

ANTI-RACISM'S ACTION IN "THE BLOOD OF EMMETT TILL" NARRATIVE JOURNALISM BY TIMOTHY B. TYSON

Jessindi Phillsia¹, Bima Prana Chitra²

Email: phillsiaj11@gmail.com¹

Universitas Harapan Medan

Abstract: *Racism is a persistent social phenomenon that continues to shape inequality within modern society. This research aims (1) to identify the types of racism framed in The Blood of Emmett Till by Timothy B. Tyson, and (2) to examine the emotional impacts of racism as experienced by Mamie Till-Mobley. The study employs a qualitative descriptive design using content analysis as the primary research method. The data source consists of Tyson's The Blood of Emmett Till (2017) as the primary text, supported by secondary sources such as books, scholarly journals, and research articles related to racism, anti-racism, and social justice. The analysis is guided by Camara Phyllis Jones's (2000, 2018) typology of racism, institutionalized, personally mediated, and internalized racism, and supported by Ferdinand de Saussure's (1916) theory of binary opposition and Rosenblatt's (2015) theory of emotional response. Additional perspectives from Endraswara (2003) and Damono (2017) on sociological literary criticism frame the interpretation of literature as a reflection of social reality. The findings reveal that institutionalized racism is portrayed through systemic segregation and legal injustice, personally mediated racism is depicted through daily prejudice, humiliation, and discrimination, and internalized racism is expressed through Mamie's psychological resignation. Moreover, the emotional impacts of racism, grief, sadness, and rage, reflect the deep psychological and moral consequences of racial oppression. These emotions transform Mamie's suffering into social awareness and advocacy, symbolizing resistance and hope for racial justice. In conclusion, The Blood of Emmett Till functions both as a historical documentation and a moral discourse, illustrating how narrative journalism can expose structural racism and inspire collective consciousness for equality and humanity.*

Keywords: *Racism, Emotional Impact, Sociological Literary Criticism, Narrative Journalism, The Blood Of Emmett Till.*

INTRODUCTION

Racism, racial discrimination, prejudice, and all forms of intolerance continue to exist in various parts of the world, including the United States. These issues are often perpetuated through stereotypes and cultural misconceptions that have been deeply embedded in social systems. Racism is born from the differences among human beings. Fredrickson (2002) stated that "no better example can be found of how a 'cultural essentialism' based on nationality can do the work of racism based squarely on skin color or other physical characteristics." Such differences among humans have historically given rise to stereotypes, prejudice, and social hierarchies that privilege one group over another.

In a life, human definitely be in a group and prejudice will becomes unavoidable when looking at a different group. McGarty (2002:3) states that, "We cannot have an impression of a group unless we can tell the difference between that group and some other group. Categorization is the cognitive process by which we detect those differences and similarities". Literature as its existence to be a reflection of the life can contain the whole aspect that it can find in the real life.

In society, people are often categorized into broad racial groups such as “Black,” “White,” or “Asian.” These distinctions carry profound implications in politics, economics, and culture. The issue of race continues to shape social interactions and power structures, not only in developing nations but also in advanced countries like the United States. The greatest social problem confronting the United States for over a century has been the presence and treatment of African Americans, who have long struggled for equality, justice, and recognition. Despite their significant population, they have frequently faced oppression, segregation, and institutionalized racism.

Historically, the status of Black Americans in the United States, particularly before and during the Civil War, was that of servitude and subordination. Even after emancipation, racial discrimination persisted in various forms. Although African Americans make up a substantial portion of the population, they have continued to experience systemic inequality and exclusion. As Kretch (2014) notes, racism in the United States has long been a major social issue that has deeply affected Native Americans, African Americans, and immigrant groups considered “foreign-seeming.”

Spencer (2008:267) further asserts that racism, as a theory, has been both influential and destructive. It operates on the belief that racial groups are biologically determined and that inherited characteristics define behavior, culture, and social value. Such a belief denies the role of culture, environment, and human agency in shaping identity, leading to dehumanization and moral decay in society.

The irony of racism is particularly striking when it occurs in a country that claims to champion human rights and equality, such as the United States. Literary works often serve as a powerful medium through which social injustices like racism are exposed and critiqued. Writers and journalists use their works to voice moral protest, to awaken social awareness, and to challenge the persistence of inequality.

One of these works is *The Blood of Emmett Till* (2017) by Timothy B. Tyson, an American historian who focuses on culture, religion, and race within the Civil Rights Movement. The book recounts the historical tragedy of Emmett Till, a 14-year-old African American boy who was brutally murdered in Mississippi in 1955 after being falsely accused by a white woman. Tyson’s narrative not only revisits this painful history but also presents a strong stance against racism, offering a moral reflection on justice, human dignity, and truth. The story was later adapted into a motion picture directed by Chinonye Chukwu, further amplifying its anti-racist message to a global audience (Stewart, 2019).

Through vivid language and journalistic depth, Tyson exposes the enduring impact of racism and the resilience of those who resist it. His work provides a mirror through which society can examine its collective conscience and moral values. Therefore, this research explores anti-racism actions represented in Tyson’s *The Blood of Emmett Till* using a sociological and moral framework, aiming to uncover how literature can challenge racial prejudice and advocate for social justice.

The phenomenon of racism depicted in *The Blood of Emmett Till* can be interpreted as more than a social or historical problem, it reflects a moral decline within society. Racism reveals the erosion of empathy, justice, and humanity in social relationships and institutions. It signifies the failure of moral values that should guide human behavior toward equality and compassion. Thus, this study views racism as a symbol of moral and ethical deterioration, while anti-racism represents the moral awakening of society to reclaim humanity, justice, and moral consciousness. Tyson’s narrative serves as both a historical record and a moral reminder that the struggle

against racism is, ultimately, a struggle to preserve the moral integrity of humankind.

METHOD

This research is conducted by means of a qualitative approach to analyze the data. Furthermore, qualitative research uses procedures that make use of qualitative data, (i.e. data are not in numerical form). In other words, the data analysis does not use a statistical procedure (Moleong, 2013:3).

This research takes content analysis method (Denzin, 2018:213), the method used to determine the presence of certain words or concepts within a text or sets of text to discuss certain data. It is used to state and analyze the presence, the indications of racialism described in the narrative journalism, the impacts of racialism reflected in the narrative journalism, how is anti-racialism propaganda conducted as reflected in the narrative journalism. In addition, this method constitutes one of the descriptive approaches means that all data in this research are in the forms of sentences and this approach is implemented because the data analysis is presented descriptively. Then, the research is conducted in order to know the answer from this research.

