



Institution of Slavery and Marks of Kindness of White Masters Toward Black Slaves as Seen Through *Copper Sun* by Sharon M. Drapper

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Abstract - The invention of whiteness and the institution of slavery represent some havocs in the socio-cultural life of Americans in general. Racial disparities jeopardize interconnections between whites and blacks with the latter ones at the bottom of the ladder within an atmosphere of hate, shame and disgrace. Yet, some Americans prove love, compassion, care, support and friendship towards blacks to help them enjoy full right of freedom. Sharon M. Draper exposes the case in her novel *Copper Sun* with the main protagonist Amari at the heart of harmful circumstances which fortunately turn out good for her, owing to kindness some white people show her in different ways. In light of psychoanalytical criticism as a literary theory which focusses in the interpretation of individual's actions and reactions, this paper apprehends the ups and downs about Amari's journey from bandage to freedom.

Key words: slavery- race – bondage -kindness - freedom

Résumé - L'invention de la blanchitude et de l'institution esclavagiste représente de façon générale des goulots d'étranglement dans la vie socio-culturelle des Américains. Dans une atmosphère de haine, de honte et de disgrâce, les disparités raciales mettent en mal le vivre-ensemble des blancs et noirs, ces derniers se trouvant au bas de l'échelle. Cependant, quelques blancs Américains prouvent de l'amour, de la compassion, de soins, du soutien et de l'amitié envers les esclaves noirs, les aidant à retrouver une liberté totale. Le livre de fiction *Copper Sun* de Sharon M. Draper explore les contours de la vie du personnage principal Amari qui, vivant au cœur de certaines circonstances déplorables de servitude, retrouve une vie saine de liberté grâce au soutien sans cesse à son égard de diverses formes de gentillesse venant de certains Américains blancs. A la lumière d'une approche critique psychanalytique qui vise à interpréter les actions et réactions de individus, ce travail de recherche appréhende les hauts et les bas de sa vie d'esclave à une liberté retrouvée.

Mots-clés: Esclavage - race - servitude -gentillesse – liberté.

INTRODUCTION

In the history of Americans in general, the institution of slavery drops indelible marks and stigmas in every step of life mainly with white and black relationships. The invention of whiteness widens the gaps in terms of racial



discrimination with slave owners and enslaved blacks being at permanent discordances and loggerheads. Nevertheless, some white Americans prove the right opposite of disdain, harm and hate in the place of goodness: love, compassion, support, friendship and kindness at most.

In her fictional work *Copper Sun*, published in 2006, Sharon M. Drapper breaks that chain of shame between blacks and whites and set their cooperation under the signs of love and humanism. Kindness is on stage with white people in forefront to demonstrate that skin color matters not in dealing with one another for the sake of individual prosperity and common goodness as well. Her work explores the diverse forms of kindness shown by white individuals towards slaves in hard contexts of challenging contradictions while risking their own lives.

Subdivided into four parts, this research work firstly exposes the theoretical framework, conceptual clarification and methodology of the study. It secondly offers a wide range of information on the author and characters of her own imagination. Thirdly and fourthly, it respectively tackles the different kinds of acts and actions linked to kindness and positive impacts the later ones have on slaves who have been protected as such: the only case here being Amari in the plantation of Mr. Derby. Psychoanalysis serves as literary panacea best to analyze, interpret and consequently conclude basing on the main and important point developed in that fictional but literary production of Sharon M. Drapper in the hey moments of the institution of slavery in the United States of America.

1. Theoretical framework, conceptual clarification and methodology.

1.1 Research background: problem statement and literature review

Along with time and mainly from early life in America down to the institution of slavery with all its drawbacks, the issue of race remains one of the biggest havocs between blacks and whites. Loggerheads flourish from everywhere in everyday social interactions with its cortège of undeniable marks mostly in the life of Blacks in every step of their life. Yet, heartfelt actions like manifest kindness from masters instruct more than commonly known ill-treatments on slaves. Basing on the novel a historical fiction under study *Copper Sun* written by Sharon M. Drapper, sees so closely cases of kindness shown by Bill, a sailor on the ship, Isabelle Derby, Dr Hoskins, Polly, Nathan and Fiona O' Reilly toward slaves especially toward Amari and Tidbit. Within the cluster of black slaves, indentured servants and free white characters, light would be shed on analysis and recorded interpretations.



