues, more specifically the superstition about Blues. How *RL* sold his soul to the devil to be able to sing like that had to move people with his lyrics and his songs. To influence men and women, young and old, white or black. Through our journey in this book, one has seen sorrow, sadness, betrayal as well as honesty humor love and selfless care for others.

On one hand, this was a new work for the author different from any other. On the other hand, it was a masterpiece it was made into a movie series and even into children animated cartoons. Of course, with some adjustments here and there.

2.2. The Author :

Walter Mosley, a well-known African American novelist specializing in crime fiction, was born on January 15, 1952, in Los Angeles to Ella and Leroy Mosley. Mosley was born in Watts but moved to West Los Angeles when he was 12 years old. Mosley was raised by a Polish Jewish American administrative clerk and an African American school maid. Mosley's father was among the first to urge him to pursue a writing career. (KAGAWA;17)

Mosley, the lone offspring of a mixed-race marriage, born and raised in the Watts and Pico-Fairfield sections of Los Angeles. Mosley's father was a black man from

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the Deep South, and his mother was a white-Jewish woman whose parents were immigrants to the United States from Eastern Europe. Mosley's racial and ethnic heritage provided him with a broad understanding of prejudice as well as the importance of cultural tradition. (Madhubuti 23)

Mosley went through a "hippie" phase with long hair and all in his late teens and early twenties, during which he traveled between Santa Cruz, California to France and back (Grant Kagawa)

Before writing his first novel, *Devil in a Blue Dress*, Mosley joined Goddard College and Johnson State University and Worked for Mobil Oil as a computer consultant, computer programmer, pottery, and caterer before becoming a full-time writer in 1986. (American Visions-32/34)

Set in 1948, the story introduces Ezekiel ("Easy") Rawlins, a hesitant amateur detective from Los Angeles' Watts neighborhood. It depicts period race relations and mores as the jobless Rawlins is paid to discover a white woman who regularly visits jazz clubs in black neighborhoods.

He received John Creasey Memorial Award and Shamus Award for outstanding mystery fiction; "*Devil in a Blue Dress*" was nominated for an Edgar Award for best first novel by the Mystery Writers of America in 1990 (Essence-42).

RL's Dream won the American Library Association's Black Caucus Literary Award. *Always Out-numbered, Always Outgunned* won the Annisfield-Wolf Book Award in 1996, and the Trans-Africa International Literary Prize in 1998 (New York Times 1999).

Mosley has an honorary doctorate from City College of New York, serves on the Board of Trustees for Goddard College, and has served on the National Book Awards board of directors.

According to a *People* magazine profile, Mosley's desire to become a writer was heavily influenced by his readings of Alice Walker's *The Color Purple*. That novel

restored his lost youthful desire to write and made him believe he could write in the same style. He began writing furiously at night, on holidays, and whenever he could. He also received coaching from writers William Matthews and Edna O'Brien while in the program (People Magazine -122).

2.3. The Book (RL's Dream):

RL's Dream, Mosley's 1995 novel, marked a shift from the Easy Rawlins mystery series. This tale follows Atwater Soupspoon Wise, an elderly and ailing Blues guitarist facing eviction from his New York apartment. He is quickly befriended by Kiki Waters, a drunken white Southerner who accepts Wise into her house and cares for him. (Boufeldja)

Wise longs to recapture his golden days and tells Waters about his difficulties with prejudice and his time playing with the great Delta Blues singer Robert Leroy "RL" Johnson. As their friendship grows, they share their personal tales, relive their past pain, and learn to repair their emotional scars.

2.4. R.L.'s Fantasy: synopsis of the novel:

"is less about current city life and more about the interaction of past and present, the way memory and reality collide. So, while sharing living quarters and a fundamental link, Soupspoon and Kiki are virtually trapped in their own heads, trying to come to grips with personal history in whichever manner they can."