RESULTS AND DISCUSSION

The Types of Racism Framed in "The Blood of Emmet Till" Narrative Journalism by Timothy B. Tyson

Jones (2000) offers one of the most influential and comprehensive frameworks for understanding the multidimensional nature of racism in modern society. She defines racism not as a single or isolated act of prejudice but as a systemic and self-reinforcing process that operates simultaneously at three interconnected levels: institutionalized racism, personally mediated racism, and internalized racism. These dimensions, according to Jones, correspond to the structural, interpersonal, and psychological aspects of social interaction, each working in concert to preserve racial hierarchy and inequality (Jones, 2000, p. 1212).

In her later refinement, Jones (2018) asserts that these forms of racism are not abstract theoretical categories but active mechanisms that shape everyday life.

- a) Institutionalized racism is rooted in the systemic distribution of power, privileges, and resources. It manifests through legal, political, and social institutions that differentially allocate access to education, justice, healthcare, and economic opportunity based on race.
- b) Personally mediated racism encompasses the attitudes and behaviors that emerge from interpersonal prejudice, acts of disrespect, suspicion, devaluation, or discrimination, that sustain inequality through daily interaction.
- c) Internalized racism, the most insidious of the three, occurs when marginalized individuals accept and internalize the dominant group's negative beliefs about their worth and capabilities, leading to resignation, self-doubt, and psychological subjugation (Jones, 2018, p. 11).

Jones's typology reveals that these levels of racism are cyclical and mutually reinforcing. Institutionalized racism forms the structural base; personally mediated racism operates as the social enforcement mechanism; and internalized racism ensures psychological continuity, embedding the ideology of racial superiority into both collective systems and individual consciousness. This interconnection creates what Jones calls a self-sustaining social ecosystem of inequality, one that reproduces racial hierarchy across generations.

This theoretical perspective aligns with Endraswara's (2003) view in sociological literary criticism, which posits that literature mirrors the social structures, ideologies, and moral tensions of its time. Likewise, Damono (2017) emphasizes that literary works function as a form of moral reflection, revealing the ethical failures and contradictions within human societies. Within this framework, Tyson's *The Blood of Emmett Till* operates as both a historical and moral document, a narrative that does not merely recount past injustices but reinterprets them through the lens of human conscience.

In the context of 1950s America, Jones's theoretical framework finds its most vivid embodiment. The United States during this period was defined by the Jim Crow system, a network of segregationist laws and practices that institutionalized racial inequality. As Fredrickson (2002) notes, racism in this era was not limited to individual prejudice; it was a comprehensive social architecture, sanctioned by religion, politics, and law. Black Americans were denied equal protection under the law, excluded from social mobility, and subjected to routine violence and public humiliation. The Jim Crow order blurred the line between the structural and the personal, producing a social climate where racial oppression was normalized as moral order.

It is within this environment that Timothy B. Tyson's (2017) *The Blood of Emmett Till* becomes a literary and journalistic embodiment of Jones's theory. Through the tragic yet powerful story of Mamie Till-Mobley and the lynching of her fourteen-year-old son, Emmett Till, Tyson reconstructs the lived experience of systemic racism as a multilevel system of oppression. His narrative captures how racism manifests institutionally through segregated trains and biased courts, interpersonally through daily acts of humiliation and suspicion, and internally through the emotional exhaustion and resignation of those forced to endure injustice.

The findings of this research demonstrate that all three dimensions of racism, institutionalized, personally mediated, and internalized, are vividly represented throughout Tyson's text. Institutionalized racism appears in the judicial and governmental structures that denied justice to the Black community, reinforcing white supremacy as lawful authority. Personally mediated racism surfaces in scenes of interpersonal degradation, where language, tone, and gesture function as tools of dehumanization. Internalized racism emerges in the psychological acceptance of inequality, embodied in Mamie's quiet awareness that justice will never be served.

From a structuralist perspective, Saussure's (1916) concept of binary opposition illuminates how Tyson constructs meaning through language and narrative contrast, black versus white, justice versus injustice, humanity versus inhumanity. These oppositions form the semiotic foundation of the text's moral critique. Tyson's diction and imagery work symbolically to expose the artificial boundaries that sustain racial difference, transforming language itself into a tool of resistance.

Through this synthesis of sociological and structuralist interpretation, Tyson's work transcends its historical context. *The Blood of Emmett Till* becomes more than a chronicle of racial violence; it stands as a moral allegory that exposes how structural systems, personal prejudice, and internalized trauma intersect to sustain racial oppression. In doing so, Tyson invites readers to confront the enduring legacy of racism, not merely as a relic of the past, but as a persistent moral challenge in modern society.

Thus, through Jones's theoretical lens, Tyson's narrative exemplifies the interdependence between institutional power, individual behavior, and internal psychology in perpetuating systemic inequality. The story of Mamie Till-Mobley serves as both a testimony and a resistance, a representation of how courage, grief, and moral clarity can emerge from even the most dehumanizing circumstances. Ultimately, *The Blood of Emmett Till* stands as a sociological and ethical reflection that redefines the reader's understanding of justice, humanity, and the cost of indifference.

Institutionalized Racism

Institutionalized racism represents the structural foundation of racial inequality, a deeply entrenched system that operates through laws, policies, and social institutions to maintain the dominance of one racial group over another. Jones (2018) defines institutionalized racism as "the differential access to the goods, services, and opportunities of society by race," emphasizing that it is codified within the very institutions that organize social life, including education, housing, transportation, and the criminal justice system. It functions not through individual hostility, but through the normalization of inequity embedded in bureaucratic processes and societal norms.

In the context of 1950s Mississippi, as Fredrickson (2002) observes, institutionalized racism reached its most visible and violent expression under the Jim Crow system, where segregation and discrimination were upheld by both law and public morality. Black Americans were systematically excluded from fair participation in civic life, denied justice in court, and subjected to daily humiliation in public spaces. This racial order was not merely tolerated, it was institutionalized as the foundation of Southern identity and political control.