In light of some goodness proffered by some white Americans to their slaves in one context or the other, a certain number of researchers and scholars have addressed the issue in a variety of ways and under different perceptions. Depending on contexts, circumstances and periods of time, novelists apprehend slave-masters and slaves' interactions mostly in a way of permanent loggerheads to the detriment of blacks but some beams of humanistic behaviors or actions come up as signs of love from whites.

In the classic novel entitled *Uncle Tom's Cabin* by Harriet Beecher Stowe, cases of brutality were many and uncountable whereas several white characters showed up to be kind and compassionate toward enslaved people with some characters with the most exhilarating known as Eva St. Clare. While telling the story of a former enslaved woman named Sethe haunted by the memories of her past, Toni Morrison opted for a number of white characters who are shown to be complicit in the system of slavery, but also includes a character named Amy Denver, who shows kindness to Sethe and helps her to escape slavery.

In the literary work *The Underground Railroad*, a prominent novel written by Colson Whitehead puts us wise about the story of a young enslaved woman named Cora, who happened to escape from a Georgia plantation, making her way down north on the Underground Railroad. The novel dispatches roles to several white characters gently shown as kind and helpful peoples toward Cora. It focusses on a woman named Ethel who heartfully takes her out of love and cares for in ways not commonly noticed from whites towards blacks. Instead of sending back the runaways to their masters, they help them to succeed their trips.

Furthermore, in *Kindred* by Octavia Butler, it tells the story of a modern-day African American woman who is transported back to a place in the shining time of slavery. Throughout the novel, significant details expose evidence of kindness from white people with some acts of highly expressed behaviors of love and compassion. Beyond these open-heart expressions of consideration and humanistic actions the novel presents to readers some cases of complicated or witty relationships between enslaved people and their white masters. In the autobiographical work titled *Incidents in the Life of a Slave Girl* by Harriet Jacobs, a formerly enslaved woman minces no means to express her kindness towards enslaved people. Among characters of the novel, figure out a woman whose name is Mrs. Bruce and who diligently teaches Jacobs how to read and write, acknowledging that education is in any case the key to success in every undertaking. Still, these white characters don't care about risks of any sort that they will encounter while saving out black slaves from bondage. The case of Reverend Father who teaches Minha mãe and Florens in *A Mercy* by Toni



Morrison remains an illustrative example of determination regardless of his being put in jail for his help towards slaves.

Still, Stephanie E. Smallwood in *Saltwater Slavery: A Middle Passage from Africa to American Diaspora* and Giselle Liza Anatol in *The Things That Fly in the Night* have respectively demonstrated through white characters in their works some acts of kindness. While the first one sees such an act from slave owners toward their slaves not as a result of benevolence but rather a pinpointed endeavor effort knowingly made to buy loyalty and obedience from slaves., the second one appreciates it as a catalyst for resistance which can lead to escape or other forms of rebellion. In one way or the other, Sharon M. Draper in her book *Copper Sun* highlights the idea of kindness in the hay of the American context of slavery institution. Telling the story of a young girl named Amari, captured from her home in Africa and taken to America to be sold as a slave, the fiction exposes both experiences of hardship and kindness at the same time. Throughout the novel, Amari experiences hardships, but she also receives kindness from some white people which provide her with hope and courage to resist the oppressive system of slavery. The following passages from *Copper Sun* prove that Drapper develops interest about the above-mentioned facts:

"Water," he said, pointing to it. Amari wasn't sure what he meant. "Water," he said again. "Water, water, water, water." He kept repeating the word and pointing to the liquid. "Wa-ta," she said slowly. The large sailor slapped his thigh and laughed. Amari looked at him cautiously, not what to say or do next. ("He was teaching her the language of the white skins!" (Draper, p.40 chp9).

