ABSTRACT

This thesis analyzes *Mule Bone: A Comedy of Negro Life* by Zora Neale Hurston and Langston Hughes in a New Historicism perspective. This thesis has three objectives which are to present the portrayal of black pride in *Mule Bone*, to find out how official histories of United States view the representation of African American, and to discover the relation between black pride with published and staged time of *Mule Bone*. In conducting this study, the writer uses descriptive qualitative method. The data of the analysis was taken from primary and secondary data. The writer uses Stephen Greenblatt’s New Historicism theory in his term of ‘Resonance and Wonder’ to analyze the data. The data show that there is new interpretation of a drama in its relation with the publishing and staging time between 1930s, 1960s, and 1990s. The data also show that the authors of *Mule Bone* drama has different perception about African American stereotype. African American people in this drama are confident, humorous, and independent unlike in the real condition of African American during the aftermath of Harlem renaissance, Civil Rights Movement, and Civil Rights Restoration Act which stereotyped as criminals, minorities, and unintelligent. The writer concludes that the publishing and staging time of this drama are intended to remind the American society that black pride exists and promotes African American uniqueness.

Keywords: Black Pride, Harlem Renaissance, Civil Rights Movement, Civil Rights Restoration Act