The first example of institutionalized racism is vividly portrayed in *The Blood of Emmett Till* (2017), where Tyson exposes how institutional power enforces racial segregation through ordinary social interactions. One of the clearest representations occurs when Emmett is ordered by a White train conductor to move to a separate carriage reserved for Black passengers. Tyson (2017) captures this moment through direct narration: "The conductor said, 'Time to move now,' emphasizing the racial segregation policy that separated Black passengers from whites on the train." (p. 30)

This brief yet powerful exchange encapsulates the essence of systemic segregation. The conductor's command, though seemingly procedural, reflects the embedded power structures that normalize racial exclusion. Interpreted through Saussure's (1916) theory of binary opposition, the language of the conductor constructs a symbolic division between "Black" and "White," reinforcing the ideology of superiority and subordination. As Endraswara (2003) asserts, literature serves as a mirror of social reality; thus, Tyson's depiction not only documents the practice of segregation but also reveals how institutional authority perpetuates inequality through language and policy. Ultimately, the train, ordinarily a symbol of progress and movement, becomes, in Tyson's narrative, a metaphor for the immobility imposed on African Americans under systemic racism.

Institutionalized racism thus operates as what Damono (2017) calls a social text, where rules and customs serve to regulate behavior according to race. Tyson's portrayal of Emmett's forced displacement reflects how discrimination becomes normalized through the authority of institutions, transforming racism into a matter of routine compliance rather than explicit hatred. Jones (2000) further categorizes institutionalized racism into two primary dimensions: differential access and differential opportunity, both of which are clearly evident in Tyson's narrative.

1). Differential Access

Differential access refers to the unequal distribution of resources, rights, and participation within public institutions based on racial identity. In *The Blood of Emmett Till* (2017), this disparity is vividly portrayed in the courtroom scene during the trial of Emmett's killers. Tyson depicts Mamie Till-Mobley and her father as being subjected to humiliating treatment before entering the courtroom:

"How dare you! It's all right, Mamie." (Tyson, 2017, p. 75)

Data Display 1

This moment encapsulates the lived reality of institutional exclusion. Black attendees, including Mamie and her father, were forced to undergo body searches by white police officers before being allowed entry, while white spectators, many of whom were mere onlookers, entered freely without scrutiny. Such a procedure demonstrates what Endraswara (2003) describes as the mirror of social inequality in literature, where fictional or narrative structures reflect the lived tensions and injustices of real societies.

Through this event, Tyson exposes how institutionalized racism operates through ordinary mechanisms of surveillance and control, reaffirming Jones's (2000) argument that systemic discrimination is sustained by unequal access to social participation. This unequal treatment symbolizes the broader social order in which Black individuals, even as victims seeking justice, were treated as potential threats within white-controlled spaces. The courtroom, a supposed site of impartial justice, becomes instead a stage for the public re-enactment of racial hierarchy. Tyson uses this scene not only to depict an instance of prejudice but also to expose the moral bankruptcy of institutions that claimed to uphold fairness while legitimizing exclusion.

Through this narrative, Tyson demonstrates what Jones (2000) describes as the "invisible structure" of institutional racism, policies and practices that appear neutral but produce racially unequal outcomes. By embedding this incident within a broader system of racialized authority, Tyson transforms the courtroom from a legal setting into a symbolic representation of America's institutionalized injustice.

2). Differential Opportunities

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Personally Mediated Racism

If institutionalized racism operates through social structures and institutions, personally mediated racism functions at the level of interpersonal interaction. Jones (2018) defines this form of racism as the manifestation of prejudice and discrimination through individual attitudes and behaviors. It includes both acts of commission, conscious acts of disrespect, hostility, or exclusion, and acts of omission, which involve neglect or denial of fair treatment. This category embodies the psychological and behavioral mechanisms that sustain systemic inequality by reproducing social hierarchies through everyday encounters.

As Damono (2017) notes, literary works often reveal "the moral patterns of society" through interpersonal conflicts that mirror broader ideological tensions. In *The Blood of Emmett Till*, Tyson (2017) represents personally mediated racism as the human face of structural injustice, the everyday prejudice and emotional violence that reinforce the institutional oppression already explored in the previous section. Through nuanced dialogues, gestures, and social interactions, Tyson depicts how Mamie Till-Mobley, as an African American woman, confronts both overt and subtle acts of racial hostility that strip her of dignity and reinforce her exclusion from White-defined spaces.

Jones (2000) explains that personally mediated racism manifests in lack of respect, suspicion, devaluation, scapegoating, and dehumanization. Tyson's narrative vividly embodies these traits through four major forms: lack of respect, discrimination, prejudice, and acts of omission.

1). Lack of Respect

The first form of personally mediated racism emerges in a seemingly mundane yet symbolically charged encounter between Mamie Till-Mobley and a white security guard while shopping. Tyson recounts the dialogue as follows:

"Are you looking for something? No, I'm just doing a little shopping. We also have shoes in the basement. Do the other customers know about that too?" (Tyson, 2017, p. 86)

Data Display 3

This short exchange, analyzed through Saussure's (1916) semiotic structure of language, constructs a binary opposition between privilege and exclusion. The guard's words serve as linguistic markers of racial boundary enforcement; his superficially polite yet patronizing tone implies that Black customers like Mamie do not belong in spaces associated with white affluence.

From a sociological perspective, this episode exemplifies what Endraswara (2003) identifies as a social microcosm, a small-scale representation of broader systemic attitudes. The guard's suggestion that Mamie should "look in the basement" symbolizes her socially constructed position within a racially stratified hierarchy. Tyson's choice to present this humiliation through dialogue rather than exposition invites readers to experience the subtlety and sting of microaggression, a concept in racial theory referring to seemingly trivial but psychologically damaging acts of exclusion.

This moment transcends mere personal discourtesy; it embodies a form of social disciplining. The interaction reinforces white superiority while implicitly denying Mamie her full humanity. As Jones (2018) asserts, personally mediated racism thrives

on such everyday gestures of disrespect that appear insignificant but collectively sustain the social order of racial dominance. Through this episode, Tyson transforms a casual encounter into a sharp critique of the normalized behaviors that perpetuate systemic inequality.

2). Discrimination

The second manifestation of personally mediated racism, discrimination, is represented through white society's public vilification of Mamie Till-Mobley following her son's murder. Tyson portrays Mamie's deep frustration as she confronts racially biased depictions of her character in the press:

"This is what they are writing about me down there! They're making me out to be some kind of jezebel. Two reporters called me to ask about my ex-husbands and about you. Mr. Huff was right. I'm on trial like the people who killed Bo. The jury will be watching me while reading these stories when they decide the men who murdered my son go free. I had to protect my image. If it can help get justice for Bo." (Tyson, 2017, p. 183)

Data Display 4

This passage illustrates the intersection between racial and gendered discrimination. The white-controlled press portrays Mamie not as a grieving mother seeking justice but as a morally suspect woman, thereby undermining her credibility. As Damono (2017) emphasizes, literature often functions as a mirror of ideology, and Tyson's portrayal reflects the patriarchal and racist double standard that devalues Black womanhood.