"A deeply moving creation of two extraordinary people who achieve a powerful humanity where it would seem almost impossible it should exist."(Mosley;8)

Although Mr. Mosley brings Robert Johnson to earth in a complex vignette around halfway through the book, enabling him to breathe passionately on the page, the amazing Robert Johnson ultimately portrays this frequently stunning, powerful modern-

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day fiction Mr. Mosley's *RL dreams* is both a Blues virtuoso who inspires dancers and a sad specter of futility. Soupspoon Wise, a black Mississippi orphan who briefly traveled with Johnson, is one disciple who cannot shake the fear. He is now dying in New York and is concerned with reliving and describing their relationship. Mr. Mosley approaches him on the Lower East Side, shuffling in blind dread and befouled agony, with a fractured hip and advanced cancer, imagining "a young man with short nappy hair and one dead eye." (Mosley;11). When he arrives at his apartment, he is evicted for failing to pay his rent and is left to perish on the street.

Then comes Kiki Waters, who was in pain after being stabbed by a 10-year-old black boy that day. Kiki, one of the most unusual saviors to enter American fiction in recent years, was born in Arkansas, where she's the victim of her father's unspeakably savage sexual assaults 89. She is a white woman in her early thirties who is an alcoholic, fiercely unbiased, difficult to predict, frightening, and intelligent. Though they have never met, she is a tenant in Soupspoon's building and throws a fit over his eviction and demands that he move in with her 54. She dispatches her sometime boyfriend (an African persuaded by his mother that he's not even the landlord, and others who get in her way.

RL's Dream is about Soup's final act as an artist and how much he and Kiki alternate between the roles of care giver and invalid. It is a story about the Deep South, but it takes place in another state, up north. "Kiki called out, 'No, daddy,' while Soupspoon was counting corpses in his sleep." 52 "Her dream was also Southern." 57. Their obsessive recollections, however, have completely different tones. Even his intercessory prayers of violence, murder, and racism are elegiac in Atwater's hands "Despite its barrenness, the Delta was a beautiful place." 130. It was a harsh land, but it was true. Music was provided by the whippoorwill, hoot owl, and crickets.

"It had pale dead trees that stood out in the moonlight like dead men's hands reaching out of the ground." Kiki's are terrifying she drinks herself into a coma for fear of remembering". (Mosley 61)

Many such chapters, including the violent conclusion and a tense events in which Kiki steals a million-dollar insurance policy from her company to pay for Soupspoon's chemotherapy, are as well-crafted as anything he has written. Even more impressive is the cast, which, with the exception of a few stock roles (villain, milquetoast), is mostly original and often credible.

Events devolve into misguided emotion, bolstered by gnostic statements intended to elevate Soupspoon to the status of cosmic Bluesman. While sitting in the park, Soupspoon meditates on ants and worms. As he begins his observation "Everybody's doing their thing" (Gary Giddins-96), he recalls and wishes his name was not Wise. Wise sayings pile up all too quickly. Music, he explains, "is all about getting so close to anguish that it seems like a friend, like somebody you love."

Concerning Blues:

"The Devil's music is Blues, and we are his chirren. Satan's favorite son was RL."(Mostly;140). When he contemplates RL's remark, "They ain't no gettin' away from yo stank, Soup," (Mostly;203). He comes to the conclusion, "The words just didn't make sense." They are more meaningful than the lyrics in soupspoon's song. However, he could not make sense of them.

It's impossible that those who hear Soupspoon utilize the names Robert Johnson and RL indiscriminately would not wonder why or express confusion. Such outlandish instances, such as one in which an 18-year-old beauty seduces Soupspoon, stand out because Mr. Mosley's tone is usually spot on. You knew Kiki well enough by the end of the novel to identify her on the street: this redheaded white girl, drunk and jagged, who thought slaps were loves and wine was milk. The absurdly ripe future he promises her confirms the author's joy in her. Mr. Mosley doesn't skip a beat with Randy, her black lover who believes he's Egyptian, or Mavis, Soup's ex-wife and former RL's girlfriend, who lives in an all-white apartment and is still mourning the loss of her 5-

year-old kid. Mavis's boisterous night swaying to RL and Soupspoon in a jazz joint 50 years ago was indirectly tied to the boy's accidental death. (Mosley,139)

2.5. Moral Issues :

Mosley has identified Greenwich Village, a well-known sanctuary for artists, to be a healthy psychological base for him. "It's difficult to stand out here," he was reported in *Vanity Fair* as saying. While he may not want to be known, his writing has put him on the literary map. Mosley is a key figure in a new wave of African American fiction that has produced unique characters and plots. "Mosley, who... knows Watts like an after-hours bartender, produces characters: men, women, and children...who are vivid, distinct, and as honest as home movies," observed Charles Champlin¹ in the *Los Angeles Times Book Review*.