These facts prove Sharon M. Draper's message on page 146 when "Fiona gave the girls two simple dresses, one of blue calico and the other of brown flannel.", and husband's horse in order to facilitate their run to Fort Mose. (Draper,p. 146)

Her interest about the topic being discussed has been explained in a details process whereby readers can easily grasp the main about the roles of characters, contexts of events, approach toward racial issues and her wish to see both blacks and whites live in unison. The setting as well as the plot are quite genuinely selected to make messages get home in a well known period in the American history.

1.2 Literary theory and methodology

Through the lenses of psychoanalysis approach, this research work has been conducted once referring to the nature of issues being discussed in the novel under study and mainly to the social context within which the author states the problem. This scientific panacea is quite well indicated to help grasp to the fullest white characters' attitudes, mentalities in general and their surprising acts of kindness in a period of slavery and its institution of inhuman treatments against blacks. Furthermore, this literary theory paves the way to see beyond



primary meanings one can grasp while reading *Copper Sun* ; to significantly apprehend real messages through the interpretation of white characters' actions and reactions towards black slaves.

Conducting this research work through this analytical perspective calls for the necessity of grasping some elementary clues about the author's personal life and career so as to establish any link or motivation to develop such a topic in her novel as American writer. Interactions among characters easily fuel interpretations of ideas by the means of content analysis since expressions of kindness through actions are many and in different circumstances. I profusely lay emphasis acts of kindness through care and protection along with some other acts of kindness by the means of support and friendship. I furthermore enquire about any possible effects or impacts of such positive behaviors of whites toward black slaves in the life of the later ones. Thus, I intend to detect or decipher if negativity of any kind lies behind such acts and actions or not in the American socio-economic and even political contexts of the time.

2. About the author and the novel under study.

2.1. Sharon M. Drapper and her socio-cultural background.

With regards to the society-based character of the novel under study, some precious insights have been investigated about the author to help comprehend her motivation to tackle a certain kind of subjects in a literary production. The case of *Copper Sun* from an American writer and mostly a female one with her social status within the American socio-political context (specify the century) provokes tangible reflexions over her vision. Born to a hotel manager and a newspaper administrator, she became in a short run a good read and a woman of letters. Discussing issues of literature, reading and education she spontaneously developed skillful abilities in writing. In her shoes of teacher, child books and adult ones fall within her hands as means of mind illumination or rekindling gears for humanity-based approaches to be dutifully promoted.

In light of her happy childhood and her loving socio-cultural environment which consciously or unconsciously offer her genuine guidelines in field of education, she develops intrinsic but moral and ethical values. Though the institution of slavery leaves indelible marks in the whole life of Americans in general with societal negativities as related to race and its recorded drawbacks, beams or wide ranges of goodness still dominate some American peoples. The author counts with no doubt among few of those white Americans to lead support in a variety of ways to enslaved black slaves with heartfelt kindness in number of strategies for their education and freedom alike. Thus, throughout the novel *Copper Sun*, scenes with plots and frameworks, characters as both



white and black in their different roles, acts and actions orchestrate in way to convince the readers, styles and scenarios; she indirectly lights on the author in terms of inner characterized morality. Characters and relationships among themselves illustrate more than a simple interconnectedness but really an artistic invention meant to reach a specific target.

2.2. Characters and intertwined ties.

The plot inspired by Sharon M. Drapper through which she narrates the captivating story under study in this research paper reveals her sense of identifying an appropriate system of characterization. She ties up from the main protagonist Amari, some connections with other characters meant to act and react in particular circumstances as evidence of the societal plague to be thrashed out. With male or female characters, white or black ones, Amari has always been placed in contexts of huge challenge which call for life. There lies in fact the contrast since loggerheads between blacks and whites have no limit mainly in field of slave and master relationships. For, the proof that the institution of slavery didn't embark every white man's heart to ill-treat blacks and mostly slaves, signs of goodness shine on Amari will unexpected blessings to save her life.