Through indirect characterization, Tyson exposes how media discourse becomes a subtle yet powerful tool of personally mediated racism. The reporters' insinuations about Mamie's private life mirror a broader cultural pattern that seeks to delegitimize the voices of Black women in public spaces. Jones's (2000) theory of racism helps clarify that discrimination extends beyond physical exclusion; it also constitutes symbolic violence, the systematic denial of dignity, respect, and recognition.

Tyson's depiction of Mamie's self-awareness ("I'm on trial like the people who killed Bo") reveals her insight into the performative nature of racism. The white press reframes the victim as the suspect, transforming Mamie's grief into a spectacle of judgment. This form of discrimination thus operates at both interpersonal and institutional levels, emerging from individual prejudice but legitimized by the social authority of white-dominated journalism.

3). Prejudice

The third manifestation of personally mediated racism, prejudice, is vividly depicted in the courtroom through the testimony of Sheriff Strider, who insinuates that Mamie Till-Mobley and the NAACP fabricated Emmett's murder to incite racial unrest. Tyson records the exchange as follows:

"You want my honest opinion? I think the boy's mom and the NAACP plotted this whole thing." (Tyson, 2017, p. 93)

Data Display 5

This statement exemplifies what Jones (2018) describes as prejudice grounded in moral suspicion, the presumption of guilt based on racial identity rather than factual evidence. Strider's accusation reveals the internalized white fear of racial inversion: the belief that African Americans who demand justice threaten the existing social hierarchy.

From a semiotic perspective, Saussure's (1916) theory helps unpack the linguistic strategy behind Strider's phrasing. His so-called "honest opinion" operates as a linguistic mask, disguising racial hostility beneath the appearance of sincerity. The courtroom thus becomes a performative arena where language not only communicates but constructs and legitimizes racism.

Fredrickson (2002) situates such discourse within the post-Reconstruction ideology that portrayed African Americans as manipulative and deceitful, an image that rationalized white aggression as a defensive necessity. Tyson's inclusion of this testimony exposes how prejudice functions as psychological projection, allowing the dominant group to transfer its own moral corruption and social guilt onto the oppressed.

By depicting Sheriff Strider's prejudice as both absurd and dangerous, Tyson critiques the moral blindness of a society unwilling to acknowledge its complicity in racial injustice. Through this representation, prejudice emerges not merely as personal bias but as a cultural mechanism that perpetuates the ideology of white supremacy.

4). Acts of Omission

Finally, the acts of omission, the silent, indirect, yet devastating form of racism, are embodied in the jury's deliberate neglect of justice during the trial. Tyson recounts the moment of the verdict as follows:

"Radio Host: After deliberating for about an hour, the jury has just come back with the verdict of not guilty. Both defendants Milam and Bryant are free men. They celebrate their victory laughing and smiling with their wives on the side, very happy." (Tyson, 2017, p. 78)

Data Display 6

The jury's verdict, delivered in a tone of casual indifference, represents the culmination of personally mediated racism expressed through institutional complicity. According to Jones (2000), acts of omission occur when individuals with moral or civic power choose not to act against injustice, thereby sustaining racial hierarchy.

From a sociological-literary lens, as articulated by Endraswara (2003), the jury's silence and hasty deliberation signify the collective moral decay of society. The very people entrusted with delivering justice become agents of racial inequality by refusing to see the humanity of the victim. Tyson narrates this omission not through dramatic protest but with subtle irony, an artistic strategy that intensifies the emotional void left by injustice.

In semiotic terms, the absence of empathy itself becomes a sign, an unspoken language of racism that operates not through overt hatred, but through moral apathy. Tyson's depiction of the jurors' laughter following the verdict symbolizes the normalization of racial cruelty within the American consciousness. It also embodies what Jones (2018) identifies as the emotional economy of racism, wherein dominant groups preserve comfort and superiority at the expense of others' suffering.

Through these four manifestations, lack of respect, discrimination, prejudice, and acts of omission, Tyson's narrative demonstrates how personally mediated racism bridges the gap between institutional structures and internalized beliefs. Each encounter faced by Mamie Till-Mobley reveals how systemic injustice is reproduced through everyday behavior, transforming racism from a political system into a social habit.

This interpretation aligns with Endraswara's (2003) conception of literature as a cultural document that records the moral climate of its time. Tyson's storytelling reveals not only the external violence of racism but also the intimate emotional violence that erodes dignity, belonging, and hope.

According to Damono (2017), such literary portrayals hold moral significance because they challenge readers to confront their own ethical responsibility. Tyson's representation of Mamie's endurance and self-awareness transforms her from a victim into a moral witness, an embodiment of human integrity amid collective failure.

Ultimately, personally mediated racism in *The Blood of Emmett Till* exposes how prejudice and indifference, enacted through daily interactions, perpetuate the same moral corruption that institutional systems enforce on a larger scale. Viewed through Jones's (2000, 2018) theoretical framework, Tyson's narrative bridges the personal and the political, revealing that racism endures not only through laws and policies, but through the silent choices and attitudes of individuals who either commit injustice or allow it to persist.

Internalized Racism

The final dimension of racism identified by Jones (2000, 2018) is internalized racism, which occurs when members of marginalized racial groups unconsciously accept and internalize the negative beliefs, stereotypes, and limitations imposed upon them by dominant social groups. It reflects a psychological process in which the oppressed adopt the ideology of the oppressor, leading to self-blame, inferiority, resignation, and the normalization of inequality. Jones (2018) describes it as "the acceptance by members of stigmatized races of negative messages about their own intrinsic worth and capabilities," a condition that reproduces systemic racism at the psychological level.

From a sociological-literary perspective, Endraswara (2003) views such internalization as evidence of how literature can depict "the hidden structures of oppression" that operate within human consciousness. In *The Blood of Emmett Till* (2017), Tyson portrays internalized racism through Mamie Till-Mobley's emotional resignation, which signifies not weakness, but a tragic awareness of the futility of seeking justice in a racially biased society.

1). Resignation

A poignant example of internalized racism appears after Carolyn Bryant's fabricated testimony, when Mamie decides to leave the courtroom before the verdict is announced. Tyson recounts the scene as follows:

"Mamie: I'm ready to go.

Medgar: Should I get you when they read the verdict?

Mamie: No. I'm ready to leave Mississippi now.

John Carthan: But what about the verdict?

