

Chapter - One

Introduction

A seminal figure of Harlem Renaissance, a period during the 1920s of unprecedented artistic and intellectual achievement among black Americans Langston Hughes devoted his versatile and prolific career to portraying the urban experience of working- class blacks. Having been victims of poverty and discrimination, Hughes' works about being seduced by the American Dream of freedom and equality only, to be denied its realization. Hughes integrated the rhyme and mood of Jazz and blues music into his work and used colloquial language to reflect black American culture. From virtually the start of his career Hughes had forged a special bond with black readers in the United States and abroad through his conspicuous love of his people, which he demonstrated not only simply by creating attractive portraits but also by saturating his art in the most significant popular expressive forms within the community, as well as in the struggles, sorrows, victories and joys in the day- to- day lives of ordinary black people.

Hughes's good and realistic judgment point in his simple columns about the dual function of the color line- to keep not only black down and out reds too- could be easily applied to popular culture and social democracy for it was during the early stages of the cold war that American anticommunist intellectuals launched the first organized attack on popular culture. Hughes' central concern is of the African American people, namely their struggle for freedom. The aims and ultimate effects of his work is the raising of consciousness, the strengthening of black people in their struggle in America. Starting with black America, he expands into the pan-African world in his later years. Hughes also anchored his work in African American oral

traditions, there by serving the vital function—cultural conservation and transmission, His utilization of black folk forms, particularly the musical forms Jazz, blues, spirituals, gospel and sermons- is the most comprehensive and profound African American literature

Hughes's essay *The Negro Artist and the Racial Mountain* structured from beginning to the end as a response to the other poet's to critics and to readers both 'Negro' and 'white' rejects all political and commercial attempts to direct artistic expression. Further, he also exposes these Negro's attitude towards or a kind of suppression towards them and always wants to be like whites. In the last paragraph of the essay, Hughes proclaims a resistance voice towards whites that if these whites pleased us or not, we are glad and if colored people pleased also we are glad but if not, their displeasure doesn't matter to we blacks. So, he further says "We young Negro artists who create now intend to express our individual dark- skinned selves without fear or shame" This means his protest voice against the whites and there should not be fear and shame to expose their identity or blackness.

In Hughes's poem *Harlem*: suggestion to the deferring of a dream may be taken as a cross-section of behavior patterns, saw around him among the citizen of Harlem. This poem also reflects the post World War II mood of many African Americans. The great depression and war was over, but for African Americans the dream, whatever particular form it took, and was still being differed. Harlem is both place and symbol for Hughes, "when he depicts the hopes, the aspirations, the frustrations, and the deep-seated discontent to the New York ghetto, he is expressing the feelings of Negroes in black ghettos throughout America" (Richard Bizot 2) Mostly, Hughes presents a happy situation when Negro within their consciousness. Vincent Leigh shows: "Be stereotyped, don't go to far, don't shatter our illusions

about you, don't amuse us too seriously. We will Ray; pay the white" (Leith1312). The Negro writer can win acclaim and for tune in the whites comfort their conviction that they are good, enlightened people. On the other hand Hughes proclaims that if neither white nor colored audiences are pleased of our work, he further writes" free within ourselves and building our temples tomorrow: the younger artists are already creating an honest American literature" (Leith 1312). Hughes knows that black artists want their voices to be heard and that they are, like all artists hungry for acclaim as well as for an audience. But he worries about the price paid for gaining the attention of whites.

Hughes critics Arnold Ramprasad on Hughes's salvation included not only autobiographical but also Hughes's aesthetics—the impact of the Harlem Renaissance on his work, his sense of community. Harlem renaissance reminds most scholars and students in 1920s as a decade of extra ordinary creativity in the arts for black Americans and that much of that creativity found its focus in the activities of African Americans living in New York City, particularly in the district of Harlem. It is called, as such moments of unusually fertile cultural activity. In poetry, fiction, drama and essay, as in music dance, painting and sculpture, African American wanted not only with a new sense of confidence and purpose but also with a sense of achievement never before experienced by so many black artists in the long, trouble history of the peoples of African descent in North America. Many of renaissance creators expressed in various ways, the creativity of black Americans uncouthly came from a common source—the irresistible impulse of blacks to create boldly expressive art of a high quality as a primary response to their social conditions, as an affirmation of their dignity and humanity in the face of poverty and racism. One of the most important persons of Harlem renaissance was Hughes and stating persons of Harlem renaissance

was Hughes and starting with his collection *The Weary Blues* (1926) opened up a new front by advertising his worship of blues and Jazz, musical forms seldom seen as compatible with formal poetry but that Hughes accepted as perhaps the most authentic and moving expression in art of African American cultural feeling. Most of the renaissance artists, the essence of the renaissance were freedom—freedom for them to create as they saw fit, without regard to politics. Hughes expressed his freedom by insisting on racial commitment on the part of black artist. In his *The Negro Artist and The Racial Mountain*, Hughes insisted that the black artist must recognize that his or her link to Africa to Africa was a precious resource.