With Afi an old slave who met Amari in a ship, Bill the white sailor, Mr Derby the new master of Amari, Polly the white indentured slave who came the same day on plantation with her, the protagonist witnesses bitter but mostly fortunate situations. With Tidbit the little child who became free with Amari and Polly, Isabelle Derby the second wife of Mr Derby, Fiona O'Reilly wife of the slave owner Patrick, Doctor of Derby's family in the name of Dr Hoskins, Inez and Caporal Domingo Salvador, other cases of well-mannered actions are displayed by the author. Some interactions but few with the hero of the novel testify ill-treatments towards blacks as legitimized by the institution of slavery; other instill cement of friendship and consideration and some others manifest love, hope by the means of kindness. Taught how to cook and take care of a house by Teenie, coached and helped by Doctor Hoskins and Cato on secret runaway paths of Derbyshire plantation, been equipped with clothes, shoes, some foods and horse for her runaway trip by Fiona O'Reilly, Amari was in fact captured and sold as sex toy. Auctioned to Mr Derby as commodity and bought a new as birthday present to his only son named Clay, Amari, Tidbit and Polly got saved owing to the kindness of some whites, revealing the deepest marks of their hearts for goodness

3. Acts of kindness: Insights into marks of love and sympathy

3.1. Expressing kindness by the means of protection and care.



Protection and care of diverse sorts lavish Amari all along her long journey to escape the plantation for freedom. The case of Bill early on testifies admiration and determination to save her. On his first sight on her and though his spontaneous and manifest will of guard and help towards Amari. The author put in chapter 8 *"He never touched her, but while the women danced, she noticed he kept his eyes on her face rather than on the rest of her body."* (P.37) to express Bill's focus on good doing but nothing else as in front of a young lady. On board, unbearable situations differ from one stage to another as the following lines explicitly tell more about:

"They will come for us tonight," [...] "They treat us like animals, but tonight we will be forced to be their women." (P. 37). "Amari watched frantically, waiting for someone to rescue them, but the sailors, too busy with the sudden storm, never even bothered to glance overboard to see the fate of the mother and child. They were simply two more dead slaves." (Draper 40). "The stench, which had been unbearable at the beginning of the voyage, was now almost unbreathable." (Draper, p. 40).

Like commodities and sex toys ready it was quite hard for them to escape raping and any other danger. Even in his busy job as sailor, Bill minces no means and means in protecting and caring with full compassion. He diligently waits for the right moment when women slaves could be raped, to counterattack and rescue Amari. A good illustration of the hideous act appears as evidence in this indelible passage in chapter 9 of the novel:

Like pigs in heat, they came for the women. One by one the women were unchained and dragged, screaming and kicking, to a distant area of the ship or a corner of the deck. Amari heard them plead for mercy, for understanding, but no one listened. (Draper, p. 39)

Forced and removed from their restraints because screaming and resistance could mince their chances to be saved from rape and other unfortunate situations related to violence and despair, women's pleas fall unnoticed and unheeded as well. Cruelty, violence and lack of compassion animate groups of sailors unlike Bill who really protects Amari from the permanent dangers once in the ship. Endowed with love and positive mindedness, Bill acts with conscious heart to save as touchingly expressed in these lines by the author:

"Scream!" he yelled at her harshly. Amari did not know what he meant, so she just sat there, about to faint from fright. "Scream!" the redheaded sailor yelled again, and this time he raised his huge, hairy arm as if to hit her. Amari screamed. He mumbled some words and seemed to be pleased. Then he put his finger to his lips and whispered, "Shhh." It was the same sound Amari used to make for Kwasi when she wanted him to be quiet. Her whole body shook with dread and fear. (p.39)