Mamie: I know what the verdict is." (Tyson, 2017, p. 91)

Data Display 7

Mamie's response: "I know what the verdict is," encapsulates the emotional and psychological depth of internalized racism. As a woman who has repeatedly faced racial injustice, Mamie intuitively understands the predetermined outcome of the trial: acquittal for white defendants despite overwhelming evidence. Her words embody what Jones (2000) refers to as the psychological acceptance of structural futility, a form of internalized resignation that arises when the oppressed internalize the predictability of injustice.

Through Saussure's (1916) semiotic lens, Mamie's brief utterance operates as both a linguistic sign and an emotional code. The conciseness of her speech, devoid of anger or overt despair, signifies her internalized awareness of a social order that renders Black suffering invisible. Tyson's use of minimal dialogue amplifies this silence, transforming it into a powerful emotional signifier, a quiet protest rooted in historical exhaustion.

Damono (2017) views literature as a moral arena where individuals confront ethical contradictions within society. Mamie's decision to leave before the verdict thus becomes a moment of moral reflection: she personifies the collective conscience of a community numbed by the repetitiveness of racial injustice. This is not passive defeat, but rather a recognition of the psychological toll of resistance within an inherently oppressive system.

Tyson's portrayal of Mamie's departure aligns with Fredrickson's (2002) analysis of post-Reconstruction America, where racism became so deeply normalized that many African Americans internalized despair as a means of psychological survival. In this context, Mamie's quiet withdrawal reflects not only personal fatigue but also a collective trauma etched into the consciousness of Black America.

Hence, internalized racism in *The Blood of Emmett Till* is expressed through the psychology of endurance, a silent acknowledgment of defeat that carries the weight of historical continuity. Tyson's depiction reveals how systemic oppression infiltrates not only social structures but also the inner life of its victims, shaping how they perceive justice, morality, and hope.

Emotional Impact of Racism in *The Blood of Emmett Till*

Beyond the structural and interpersonal dimensions of racism, Tyson's narrative also delves deeply into its emotional consequences, particularly as experienced by Mamie Till-Mobley. Drawing on Rosenblatt's (2015) theory of emotional response, this section examines how grief, anger, and despair manifest as emotional byproducts of racial oppression. According to Rosenblatt, emotion in literature is not merely a reaction but a cultural and psychological expression of trauma; through it, readers gain insight into the moral costs of injustice.

Following Damono's (2017) and Endraswara's (2003) sociological perspectives, emotional experiences in Tyson's work can be interpreted as reflections of social pathology, the internal wounds inflicted by systemic discrimination. Tyson presents Mamie's sorrow, anger, and resignation as human responses to racial dehumanization, inviting readers to empathize with the lived reality behind historical violence.

1). Grief

Grief, as Rosenblatt (2015) defines it, is a complex emotional process marked by enduring sadness, emotional pain, and disorientation following a significant loss. In *The Blood of Emmett Till* (2017), Mamie's grief arises not only from the death of her son but also from the unbearable recognition that his death was caused by racial hatred legitimized by society. Tyson captures this grief most poignantly when Mamie receives the devastating news of her son's murder:

"Ollie: A reporter called me. He didn't wanna tell you himself. Bo's body was found in the river. Preacher just started identifying him to the sheriff. He recognizes the ring Bo wears. I'm so sorry, Mamie... he's dead." (Tyson, 2017, p. 54)

Data Display 8

This passage, though rendered in plain dialogue, encapsulates the overwhelming weight of emotional trauma. Through indirect characterization, Tyson conveys Mamie's grief not through words but through silence and collapse, physical manifestations of despair that transcend verbal expression. Her sorrow becomes more than personal; it represents the collective mourning of an oppressed community.

Viewed through the lens of Rosenblatt's (2015) emotional theory, Mamie's reaction illustrates grief as both an individual and social phenomenon. Her pain is intensified by its moral context, the awareness that her son's death is not an accident but an act of sanctioned racial violence. In this sense, grief transforms into a moral emotion, a response to injustice rather than mere loss.

As Endraswara (2003) observes, literature possesses the capacity to turn personal suffering into collective memory. Tyson's portrayal of Mamie's grief functions as a narrative vessel for historical trauma, enabling readers to confront the enduring emotional legacy of racism. Thus, her grief stands as both testimony and resistance, an act of remembrance that preserves the moral truth of her son's death within the conscience of history.

2). Emotional Pain and Impaired Functioning

Tyson extends his depiction of grief by illustrating how emotional trauma invades the body and disrupts daily life, what Rosenblatt (2015) terms the psychosomatic grief response. When Gene urges Mamie to eat, the brief dialogue captures both compassion and helplessness:

"Gene: Mamie, you need to eat something." (Tyson, 2017, p. 46)

Data Display 9

Through this understated exchange, Tyson conveys the paralyzing nature of loss. Mamie's inability or refusal to eat becomes a tangible manifestation of inner collapse, a literal embodiment of emotional starvation. The body itself becomes a site where sorrow materializes, blurring the boundary between psychological pain and physical suffering.

In Rosenblatt's (2015) framework, such a response signifies the deep integration of grief and embodiment; the emotion is not only felt but lived through the body. Tyson's minimalist portrayal intensifies this effect: he transforms a simple act of refusing food into a symbol of moral and spiritual exhaustion.

This moment also underscores how racism inflicts harm beyond physical violence. It corrodes vitality, dignity, and the will to live, transforming grief into a chronic condition of spiritual depletion. As Endraswara (2003) suggests, literature serves as a reflection of the human condition; through Mamie's physical paralysis, Tyson exposes the enduring psychological cost of racial injustice and the ways in which systemic oppression consumes both body and soul.

3). Sadness and the Confrontation with Death

The culmination of Mamie's grief occurs at the funeral home, where she insists on seeing her son's mutilated body despite repeated warnings from others. In one of the most emotionally charged moments in Tyson's narrative, Mamie confronts the unbearable truth of racial violence:

"Mr. Rayner: Mamie, I need to prepare you..."

Mamie: Remove the sheet. Oh my God! Everyone leave us!" (Tyson, 2017, p. 72)

Data Display 10

Her command, "Remove the sheet," functions as both a maternal cry and an act of resistance. Through Saussure's (1916) semiotic lens, this imperative serves as a

symbolic signifier, transforming Emmett's body from a private site of grief into a public text of protest. The act of unveiling becomes a language of moral revelation, compelling society to confront its own violence.

According to Damono (2017), literature holds the ethical function of unveiling truths that society prefers to conceal. Mamie's insistence on seeing and showing her son's body embodies that function; she refuses the silence that allows racism to persist. Her grief thus transcends personal pain, becoming an ethical declaration and a form of witnessing that reclaims dignity from dehumanization.