Mosley released *Black Betty*, the second volume in the Easy Rawlins series, in 1994. The novel begins with Rawlins dealing with the failure of his real estate firm as well as the knowledge that his wife and daughter had abandoned him. In the middle of this upheaval, he is instructed by a white private investigator to locate Elizabeth Eadie, an attractive former housekeeper known as Black Betty. While searching for Black Betty, Rawlins must also keep his recently released comrade, Mouse Alexander, from tracking down and exacting revenge on those who sentenced him to prison. *Black Betty* received mostly positive feedback.

Kirkus Reviews named *Black Betty* "Mosley's strongest work yet, while *Publishers Weekly* complimented the novel's "quietly passionate prose" and "completely satisfying" ending. In the *New York Times Book Review*, Barry Gifford wrote, "Nobody will ever criticize Walter Mosley of lacking heart... Before they pounce, his words prowl about the page, knocking you not so much atop the head as around the torso, where you feel them the longest." (Kirkus Reviews)

¹ Sir Charles Spencer Chaplin Jr. KBE was an English comic actor, filmmaker, and composer who rose to fame in the era of silent film. He became a worldwide icon through his screen persona, the Tramp, and is considered one of the film industry's most important figures

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It would've been simple for Walter Mosley to settle for writing one mystery after another. His Easy Rawlins series, which consists of four works released since 1990, has received widespread acclaim. The first, *Devil in a Blue Dress*, will be adapted into a film starring Denzel Washington, which will be released in September 2023.

INDENT While Mosley's crime books shine in their unflinching picture of segregated black life in Los Angeles, their narrative is clumsy and cliched. The mystery plot in his previous Rawlins novel, *Black Betty*, appears to have been grafted onto a far deeper and morally complex book.

In his first mainstream work, Mosley has abandoned the restrictions of mystery fiction in order to face the tragedy of American race relations directly. *RL's Dream* is a story of terror, solace, and exceptional compassion about a dying Blues man's bond with an impulsive younger white woman.

Atwater "Soup Spoon" Wise is a cancer-stricken Blues singer. Kiki Waters is a rough-hewn city survival who works as an executive assistant at a Wall Street insurance firm. Kiki and Soup Spoon meet after Kiki rescues Soup Spoon off the street after he gets evicted from his residence. She does more than just provide him with food and shelter. She hacks into the company computer to create a bogus insurance policy that pays for Soup Spoon's cancer treatment. The elderly guy is back on his feet after over \$200,000 in medical treatment in New York (Mosley;31).

As Soup Spoon tells Kiki and a tape recorder about his recollections, after sensing he is nearing his death, their connection becomes more complicated. She alternates between mothering him and making advances on him, which he deflects. She drinks heavily, haunted by her own horrible recollections. She strikes Soup Spoon with her fists several times in a drunken frenzy, only to beg forgiveness afterwards.

Mosley crams a lot of plot, character, and topic into the (Mostly;272). pages of *RL's Dream*. Mosley has given us a solid knowledge of two imperfect lives by the

time the insurance company discovers Kiki's deception and Soupspoon obtains a modest, late redemption in the embraces of a lady 60 years younger.

There were also some minor characters, all of whom are colorful and note-perfect: Randy; Soupspoon's ex-wife, Mavis; his young girlfriend, *Chevette*; and her buddy Sono.