The above-mentioned passage highlights the technique through which Bill succeeded in saving Amari. It consisted in screaming the sound 'shhh' in order to make people believe that she is being raped in that miserable night. In the



same vein like Bill, Nathan an adolescent white boy displays genuinely thoughts against his own safety to protect Amari, Tidbit and Polly from his own father's untamed claws in face of enslaved peoples. Open up to his own convincing force to reach his target, Nathan expressively states on page 139 his mind in such a term "*My father will beat me for sure when he figures out what has happened.*" Highly compassionated to both women and men and mostly with his new friends in spite of the skin color and social status, Nathan does not hide his own position about slavery and recorded negative consequences. Sharon M. Drapper exposes the standpoint as follows:

"Nathan jumped down from the rock and stood face-to-face with the dirty, tired group. "Look, I got to tell you, my daddy would turn y'all in, get the reward money, and have it drunk away by Sunday next. But me, I think slavery is stupid. I figure anybody ought to be free enough to go fishing at midnight if he wants to." He grinned again. "It is a big country, with room enough for the Indians, for black folk to find their own place, and for pretty little white girls with dirty feet!" (Draper, p. 136)

The fact of being positively concerned about someone's situation and feeling comfortable to behave accordingly is usually seen as an act of care. Toward Amari, Tidbit and other slaves Isabelle Derby is qualified by the author on page 75 of chapter 20 as follows: "*Isabelle Derby, the current mistress of the house, turned out to be surprisingly motherly and caring.*" Isabelle's everyday behavior of expressive and heart-touching actions once in contact with her husband's slaves make Amari quite admiring as she always feels under shelter with her. This excerpt is an irrefutable example, stated by the author herself:

Amari was fascinated with this white woman who seemed to be so pleasant and gentle. She tried to be in the kitchen area whenever Mrs. Derby came around, because the mistress of the house had a kind word for everyone and always smelled like flowers. Amari liked the fact that she didn't look at her as if she were ugly or an animal or a piece of flesh to be used. Mrs. Derby smiled at her with genuine compassion (Draper, p.75)

Opposite to a wicked person, Isabelle Derby is very supportive enough even with medical care the same way Dr. Hoskins does. This passage, "*When she awoke, it was dark outside and Amari could smell a hint of a pleasant, flowery scent.*" "*Try to sip this tea, child,*" Mrs. Derby's voice whispered." (Draper 91) is another proof of kindness full of love. The full state of well-being of slaves, medical attention and sense of responsibility interest Dr Hoskins as his humanly emotional support is clearly expressed in these lines:

The doctor was silent for a moment, then he turned around to look at his three passengers. He took a deep breath, then said quietly, "I am ashamed to be a human being this morning. I witnessed not just murder last night, but violence and cruelty and vicious hatred. By saying nothing, I feel I am as responsible as my so-called friend who pulled the trigger." (Draper, p.116)



Under a feeling of shame, cruelty and remorse Dr. Hoskins acts positively in order to fight against any form of complicity in face of inhumane treatments. Not like a passive witness folding arms in front of decencies, he shows a highly illustrative testimony of good feeling in the profit of people considered as inferiors, but not in his eyes. Protection and care by the means of good manners are plenty to be noticed with some characters even in terms of friendship and diverse kinds of support.

3.2. *Friendship and Support as acts of Kindness*

Manifest expressions of goodness are not only noticed through protection and care but also in terms of friendship and support regardless of skin color but rather the necessity of it. Circumstances create that consciousness and the author invent a certain number within which some characters weave this lovely connection for the well-being of everyone of them. Amari, Polly and Tidbit have succeeded in establishing a friendly relationship like a family in which members feel loved, protected and led to success. Once locked in the smokehouse of their master Mr. Derby, Polly said [...] “ *we could all be free*” (chapter 29,p.110). The use of the pronoun ‘we’ demonstrates the idea of togetherness with which compassion, anguish and sorrow remain common targets to reach: social status does not matter to take initiative. Friendship and familiarity are continually maintained with no consideration for skin color, slaves or indenture servant because they are all of them geared up by the same objective for the sake of freedom for everyone of them. The following passage taken from chapter 29 an illustration of connected friends who are firmly set to defend and support one another:

“So why don’t more slaves run away?” Polly asked.

