

Title: Anti-Black Racism and the Oppression of Black People in America and Europe: An Analysis of 19th Century Art and Literature

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The history of slavery in the United States and Europe embedded racism and discrimination against black people in these societies. Slavery and racism were substantiated by the pseudoscience of phrenology which determined that the shape of Africans' skulls means they require a master. This justified the idea of the inherent inferiority of black people allowing it to take root in Eurocentric societies. The predominance of racist institutions can be observed through visual art and literature by both white and black artists in the nineteenth century. These works indicate the prevalence of anti-black racism in the United States, England, and France. J.M.W. Turner portrays the inhumane conditions to which Africans were subjected on the Transatlantic voyage in his painting, *The Slave Ship*. John Whittier's antislavery poem, "Our Countrymen in Chains," criticizes the hypocrisy of people who enforced slavery in America which was founded on the idea of freedom. The autobiography, *Narrative of the Life of Frederick Douglass: An American Slave*, gives a first-person account of what it was like to be a slave in the 1800s before abolition. Sojourner Truth's speech, "Ain't I a Woman," details the hardships that Truth experienced from being both black and a woman in a slave society. Lastly, Edouard Manet's painting, *Olympia*, provides an example of a black woman being oppressed by society illustrating the mistreatment of black people as a whole. These works of art provide evidence of the subjugation and oppression of black people which continue to affect race relations in society today.

Works Cited

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