The conclusion is joyous for some of these species, dreadful for others, and ambiguous for the others. Mosley investigates paths of race relations rarely explored by other writers, black or white, by grinding these souls on the wheel of RL's Blues - that is, describing them in light of Robert Johnson's sensibility. MENTION YOUR REFERENCES

3. Racism: An Ever-Present Theme:

Mosley clearly depicts the horrors of the Jim Crow South¹, but his black characters are more than just suffering or pride in the face of persecution. Soupspoon's life is changed by his tragic love for Mavis, a lady emotionally scarred by the drowning of her small son in a previous relationship (Mostly;113). Little, if anything, in this villain-free drama about racism where Whites are just as likely as Africans to be victims

Kiki's character has been tainted by her father's frequent raping. Though Soupspoon never finds out, and Kiki appears to be unconscious of her motivations, she takes him in to fulfill a debt to the black woman and man who hid her from her father and assisted her escape (Mostly;112).

Mosley's books have continuously addressed social and racial concerns, similar to the canon of Chester Himes, an African American author who created Harlem-based crime novels in the 1940s and 1950s. Mosley's novels reveal how racism permeates the lives of inner-city African Americans, drawing on his father's life and his own as a close spectator of the Watts riots in the 1960s.

¹ The Jim Crow laws were state and local laws enforcing racial segregation in the Southern United States

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In *Devil in a Blue Dress* Mosley has also drawn on his African American Jewish background to address Jewish suffering as viewed by African Americans. In *Devil in a Blue Dress*, two Jewish ghetto liquor store owners remind Easy Rawlins of the time his unit burst through the gates of a Nazi extermination camp. This reminiscence leads to an understanding of the parallels between the oppression of African Americans in America and Jews around the world.

The author has also spoken out against racial strife in the actual world. He was particularly enraged by the racial riots that erupted in Los Angeles in 1992. The findings of "not guilty" in the first trial of four white Los Angeles police officers implicated in the horrific beating of African American motorist Rodney King sparked the rioting. Mosley was upset that racial tensions had escalated to open violence before people began to confront the issues in metropolitan African American communities. "The rioters sent out a message that is louder than a billion cries over the past 400 years of beating, burning, and murder," he wrote in a *Los Angeles Times* editorial.

However, one of the central themes in *RL's Dream* is the shared humanity of Africans and whites. It is no coincidence that both primary characters' names contain the word "water." Water represents life in many Civilizations, both spiritually and physiologically.

Furthermore, Mosley indicates that in America, black and white exist in an unbreakable symbiotic relationship of love and hate (Mostly;119). Kiki adores Soupspoon, but she also abuses him (Mostly;52). Her speech rhythms are African-American, as are those of most Southerners. She has been shaped equally by her white father's brutality and her black saviors' kindness

This project focuses on the formal aspect, music and details how is this aspect create a fictional resume for what's called the African-American Blues. This also brings to light how to presenting the autobiography of one of the greatest musicians to live was fictional non gender based, where the greatest importance is to black history.

Most writers tend to make this biography studies subjective while developing their own arguments on the main character. According to traditional definition of an autobiography, there is a pact between the writer and the character, where the writer has some to no influence on the events well, he guarantees the truth serious narration of the events that happened without addition, Omission or fiction.

If the events are somewhat unreal, then it is fictional work and not an autobiography. The most a writer can do is put his version what he believes is the truth and as a consequence every autobiography written by another person besides main character is a fictional work.

Researchers believe that writing an autobiography on someone is creating another version of that person it is highly likely that they are the same but they differ in some aspects that the writer does not know or adds to influence the novel or the story.

RL's Dreams in particular is a blues fictional autobiography, and a blues character weather be it in the novel drama or series is influenced by cultural references since it is based on background stories has believes of the people who knew them.

4. RL's DREAMS:

In particular relevance to my dissertation, I noted two works that stand out and those are contemporary American culture by Patricia Schroeder where she analyzes Robert Johnson in a mythical fashion and is of full awareness of the works of Walter Mosley.

Why do most writers represent Robert Johnson fictional manor, Mostly represented him and the most personal intimate way, why is the story is about Robert Johnson as well as the title, the novel focus on other aspects social slavery segregation abuse hatred love and stereotypical judgments. Thus, Schroeder's multidisciplinary approach is a good model for my dissertation.