In alignment with Rosenblatt's (2015) emotional theory, this scene transforms grief into moral communication. Emotion operates not as sentimentality but as truth-telling, an affective language that bridges the personal and the collective. Through Mamie's act, Tyson illustrates how suffering, when confronted rather than hidden, becomes testimony, a mirror through which humanity is forced to see its moral failures.

4). Rage

While grief represents sorrow's inward turn, rage signifies its outward moral awakening. As Rosenblatt (2015) observes, anger in literature often emerges as a reaction to moral violation, a transformative energy that converts pain into resistance.

In *The Blood of Emmett Till*, Mamie's fury surfaces during the courtroom inspection scene, where Black attendees are subjected to humiliating searches while White spectators enter freely. Tyson (2017) captures this tense moment in a brief but powerful exchange:

"How dare you!"

"It's alright, Mamie." (Tyson, 2017, p. 86)

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This exclamation encapsulates both indignation and awakening. Through indirect characterization, Tyson reveals that Mamie's rage does not stem from impulsive emotion but from moral recognition, the awareness that she is witnessing institutionalized injustice firsthand. Her anger thus functions as a reclamation of dignity and agency within a system built to silence her.

Within Jones's (2000) framework of racism, Mamie's anger operates as emotional resistance, a psychological counterforce to internalized subjugation. While systemic oppression seeks to breed submission, righteous anger becomes an assertion of selfhood. Endraswara (2003) interprets such expressions as the social function of literature, where emotion transforms into a moral discourse that challenges collective indifference.

Tyson's portrayal of Mamie's rage therefore transcends personal reaction; it becomes an ethical stance, a declaration that silence in the face of injustice is complicity. Her anger symbolizes the moral pulse of resistance, echoing through history as both protest and proof of enduring humanity.

5). Interpretive Synthesis

Through the emotional spectrum of grief, despair, and rage, *The Blood of Emmett Till* exposes the psychological cost of systemic racism. Tyson's portrayal of Mamie Till-Mobley transcends personal tragedy; it becomes a moral documentation of collective suffering and resilience. By combining the emotional theory of Rosenblatt (2015) with the sociological frameworks of Damono (2017) and Endraswara (2003), this study reveals that emotion in Tyson's narrative serves both aesthetic and ethical purposes, it not only evokes empathy but also demands moral accountability.

Ultimately, Tyson's representation of internalized racism and emotional trauma demonstrates the interconnectedness of social structures, interpersonal prejudice, and psychological endurance. His narrative transforms historical violence into an enduring call for justice and humanity, affirming that literature, as Damono reminds us, functions as both a mirror and a conscience of society.

The findings of this research illustrate that Timothy B. Tyson's *The Blood of Emmett Till* (2017) functions not only as a historical account but also as a sociological narrative that exposes the multilayered structures of racism and the emotional repercussion of racial oppression. Drawing from Jones's (2000, 2018) typology of racism comprising institutionalized, personally mediated, and internalized dimensions the text encapsulates how these mechanisms operate simultaneously within America's social, political, and psychological domains.

This chapter's findings are discussed within the framework of sociological literary criticism (Endraswara, 2003; Damono, 2017), which conceives literature as a mirror of social life and a vehicle of moral reflection. Additionally, the analysis employs Saussurean structuralism (1916) to decode how linguistic symbols and narrative patterns function as signifiers of racial ideology. Emotional expressions are further analyzed using Rosenblatt's (2015) theory of affective response, revealing how grief and rage become sociopolitical energies that transform private trauma into collective resistance. Thus, the findings do not merely recount the events of racial violence but illuminate how Tyson's narrative transforms history into a semiotic and moral discourse an act of resistance that redefines literature as an instrument of ethical remembrance and social critique.

Black Minorities Were Killed by American Racists

In the narrative, the murder of Emmett Till epitomizes the most extreme manifestation of institutionalized racism as conceptualized by Jones (2000). It demonstrates how law enforcement, political systems, and cultural norms collectively sanctioned racial violence, creating what may be described as a moral vacuum in which Black life was rendered expendable. Tyson (2017) recounts this event with historical precision:

"If you were Black, any offense in this atmosphere could cost you your life. This is how Emmett Till met his death at the age of 14. In 1955, Till took a train from Chicago to Mississippi to visit his great-uncle and cousins. Till, unfamiliar with the extreme racism of the South, made the mistake of flirting with Carolyn Bryant, a white woman, while she worked in her husband's store." (Tyson, 2017, p. 62)

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Through Endraswara's (2003) framework of sociological literary criticism, this moment transcends mere historical reportage; it represents a profound reflection on the institutional failure of justice and humanity. The event exposes how racism operates not as isolated hatred, but as a collective moral collapse sustained by social and political systems.

In semiotic terms, Saussure's (1916) concept of signification elucidates how Emmett's death becomes a powerful symbol: a sign through which racial ideology is both constructed and maintained. The "flirting incident" functions as an arbitrary signifier of transgression, its meaning determined not by the act itself but by the racialized structure that interprets it as a violation of White purity.

Moreover, Fredrickson's (2002) theory of white supremacy as a moral economy clarifies how whiteness functions in the narrative not merely as a racial category but as an institutionalized ideology upheld by law, religion, and cultural violence. Tyson's portrayal of Till's lynching thus reveals systemic cruelty as a culturally sanctioned ritual: an act designed to reaffirm racial hierarchy while erasing the humanity of its victims.

In this sense, the depiction of Emmett Till's death unites Jones's notion of institutionalized racism with Damono's (2017) view of literature as a moral mirror, a reflective surface compelling readers to confront the historical complicity of institutions in perpetuating racial injustice. Tyson transforms a historical tragedy into a timeless ethical meditation, urging society to remember that racism is not only a social failure but also a profound moral one.

Racism and Bigotry Are Learned from a Young Age

Tyson's narrative insightfully demonstrates that racism is not innate but socially constructed and culturally reproduced, aligning with Jones's (2018) argument that personally mediated racism is perpetuated through interpersonal and familial transmission. One of the clearest illustrations appears in Tyson's recounting of Carolyn Bryant's childhood, where racial separation was taught as a moral and social imperative. Tyson (2017) narrates:

"She had a Black friend named Barnes, and one day, as Barnes was riding past, Bryant asked if she could get on his bike. However, when her aunt, Mabel, saw her perched there, she immediately told her to get off and go home. Bryant was taught from an early age that being seen with Black children was unacceptable. Her aunt put it bluntly: 'You don't ride with [Black] boys... people will talk.'" (Tyson, 2017, p. 84)

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Viewed through Saussure's (1916) semiotic framework, the aunt's warning functions as a linguistic signifier of prohibition, a cultural code that encodes racial hierarchy into everyday language. Here, language itself becomes a mechanism of what Endraswara (2003) terms cultural indoctrination, a process through which social structures reproduce themselves in the consciousness of the young.