Hughes, in his next work *Ask Your Mama* (1961), finally sustained reproach mint between the black intellectual as a talented individual and the black community. At large there he caveats with a deepened imagination, he draws upon the rich themes of his entire career, such as religious humanism, free speech, transitorizes, and assimilation: nationalism, racism, integration and poverty. In the essay *The Negro Artist and Racial Mountain*, Hughes formulates his position on black aesthetic. The American white culture (Figure as the racial mountain) over representations of 'race'. Dawahara further examines:

Hughes particularly finds middle class black artists, who have been taught through their education and social Milieu to emulate white culture, denying their racial identity and heritage. Working class blacks on the other hand are the repositories of an authentic black culture since they 'still hold their own individuality' and can furnish black artists with the proper subject (black life) and expressive forms (Jazz, blues, spirituals, folk music). (25)

Throughout this, the Negroes self-individuality and cultural heritage art the blacks' identity, their education and social status differentiates from the white culture. Hughes also concludes a veil that the chief responsibility of the black writer is to produce a racial literature drawn from African American life and culture. The purpose of Hughes's spirited critique of and challenged to white- identified black artists has to shake up the status quo of Anglo centric cultural hegemony. For Hughes and many other writers in and around the Harlem Renaissance 'race' must be the foundation of a national art. Hughes's Harlem Renaissance works address politically passive, oppressed black subject and subjects are politically incapacitated by a weariness of social oppression.

Hughes's poem *The Negro Speaks of Rivers*, where quietly extolled the historic beauty and dignity of African peoples, u mother to son composed entirely dialect but free of the stereotypes of low comedy or extreme pathos that had come to most black dialect. These poems were Hughes's first major literary response to the racism and segregation he had personally encountered, but more so to the plight of blacks in less fortune circumstances than he had experienced as a young black in the Midwest. In addition to the tales of slavery and freedom told to him by his grand mother, he also knew from her and other blacks about the complex network of segregation, whether de facto, that marred the lives of black particularly in the south but also virtually across the country, and the reign of terror through lynching to which southern blacks were Subjected. He himself had first experienced segregation and racist insult as a small child in Lawrence.

For his *Fine Clothes to the Jew*, Hughes faced a volcano of criticism from black reviewers. Never before happened these aspects of black culture to the white wools. Hughes also makes alert to negro artists to be careful in the white world

because he says that the Negro artist or writer can win acclaim and fortune in the white worlds so the Negroes does not disturb the whites' comport, the white's convention that they are good, enlightened people. Here he says this because he glorifies the African American culture and black heritage.

Hughes proposes a two gold disguise. Walkwitz writes: "He will conceal 'politics in poetry' and he will suggest that poetry is constitutive of a politics it is often thought to transcend" (495). For Hughes, there are multiple concealments in play: the masking of politics as poetry and the pretence that politics, because it looks like poetry, has been masked. Walkowitz as 'art' and at the same time he sought to show that aesthetic standards are shaped by social institutions and localized principles of judgment. Throughout this, Hughes's view on racism is the principle of judgment by social institutions by the medium of art in aesthetic writing.

W.E.B Du Bois is often seen as one of the most articulate and vociferous critics of American society in the period between Reconstruction and the Harlem Renaissance. Beyond recording instances of lynching and flagrant acts of racial violence and discrimination, his work in social science often pointed to the lack of black achievement. The most important view about racial prejudice and discrimination on this line he prophesied that "the problem of the twentieth century is the problem of color line" and on the other hand he also warned readers against the tendency to see the black self as inherently a problem. DU Bois used to variety of means to advance his ideas, which gave him queues to multiple audiences whose assumption about blackness had been shaped through pseudoscientific vellums, a popular culture rife with stereotypes, racist Journalistic practices, and cultural values based primarily on southern white views about slavery, Reconstruction, and black identity.