“It’s hard to hide when yo’ skin is black and everybody else got white skin,” Teenie explained. “Now you, chile, could run off and fit right in. You could leave Myna and my Tidbit here and have you a chance to be free.” “I’d never leave them!” Polly blurted before she could even think about it. Yet, once she said it, she knew it was true.” (Draper p.110)

In such a horrible context where the institution of slavery books less chance for slaves and indentured servants for free expression of their minds but rather mince opportunities for freedom, Polly hopefully voiced out for family support. In *Copper Sun* by Draper, a bunch of supportive acts have been proffered for instance by Bill. Emotionally or psychologically, he spontaneously shows his affection or inflexible determination for support toward Amari when they reach Sullivan Island:

“As he helped her from the ship into one of the small boats, Bill refused to look at Amari directly. He mumbled into her ear, “Be brave, child. God have mercy on you.” Amari glanced back to see her, but he has gone. (Draper, p. 48)



In the novel *Copper Sun*, some white characters reshuffle the minds of slaves with joy, hope and humanly indescribable actions. Fiona O'Reilly inflexibly blacks up slaves emotionally and materially as well. She provides Amari, Tidbit and Polly the three runaways children with clothes and horse. The following excerpts highlight to the best possible way how many times she is attached to that desire to prove kindness:

"Fiona looked at her carefully and thought a moment. "It's goes like this: If my Patrick brings home a new slave as he did last week, for example, it's his right as master and man of this house, and I dare not interfere. As a woman, I ain't got muckle to say about those kinds of decisions. But when I got the chance to decide for myself, I find it gives me pleasure to choose to help you be free. That's the truth and I did not know it until I spoke the words." (Draper, p.144).

Visibly pleased, Fiona showed them the bundles she had brought from the house. The first was a pile of clothes.

"Well, you need fresh clothes – those you have on are filthy and torn. Put these on." Fiona gave the girls two simple dresses, one of blue calico and the other of brown flannel. Each dress was well worn. She had also brought bonnets, aprons, and shoes (Draper, p. 146)

In the same intention to save them by protecting in any case, Dr. Hoskins expresses generosity, care and brotherly support to the three fugitives. He does it in a way which reflects his sense of determination and readiness to really save from bondage and all its recorded fallouts, as follows:

The doctor looked at the three young people in the wagon. "You're just children," he mused, shaking his head. He reached under the seat and pulled out an old feed sack. From it he took a small bundle of food, a couple of coins, and a flintlock musket. Amari gasped at the sight of the gun. "use this only to save your life – not for hunting. You do not want to draw attention to yourself." (Draper, p. 117)

Beyond fleeting relief actions, the above passages represent vivid manifestations of freedom for Amari, Tidbit and Polly. Both Fiona O'Reilly and Dr. Hoskins have been supportive enough three runaways. In a plantation where they have all the power and diligent measures for punishment and ill-treatment of all kinds, they offer them security, care and support by giving them "a small bundle of food, a couple of coins" and a "gun" to save themselves. Emotionally, materially and financially these characters secure freedom instead of selling them like goods or simple commodities ripe for business. Only heartfelt, positive-minded and well-mannered people would act in such a kind way for enslaved people to save their own lives in such a context.