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4.1. Symbolism in the delta / Mississippi:

RL's Dream has a similarly romanticized notion of Robert Johnson; however, rather than repeating the same old historical facts about Johnson's life, this story uses Johnson as a vessel for recalling the broader story of the Soul music shot and as a model and backdrop for the story of a mythical unnamed Delta guitarist named Atwater "Soup Spoon" Wise. Soup Spoon, who is around 70 years old, has bone cancer that has spread in both lungs and pelvis.

When he is kicked out of his apartment, a young, white neighbor named Kiki takes him in. As a result of her father repeatedly sexually abusing her as a child, Kiki has developed into an angry, aggressive alcoholic who verbally and physically assaults Soup Spoon and other people in her house and workplace. Despite her emotional scarring, Kiki has a strong bond with Soup Spoon and considers it her personal mission to save him.

In order to document his experience as a young boy growing up in the Mississippi Delta, Soup Spoon starts recording conversations with Kiki as soon as he feels better following his initial cancer treatments. He does this since he believes he is going to die.

Some time ago, a reporter initially approached Soup Spoon. As Soup Spoon recalls, "He wanted to interview him twenty years ago for a book about the Blues." His stage name was Back Road to the Blues. I didn't want to do it at the moment. Because it was a trying time in my life, I tried not to think about the Blues. However, Soup Spoon is prepared to relate his story—his first-person autobiography—given his present condition of health. Additionally, he plans to incorporate his warm memories of his friend Robert Leroy Johnson in a blues biography.

Throughout the story, Soup Spoon refers to Johnson as RL. In RL's Dream's epigraph, Soup Spoon describes Johnson too early in a romantic way that is reminiscent:

RL wasn't no real man. A real man gits born, does what li'l he can, and then he dies....But RL fooled you. He

played the guitar when he shouldn't'a been able to, an' nobody knows how he died. Maybe it was the pneumonia, maybe a jealous man. Satan coulda come an' made him bark like a dog "for takin' him home.

Soupspoon characterizes Johnson as an unearthly creature that exemplified Delta culture while yet transcending it. He did not follow the same rules as the other black men and women who endured Jim Crow and were too preoccupied with survival to genuinely live. He was the best guitarist Soupspoon had ever seen; he traveled outside of the Delta; and he possessed a mesmerizing appeal that drew crowds and women to him. As Soupspoon explains:

That's how it was with Robert Johnson. You looked up one day and there he was singing and acting crazy. He told you about far-off places in the world and played music that was stranger yet. He made songs that were deep down in you—and then you looked up again and he was gone. He took something of yours that you didn't even know you had; something your mother and your father never knew about. And taking it away he left you with something missing—and that something was better than anything else that ever you had.

Johnson's music, according to Soupspoon, is so strong that it wakes something inside the listener that wants to be nourished, and when Johnson leaves, he takes that something with him; nevertheless, Soupspoon keeps it and feels driven to share it with an audience. To do so, he must tell his experience onto a tape recorder, drawing on the Afro-diasporic folk tales, with the eventual objective of include his recollections in a written document.

Soupspoon's ability to verbalize his recollections of Johnson is significant because those memories inspire the coming-of-age narrative he tells about his own life in the Blues. In this scenario, Soupspoon's perception of Johnson as a gloomy figure is beneficial. If Johnson is an apparition that appears one instant and then vanishes, Soupspoon can summon him, access his memories, and chronicle them using a tape recorder and, finally, the written word:

The memory of Robert Johnson was so strong in him that he sometimes felt that he could actually talk to the guitar man. He'd walk around Kiki's studio apartment, while she was at work, imagining RL was at his side talking about women he'd known and how many records he could play from memory. It all came in one big rush; too much for him to make sense of. He tried to write it down but the words were flat and toneless. He turned on the cassette recorder that Kiki brought home from Radio Shack and tried to talk out his stories. But when he played the tape back he was reminded of a hapless baby-sitter trying to tell a fairy tale that he couldn't remember. Finally he asked Kiki to help. "Just listen to me," he said. "I'm a storyteller. Storyteller need somebody wanna hear what he got to tell.