Being a serious and well-trained scholar, from his first book, based on his dissertation, was *The Suppression of the African Slave Trade to the United States of America* (1896), Belief in the transformative power of social scientific knowledge was shattered by the virulent racism of turn-of-the-century America, when segregation laws increased and anti-black terror and lynching intensified, Du Bois and Hughes experiment stylistically in their representations of lynching. Kimberly Banks describes about the lynching that:

The event of lynching can be understood both as an act existing within a symbolic system created by white people and as a moment within a trajectory of advancement pursued by black people. Within a system where black people attempt to make sense of the meaning of lynching, their symbolic understanding of the event is very different from that of it, white participants. Schematizing lynching into black and white symbolic values highlights lynching as an act that polarizes and establishes rigid boundaries. (Banks 451)

Throughout this passage, I am trying to explain how blacks perceive the racial boundary which created by the whites and how blacks feel in the white participants with them.

Development of Black consciousness and an understanding of racial identity did not occur suddenly as a period of awakening and consolidation: From early on, attempts to constitute an invigorated view of racial identity were embattled by beliefs about class and national addition. The construction of the self-identity towards the blacks people was a great challenge during their awakening period but the ambivalent view within them was also the problem, which had uphill task to create their cultural

equality with whites. Du Bois privileges the negroes that all the opportunity or espial right is to be for the whites as soon as his double consciousness view on the other hand black's double identity-self awareness being rich in self culture, education, social, physical and even moral with whites, at the same time feelings of Americans and the luxurious life of Americans.

A more popular form of writing in his novel *The Quest of the Silver Fleece* (1911), gives the sentimental romance and realism, which critiques Southern white prejudice, Northern greed, and black selfishness. Thought this novel, DU Bois constructs the race as the embodiment of the nation's highest values.

The early periods of Du Bois views on racism is different. Keith Byerman further describes: The accuracy of Ross poser's description of Du Bois as an "antiracial race man" poster means that DU Bois, among a number of other black intellectuals "historically have used denasalized discourses as weapons against the status quo of white supremacy"(8).

This means that, at the beginning period of Du Bois literary carrier his voice was protest or r sistance towards white. He also opposed with white's supremacy. But later he privilege racism and expose the suppressive voice.

Referring to Du Bois, Byerman clarifies racism raising and struggle it:

To be black is simply to be one part of human reality. This part is shaped by a particular history, but race itself is not intrinsically to this view. The struggle for black rights and recognition is important for the full development of humanity. The ultimate goal of the racial struggle is the end of "race" as a human category. (8)

This passage creates subconscious minds in human experience a vision towards the blacks and supports that all human are equal or the part of the world. Race itself is not exists but the humanity of blacks and to end the race, struggle is most important.

Even within Black communities, low levels of education and opportunity meant ignorance about Africa and African American achievement. Moreover, the Tuskegee machine largely controlled the black press and had little investment in a broader perspective on black experience. Du Bois worked so many Venus is part because there were virtually no reliable sources of information or thinking about the race anywhere in America. It is in this sense that saw he defining the meaning of blackness. He provided in many cases, the first meaningful data, theories and images about African Americans. His most important early work *The Souls of Black Folk* (1903), critical readings have tended to emphasize his concept of double consciousness, which is generally read as being the key problem of black existence. In this work, he not only examines the history of slavery and segregation in United States but also emphasizes the twentieth century coloring problem and includes essays, sedation, and stories on African American politics, history, education music and culture. Du Bois speaks evocatively in it of 'the veil' that separates blacks from whites and he famously describes the 'double consciousness' that defines 'African identity' "one ever feels his two ness an American, a Negro, two thoughts, tow unrecognized strivings: two warring ideals in one dark body" (Waugh 978) which means they feel double identity —one the black or negro the black skin and the next American.

Du Bois was accustomed only to the 'quite and subdued' congregationalism of his boy hood, when as a young country schoolteacher in Wilson County, Tennessee; he encountered his first southern black revival meeting. He thrilled to the 'rhythmic cadence of song' he was struck by the air of intense excitement that "possessed that

mass of black folk and uncomfortably affected a sort of suppressed terror hung in the air a pythons madness and terrible reality to song and word" (29). So, Du Bois has a king of suppressor voice certainly in Negroes mind and color consciousness being black.

All these different types of views on Kingston Hughes and W.E.B. Du Bois and throughout their conception, I want to examine about racism especially the construction of blackness in their works. Even in present times, their attitude also is a tremendous aspect to improve the black culture and society. Du Bois, being a black, shows the strange meaning that the twentieth century in the problem of color line. Du Bois sought and sketches in his many works, in vague, uncertain outline, the spiritual world in which ten thousand Americans live and strive. In his text, *The Souls of Black Folk* he has tried to show what emancipation means to blacks, he also pointed out the slow rise of personal leadership and criticized candidly the leader who bears the chief burden of his race today. Du Bois also sketched in swift outline the two worlds- whites and blacks, with in and without the veils and thus have come to the central problem of training men for life. He also studied the struggles of the massed millions of the black peasantry Du Bois also presents the sorrow songs, "some echo of hunting melody from the only American music which welled up from black souls in the dark post". (Leith 359)

We can also see the double identity and privileging to black throughout his works. Blacks feel they are the black and rich in their culture but on the other hand, they are Americans. They want to cover 'veil', which exposes the Cultural hidden for themselves.