4. Kindness manifestations and positive impacts on slaves.

In the course of events as narrated by the author in *Copper Sun*, the high-quality kinds of manifestations related to kindness force the admiration of readers. One would prove sensitive to the ways some slaves have been taken care, treated



and consequently secured from bondage owing to unsuspected white people who provide generosity, hope, force self-esteem and security. Within a context of high-ranked discriminations with the institution of slavery, white people proved to be abominable, cruel and oppressive whereas some express humanistic considerations by the means of their sense of kindness. Sold to Mr. Derby a plantation owner, Amari meets with Mrs. Derby the wife of the Mr. Derby from whom she surprisingly receives empathy and kindness. Teaching Amari how to read and write, Mrs. Derby usually treats her with respect and affection as a human being like her need to heal from mental servitude in order to regain consciousness of one's self-esteem. Mrs. Derby minces no effort to raise her like her own kid. At times, whenever Amari's life is threatened by the owner of the plantation Mr. Derby, her own life Mrs. Derby stand up for Amari proving ready to defy him while risking for her own safety as the following lines highlight significantly:

Finally, Isabelle Derby got up from the table and walked over to her husband. Noticeably trembling, she grabbed his hand as he lifted it to strike Amari again. "Enough" she said quietly " the girl has learned her lesson. Make her clean up the mess and let her be. It is distressing to me to see such a scene. It might mar our child" (Draper,p.87)

Such actions towards a black and enslaved young lady help decolonize her mind so as to feel right in the shoes of a human being. This case of Amari and her master's wife surely makes her feel happy and worthy because she duly benefits from compassion, love and adequate care. Kind words and daily lovely actions toward her transform or change something positively in her and this can clearly be noticed in Amari's own state of mind and feelings. These passages separately put below testify that new human being she has become and her own acknowledgment about occasional friendships she benefits from along her journey and stay in the plantation:

Amari was fascinated with this white woman who seemed to be so pleasant and gentle. She tried to be in kitchen area whenever Mrs. Derby came around, because the mistress of the house had a kind word for everyone and always smelled like flowers. Amari liked the fact that she didn't look at her as if she were ugly or an animal or a piece of flesh to be used. Mrs. Derby smiled at her with genuine compassion. (Draper, p 75)

She inhaled sharply as she thought of Mrs. Derby, of the infant who had been given no chance to live, and of all the other women, both black and white, who continued to suffer as property of others. Amari also said a prayer of thanks for Polly, who was, incredibly, her friend. (Draper, p. 167)

Since education is the key to success, Amari successfully grabs some knowledge in the language of whites at the hay time of slavery when slaves or blacks in general were prevented from intellectual instructions. Fortunately for Amari, many white characters provided her with the main to free her mind, enjoy some protections and find her own way to freedom and success. She



would then live in a world which can offer her chance to speak out her mind, express her thoughts, manage her emotions and serve as example for others.

CONCLUSION

Published in 2006 by Sharon M. Draper, the novel *Copper Sun* tackles issues not commonly presented by American writers mostly in a hey period of slavery settled as a kind of institution by Americans themselves. The socio-cultural multiphases which jeopardize relations among blacks and whites with the invention of whiteness make no appropriate room for people to easily cooperate. Loggerheads between, slaves and their masters are seen in the eyes of white Americans as a socio-cultural common sense best to suit tastes and needs of slave owners, basing on a highly racial society where everyone's life should normally matter. Yet, some sense of good-doing for the sake of humanity animate the hearts of some, amazingly some white Americans towards slaves no matter what their social status and skin color are.

Expressions or nonpareil manifestations of kindness through love, patience, compassion, support of diverse sorts and friendship of white Americans towards slaves are heartfelt acts of positiveness and respect for mankind. These challenging and sparkling actions help slaves transcend their psychological troubles, face hardships, develop strong belief to take up with life endeavors in order to succeed with flying colors. Aware of the tangible recognition that success blacks and black slaves would widely benefit the whole American nation, the author Sharon M. Draper intends to draw our attention to positive doings toward individuals and community as well. Amari's case in the novel *Copper Sun* tells more about positive impacts, best regards from white characters like Isabelle, Bill, Dr Hoskins and Mrs. Derby have on her to help see the light of freedom. Once a human being's full mind state is safeguarded, inner talents flourish and personal capacities converge to build positivity not only for oneself but for our own community and our nation as well.

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