4.2. Soupspoon and The State of The Afro-Americans:

As Schroeder asserts, "Soupspoon is proud to be a transmitter of cultural history, capturing his memories of Johnson and so potentially creating new lieu-de-memoires for Kiki and others". Soupspoon, in this function, is tasked with relaying the wider tale of the Blues. He plans to add more lost voices in his Blues biography when he finds his black buddy and bass musician Alfred Metzger:

“I’m yo’ old friend, Alfie. Soupspoon. We used t’play together. I wanted t’tell the story about that night [their guitarist friend Quickdraw’s possible murder] if I could get you to remember. I wanted t’tell some stories ‘bout the Blues ‘fore they all gone. You. Me...”

When Soupspoon relates his Johnson narrative, he focuses on Johnson's encounter with the Devil and alludes to the crossroads myth. Soupspoon begins by describing how one night Johnson played "Love in Vain" and then, unsurprisingly, "Me and the Devil." He introduces a young female character named Booby Redman, who was overwhelmed by Johnson's music and was eventually drawn to Soupspoon because his music was gentler: "I guess RL's music was too much for Booby, because she came across the street, really it was just a graded dirt road, to hear my soft sweet Blues. Satan was not after me. That's why I'm still alive. That's why I'm still here in the flesh".

Johnson was damned to hell, possessed by the devil according to Soupspoon's description of his music: "We played and played. The nickels fell like hail. Everybody was movin' to RL's evil moods".

When the county sheriff arrives to break up the street concert, discharging shots in the air and black people are fleeing in all directions, Soupspoon and Johnson are apprehended by the huge, angry, white sheriff Heck WRightson. Soupspoon and Johnson are taken to a makeshift jail in the back of the local white barbershop by the sheriff. While Soupspoon attempts to speak with Johnson, Johnson behaves erratically, unexpectedly breaking into song: "That's when Bob started in. 'Ohhh, momma yeah. Yeah, yeaaaaahhhh,' he sang out. 'Ohhh, momma, I,' he cried. Then he th'ew his head back and crooned a long high note". Heck's attention is drawn to Johnson's crooning, and he seeks to understand what went wrong with him: "'RL got spells,' I told him. I figured it was true". Soupspoon does not actually know if Johnson has "spells," However, he assumes that a possessed individual may suffer from such

diseases. Soupspoon seems unconcerned while Heck continues to beat Johnson up; but, after each hit, Johnson bounces back up and continues singing:

Heck hit Bob so hard that the poor boy rolled across what little floor they was. But he jumped right up into a crouch and scabbled back to his corner and started singin' again. And Heck hit him again. But this time RL had his behind anchored. You could see how hard the slap was but RL just shuddered, shuddered and moaned. The Sherriff was a little worried when he seen that his slaps didn't bother RL. So he turned to me and said, "What's wrong with him?" "Spells," I said. I hunched my shoulders up to my ears. "Had 'em since he was a babe," I lied. "That time Heck used his fist on RL. That boy's head rolled back and so did his eyes. He slid down on his side but he was still singin," "Ohhhh, momma yeah. Yeah." And a sweet smile crossed his beat-up face. Heck backed on away from him then. He looked down on that po' Bluesmaster with a kind of awe. He whispered, "Spells." "Bad ones," I tells him.

These "spells" may provide a clue as to why Johnson remains silent—really, silent—for the whole of the novel. In the story, he has few lines of dialogue, and when he does talk, he is disoriented, as in this exchange when Soupspoon finds him after the couple men are separated when they are discharged from jail:

"Bob!" I says. "Bob, it's me, Soup, Soupy!" RL huddle down in the yella dirt and sobbed. I helped him up and got'im t'walk wit' me. I told 'im that we could get some whiskey if we went back to Mary's general store. Back then the general store was also a juke joint, what they call a nightclub nowadays. RL says, "Why you got my guitar, man?" "Just carryin" it till you

want it back, RL. Ole Heck almost busted it.” RL looked at me so wary I didn’t think he knew who I was.