Conversely, Mamie Till's upbringing reflects the opposite side of this social conditioning, where Black children internalize fear, caution, and self-restraint as survival mechanisms within a racially oppressive environment. This mirrors Jones's (2000) concept of internalized social fear, in which marginalized individuals adapt psychologically to systemic domination in order to endure it.

In this juxtaposition, Tyson portrays racism as a learned behavior transmitted through family and culture rather than an inherent trait. His depiction aligns with Damono's (2017) conception of literature as moral pedagogy: a medium through which society's ethical failures and ideological constructions are revealed. By paralleling the childhoods of Carolyn Bryant and Mamie Till, Tyson underscores a tragic symmetry, white children conditioned to dominate, and Black children conditioned to survive domination.

This narrative contrast not only humanizes both sides of racial socialization but also exposes the deep moral corruption of a society that teaches prejudice as virtue. Through this lens, *The Blood of Emmett Till* becomes more than historical narrative, it is a moral study of how racism is taught, learned, and inherited.

The Till Family's Insistence on Justice Despite Peril

The Till family's struggle for justice exemplifies moral defiance against institutionalized racism, aligning with Jones's (2000) framework and embodying the moral essence of Damono's (2017) concept of sastra sebagai cermin nurani kemanusiaan ("literature as the mirror of moral conscience"). This data appears in the scene where Mamie Till-Bradley and her relatives, despite intimidation and systemic obstacles, insist on reclaiming Emmett Till's body and testifying in court, a moment that encapsulates courage in the face of racial terror. Tyson (2017) narrates:

"But Bradley was on the case. He was determined to bring his son's body back to Chicago. And thanks to the courage and determination of other members of Till's family, he succeeded. Despite receiving several death threats himself, Till's great-uncle, Mose Wright, took the stand. Before Judge Curtis M. Swango, Wright testified against Bryant and J.W. Milam, both of whom had been charged with Till's murder. The threats against Wright were real. He was forced to carry a gun for self-protection at night, and he had to change beds for his own safety: he even resorted to sleeping in a cemetery." (Tyson, 2017, p. 64)

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Through Saussure's (1916) semiotic perspective, Wright's act of pointing at the killers operates as a symbolic reversal, transforming the historically silenced Black voice into a declaration of moral truth. This gesture signifies not only resistance but also what Rosenblatt (2015) defines as emotive cognition, the transformation of pain into purposeful courage.

Viewed through Endraswara's (2003) sociological lens, the Till family's defiance reflects a collective awakening of what Fredrickson (2002) calls Black collective consciousness: the realization that justice must be claimed, not awaited. By reconstructing this act within a literary framework, Tyson reaffirms the ethical function of narrative, to transmute suffering into moral instruction and to preserve the conscience of humanity.

Public Response to Till's Death through Mass Media

The public reaction to Emmett Till's lynching encapsulates the transformative power of emotion, communication, and collective morality. Tyson (2017) vividly portrays how modern media, newspapers, radio, and television, became instruments of social awakening, bridging private grief with public outrage. According to Rosenblatt's (2015) theory of affect, emotional expression within literature and media serves as an empathic catalyst, activating moral awareness and inspiring collective action.

"The outrage was palpable. African Americans united in the fight against segregation and in the name of justice for Till. Thousands of aggrieved citizens joined the movement. Amzie Moore was one of them. He had been drafted during World War II, and as a Black soldier, he had been denied basic services." (Tyson, 2017, p. 39)

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Damono's (2017) moral framework of literature finds direct resonance here: Tyson's narrative functions as an aesthetic of conscience, where emotional engagement evolves into political awakening. The open-casket funeral, attended by thousands, symbolically redefined the meaning of the Black body. Viewed through Saussure's (1916) semiotic lens, the mutilated body becomes a signifier of resistance, transforming an image of victimhood into one of defiance and moral testimony.

Through this mediated dissemination, Tyson demonstrates how private grief and righteous rage converged into a collective movement for justice. This phenomenon aligns with Endraswara's (2003) concept of literature as social documentation, in which narrative serves simultaneously as testimony, resistance, and historical consciousness. Tyson's storytelling thus transcends mere reportage; it transforms documentation into activism and remembrance into reform.

Synthesizing these theoretical insights, *The Blood of Emmett Till* embodies the dynamic interplay between oppression, consciousness, and moral reclamation:

1. Through Jones's (2000, 2018) framework, the text exposes racism as a systemic triad, structural, interpersonal, and psychological.
2. Through Endraswara (2003) and Damono (2017), it reaffirms literature's dual role as social reflection and moral intervention.
3. Through Saussure (1916), it decodes language and imagery as semiotic vehicles of ideology and transformation.
4. Through Rosenblatt (2015), it situates emotion as the essential bridge between personal trauma and collective resistance.

Ultimately, Tyson's work transcends its historical moment to function as a moral archive, a living discourse that compels readers to reflect upon the enduring costs of dehumanization and the restorative power of empathy. In doing so, it fulfills Damono's (2017) assertion that true literature does not merely depict reality but awakens moral conscience and redefines the essence of humanity.

Tyson's narrative journalism offers a profound literary intervention that exposes the structural permanence of racism while also humanizing its psychological and emotional toll. His storytelling bridges historical documentation and narrative art, creating what Damono (2017) describes as a "social mirror" (*cermin sosial*), a reflective space in which readers encounter the contradictions between democratic ideals and the reality of racial inequality in mid-twentieth-century America.

The interplay between literature and society, as articulated by Endraswara (2003), is fully realized in Tyson's text. Through vivid characterization, narrative realism, and moral urgency, *The Blood of Emmett Till* illustrates that literature serves both as a documentation of social phenomena and as an act of moral intervention. Jones's (2000) typology of racism comprising institutionalized, personally mediated, and internalized dimensions, provides the conceptual foundation for analyzing how racial inequality operates simultaneously at multiple levels of social life.