Later Soupspoon even suggests that Johnson may have forgotten about jail and their run in with Heck: “RL took his guitar and we headed for Mary’s. He didn’t even say nuthin’ ‘bout bein’ in jail. I don’t even think it was real fo’ him. It was more like we had passed through a dream and now he was back to where we was”. Johnson wanders through the story like he's sleeping, and Soupspoon engages Johnson in his recollections like he's dreaming as well. This is also why the memories are so prominent in his memory; he interacts with Johnson as if he were present in the room with him as he speaks. Johnson being in the room with Soupspoon would only be feasible if Johnson was a ghost or if Soupspoon was dreaming.

When Soupspoon asks Johnson how he learned to play the Blues, he explains his otherworldly state: “‘Made a trade fo’it, Soup.’ That’s what he said! Give up his right eye to the Blues. Down in Clarksdale, I made a blood sacrifice with a witch woman. After scrubbing his hands in animal blood, he walks out to the crossroads. He said that and then he jammed his hand under Linda’s skirt”. This is a variation on the usual crossroads tale where Johnson does his business directly with Satan, circumventing the witch, but it is every bit as compelling. It's also worth noting that Johnson is speaking for himself at that point. He can share a key autobiographical detail in his own words, but the rest of the crossroads story is told for him by Soupspoon. Invoking the fabled Satan encounter reportedly had by the real-life Johnson, Soupspoon also relates the story of how Johnson, the character, died: “They said Satan come got him in a little place outside Greenwood, Mississippi. Satan or another jealous man”. Johnson is unable to speak for himself throughout the novel because he is not fully present in his body. Johnson appears to exist in a limbo state between the physical realm and some form of afterlife or underworld in Soupspoons' imagination, allowing others to speak for him.

4.3. Soupspoon and The Representation of Regret:

Soupspoon sees his ex-wife Mavis, who had a sexual relationship with Johnson before being associated with Soupspoon, as he tries to explain the complete tale of the Robert Johnson he recalls. On the night of a tragic juke joint fire that killed four individuals, Mavis met Johnson. This was also Soupspoon's last encounter with Johnson. Johnson took Mavis home after saving her life by putting out a fire that had started to consume the hem of her dress, made love to her, and then told her about his life. Mavis, in turn, is another spokesperson for Johnson—sharing his autobiography:

He told me all 'bout his girl down around Robinsonville. Just fifteen but she still died with their baby. He cried like Chirren do, all lost and sad. I could see by the way he felt her death how he could play such strong music. "He told me how everybody hated him. First his stepdaddy who beat him and then later all the folks who made fun 'a him not workin' in the fields. Even the musicians didn't want him to play nuthin' but mouth harp. They bad-talked him until he trained hisself to play right..." After that incident,

Soupspoon focuses on his own broken relationship with Mavis as Mavis narrates Johnson's story, and wonders whether their relationship really had a chance because he met her after she's been associated with Johnson:

There was a loud thought in Soupspoon's mind. He never knew that Mavis had met RL at Panther Burn; at the fire that marked the last time he was ever to see his friend. He felt a double loss. It seemed to him that RL had raised up out of his grave to steal his wife away. Mavis had never been his because she had never, even from the start, opened her whole heart to him.

Soupspoon's romantic fantasies about Johnson make him feel inferior to him, and Johnson becomes both a buddy and a rival for him. As Soupspoon waits for death on his hospital bed at the end of the story, he sees RL:

When the young man [Kiki's boyfriend Randy] lit his cigarette Soupspoon could see RL's evil, handsome face in the flame. Even after he blew out the match his face stayed alight. He smiled but his cold eyes told Atwater that he was finally going to die. RL didn't say anything, but that didn't surprise Soupspoon. He knew that ghosts couldn't talk like men anymore. All they do is to haunt you with what they once looked like.

Johnson is shown as a ghost throughout the novel, despite the fact that he is allegedly alive, and the close third person narrator ultimately refers to him as such at the conclusion. Johnson's stillness is even highlighted by the narrator, who implies that he does not communicate because he is a ghost. This is especially remarkable given that he seldom speaks when alive throughout the narrative. Johnson had been a phantom all along, a product of Soupspoon's imagination. To maybe imitate the inculpability of the real-life Johnson, Soupspoon created this ghost-like persona named Johnson. Soupspoon has spent the entire time debating a myth with a fictitious body. Because of Johnson's shaky connection to the real world, others may speak for him, allowing Soupspoon to become the narrator he aspired to be and participate in the storytelling of Blues tradition.