- a) Institutionalized Racism, as depicted in the courtroom scenes and segregated settings, reflects the structural violence embedded in legal and political systems. Tyson's depiction of the segregated train and the biased justice system embodies what Jones (2018) identifies as differential access and differential opportunity, mechanisms through which institutions perpetuate racial privilege and marginalization.
- b) Personally Mediated Racism manifests in interpersonal encounters, verbal humiliation, stereotyping, and the denial of dignity, demonstrating how cultural prejudice becomes normalized behavior. These acts exemplify Saussure's (1916) notion that meaning is constructed relationally: Blackness and whiteness function as signifiers within a linguistic and cultural system that encodes hierarchy.
- c) Internalized Racism surfaces as psychological resignation and moral fatigue, epitomized by Mamie Till-Mobley's awareness of inevitable injustice. Through her quiet acceptance of the trial's outcome, Tyson reveals the devastating

psychological consequences of systemic oppression, echoing Rosenblatt's (2015) argument that emotion in narrative serves as both psychological realism and social critique.

Through these three dimensions, Tyson's narrative accomplishes what Endraswara (2003) describes as *sastra sosial* yang aktif a literature that not only reflects reality but also interrogates and challenges it.

Damono (2017) argues that literature is not merely a reflection of society but a moral archive a record of collective conscience. Tyson's narrative enacts this function by transforming Emmett Till's death from a singular tragedy into a symbol of racial awakening. The story operates as what Rosenblatt (2015) would call an emotive bridge, allowing readers to experience grief and outrage as catalysts for moral understanding.

The open-casket funeral scene serves as the emotional and symbolic center of this transformation. From a semiotic perspective (Saussure, 1916), Mamie's decision to display Emmett's mutilated body re-signifies the Black body from an object of dehumanization to a sign of resistance. Through this act, Tyson converts private grief into public protest, demonstrating how emotion functions as a vehicle of social mobilization, a phenomenon Fredrickson (2002) terms the moral politicization of suffering.

This emotional power resonates with Endraswara's conception of *sastra* sebagai dokumen sosial (literature as social documentation), where human emotion becomes a testimony of historical truth. Tyson's use of personal testimony and collective emotion bridges journalism and literature, creating a hybrid narrative form that both informs and transforms.

From a structuralist perspective, Saussure's (1916) concept of the sign system provides a powerful lens for understanding how Tyson encodes racial ideology within language and representation. In *The Blood of Emmett Till*, everyday language whether in courtroom exchanges, public rhetoric, or interpersonal dialogue functions as a semiotic site where racial meanings are produced and contested.

The command "Move to another car," spoken by the train conductor, functions as a linguistic signifier of segregation. It not only delineates physical space but also enacts social hierarchy. Similarly, Carolyn Bryant's recollections, framed through racialized language of purity and danger, reveal how discursive patterns perpetuate systemic othering. These linguistic markers align with Jones's (2018) argument that racism persists through cultural narrative codes that normalize inequality.

By decoding these linguistic structures, the researcher identifies Tyson's work as a narrative of semiotic resistance: language, once a tool of oppression, becomes an instrument of revelation. This reinforces Damono's view that *bahasa sastra* adalah *bahasa nurani*, a language of conscience capable of subverting ideological dominance.

Rosenblatt's (2015) theory of affective response provides a crucial interpretive lens for understanding the emotional dimension of Tyson's work. The grief, rage, and sorrow experienced by Mamie Till are not merely personal emotions; they are socially meaningful acts of mourning. Grief, in this context, becomes what Fredrickson (2002) calls a moral protest against dehumanization.

- a) Grief reveals the persistence of emotional truth in the face of social denial. Mamie's devastation represents the human cost of institutional racism.
- b) Rage emerges as the moral response to injustice, transforming pain into political consciousness.

- c) Resignation, as a form of internalized despair, underscores the psychological burden of systemic inequality but also highlights resilience and faith as acts of survival.

By narrating these emotions through intimate detail and symbolic resonance, Tyson humanizes historical trauma and mobilizes empathy across racial boundaries. His narrative thus performs what Endraswara (2003) terms *fungsi edukatif sastra*, the educational function of literature to shape moral awareness and social solidarity.

This research contributes to the ongoing discourse on literature, race, and social ethics by demonstrating how narrative journalism can operate as both a sociological document and a moral intervention. Through its integration of Jones's racial theory and sociological literary criticism, the study shows that literature functions as a dialectical medium, one that exposes systemic injustice while cultivating collective empathy.

Moreover, this study affirms Damono's assertion that literature has the power to "rekindle humanity amid social chaos." Tyson's *The Blood of Emmett Till* exemplifies this function: it converts historical pain into moral consciousness and transforms memory into activism. The story serves as a perpetual reminder that literature is not only an aesthetic artifact but also a living moral discourse.

Ultimately, this research reinforces that racism is not merely a social problem it is a linguistic, emotional, and ideological construct that literature can both reveal and resist. By merging structuralist analysis, sociological interpretation, and affective critique, this study offers a comprehensive model for reading literature as a form of ethical sociology. In synthesis, the discussion confirms that:

1. Tyson's narrative enacts Jones's (2000, 2018) framework of racism at structural, interpersonal, and psychological levels;
2. The emotional responses described by Rosenblatt (2015), grief, rage, and resignation, function as moral catalysts within the text;
3. Saussure's (1916) semiotics explains how language reproduces or resists racial ideology;
4. Endraswara (2003) and Damono (2017) validate literature's dual role as social critique and moral enlightenment.

The Blood of Emmett Till thus transcends its historical origin to become a universal parable of human conscience. In revealing how institutions, language, and emotion intertwine to sustain and resist racial oppression, Tyson's narrative fulfills literature's highest function: to bear witness, to awaken empathy, and to transform grief into moral action.

CONCLUSION

Based on the findings and analysis, the conclusions of this study can be summarized into two main points as follows:

1. *The Blood of Emmett Till* by Timothy B. Tyson (2017) reveals three interconnected types of racism as defined by Jones (2000, 2018): institutionalized, personally mediated, and internalized racism. These dimensions work together to sustain systemic racial oppression in 1950s America. Institutionalized racism is shown through segregation and legal injustice; personally mediated racism through daily prejudice and humiliation; and internalized racism through Mamie Till-Mobley's psychological resignation. These findings affirm that racism functions as a continuous social structure, reflecting Endraswara's (2003) and

- Damono's (2017) concept of literature as a mirror of social and moral reality.
2. The narrative also portrays the emotional impacts of racism, grief, sadness, and rage, that evolve into moral awareness and resistance. Following Rosenblatt's (2015) perspective, emotion in literature serves as a means of moral understanding. Tyson's depiction of Mamie's transformation from private grief to public advocacy demonstrates how literature and media can awaken collective conscience and promote social change against racial injustice.

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