4.4. Kiki and The Positive Depiction of White People:

Kiki, who was a white female, starts the scene as someone who has seen the suffering of abuse first-hand. Being stabbed by a black kid and robbed of her belongings, she should develop a hate for black people. However, in the story she is as merciful and forgiving as they get.

That shows the good nature of people through the words and actions of a white lady. Later on, we realize the trauma and the horrid actions that she faced during her life with her abusive Father.

The damage Kik got was not easy to face alone and that shows when her interaction with her boyfriend versus her interaction with Soupspoon. As the saying goes; “Birds of feather flock together”. Kiki probably sees Soupspoon as a way of redemption and a salvation from the misery of mistrust she accumulated during her life. As a result, she spends a large amount of money, time and effort to cure a man she barely knew before that day.

The author illustrated the good nature of humanity through Kiki in hope that the raiders feel the same and omit the prejudice that accumulated during their teachings and social live and TV. And see that the world is changing towards the batter. Human nature can be impulsive and Horrible, however there is good in everyone. You just have to take the first step towards that good nature.

Conclusion:

By the end of reading the book, this research, about slavery and the Blues. The one reading this paper will come to realize that the writer Walter Mosley had intended to illustrate the Great singer and songwriter and musician Robert Johnson as someone who got his Mojo and Blues abilities by making a contract with the Devil, or at least that's what the story says, however throw all the fiction and the tales. The two main characters were Kiki and Soup Spoon through their encounters with each other, one on the verge of dying and the other on the first of denying her personality and falling into depression.

The result of this chaotic combination of colors, ideas, beliefs, and experiences through life made the journey through reading this book a roller coaster of emotions, while sometimes you get mad of the characters' decisions through their life and sometimes, you get happy and excited of such gestures, kindness, and selflessness.

This book made me realize how evil and good exist side by side like two faces of the same coin, however a person can never choose where and how he is born but he can always choose how to die and with whom to die with. The age gap between the characters may have impacts even more realistic, since you can see the point of view from both sides.

Walter Mosley made the sequences of events and the background of each character revealed in a way that's captivated the reader, and made the impact even more realistic. By the end, you get to see and understand the prejudice against African-Americans and white people is just a stereotype generalized by most people, however reality is not what it seems to be and you have to experience the hardships of life to appreciate it. And how you deal with these hardships is what determines your type of person and what morals you are made of.

General conclusion:

By the first chapter reading this book, one general thoughts went through my head and that is all right or Robert Johnson is a fictional character however as one goes through the pages and make some research especially me in this case particularly about the blues and how it's affected the rise of the black people and led them towards freedom when no one gave them their right they sang and protested and broadcasted their case in so many means.

The Blues is not just a song, it is a declaration of Independence for African Americans who went through slavery for 200 years, it started in the fields, through banks and rivers. And made its way through the North where it blossomed. The people of all ages, races, colors and ethnic backgrounds to enjoy the Blues, and through the screams of persecuted African Americans a new case was found and a new social movement rose.

Throughout the text soup spoon declares her over Johnson sold his Spirit to the devil. And in return He Got the Power can make the people to worship Him and idolized him which made the black movement towards freedom more General and Global than ever before.

In general, the Blues was not just music, it is The Evolution of Music, the evolution of words, and when words could not convey what the soul meant black folks used the Blues to convey their misery their agony and the state of their mind.

They use the blues to ask for their rights, for their freedom and to stop the prosecution against them. It worked while it lasted however it died with the people invent in it, and when it has no need for. It just disappeared in the background.

RI's dream is a fictional work, a fictional autobiography of the greatest blues man to ever live. However, when is a biography not fiction. The events detailed in the story may be biased and fabricated. However, between those Fabrications lies the true story of the slavery in America and how African Americans used to Blues to get out of that situation. And how the music mesmerized all people of all ages and colors and influenced the black social movements but even a little.

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