Du Bois also presents black inferiority and self-hesitation and the importance of education and politic awareness in black community. Du Bois also opposes the

tendency to see black self as inherently a problem and he also argue that we need to think through the double claim to understand the complex racial identity.

On the other hand, Hughes also proclaims the voice of end of the race. He presents mostly his subject was often the dreams of American that had been squashed by years of oppression and racism. Hughes emphasizes the racial awareness and equality with culture. His voice of resistance and racial pride in his work mostly focuses to the black or Negro artist who wants to be like white or white art. The eruption of racial poetry to focusing on Hughes, char less. Johnson explains:

The new racial poetry of the Negro is the expression of something more than experimentation in a new technique. It marks the birth of a new racial consciousness and self conception. It is first of all a frank acceptance of race, but the recognition of this difference without the usual implications of disparity. (Dawahara 25)

The essential part of the Negroes life is to express their racial identity, which creates and constructs the black racial consciousness. Many black intellectuals denounced him for portraying unsophisticated aspects of lower class life, claiming that his focus furthered the unfavorable image of African Americans. But Hughes is at his best when he depicts are often their best in his most simple and direct poetry. Hughes's miniature ability to imitate the sounds and the mood of Jazz and the blues. Julia Peter kin writes: "He has taken the joys and woes of dish-washers and bell-hops, crap-shooters and cabaret girls, broken women and wandering men, and without losing their racial flavor, he has molded them into swift patterns of musical verse" (Biography 3)

Later critics note that Hughes reminded constantly on the problems of racism and the failure of African Americans' to realize the American Dream.

The Negro Intellectuals resistance to the white race dogma has been widely popularized among the Negro people through the Negro. As it corresponds closely to Negro interests, it will now be found to emerge as a popular belief in all Negro communities on America, except the back ward on as, it may be assumed that for mainly/mealy? The Negroes more often took over white beliefs as a matter of accommodation.

Throughout both of writers, the intellectual and ideological perspective on racism especially Negroes and their creation of cultural and social valorization on politics, education, religion, music and even economic which are equivalent with whites. Both writers celebrate the black pride because they create literature out of hesitation. Out of oppressive voice, they have confirmed that are the cultural rich persons and they can do every thing what whites do. On physical, moral and mental, more than spiritual, they glorified their cultural heritage both to them, mostly Hughes constructs the blackness out of suppression and shame. Du Bois gives expression to his privileging of African American blackness in his work *The Souls of Black Folk* Hughes proclaims the end of white racism against the blacks in his poetry and essays, most importantly in *The Negro Artist and Racial Mountain Harlem The Negro speaks the Rives* Through the interpretation of their works, the present researcher wants to focus on the problem of racism which is created by the whites and by foregrounding the idea that the black Americans' bed had been lined with injustices but that eventually the American dream would triumph.

Besides the fact that all art is politics even as Du Bois and Hughes strive for truth and beauty and they stressed the contemporary condition, the racism that black

Americans had to face in America. Black artists express their individual dark-skinned selves without fear or shame. A here is glorification or valorization of African American music in both writers. Both of them seek folk art the center of Harlem Renaissance.

The aesthetic writings of both writers' expose how they construct blackness in their texts. They both glorified the black art and culture, even music. They both also keep pride on their black-skin. The new vision creating Harlem also the most important to them. They also focused on political aspect and education. The sub consciousness or double identity which they projected through art of blacks and its glorification saying black art and culture is also rich like the whites and if consciousness in black, they can create any kind of new work.

Chapter - Two

Introduction and Development of Racism

Race refers to a socially constructed concept that divides humankind into major division in terms of distinctive characteristics: "In its original use, race itself referred to origins in common stock. This could be family, religion or nation, but it applied equally to plant and animal life" (Gerzina 129). Generally, categorization of a group of race resulted from the biological basis. In this sense, hereditary transmission of physical characteristics became the authentic base for the definition of race. Thus, genetically a race may be defined as a group with gene frequencies differing from those of the other groups in the human species. But even this hereditary difference turns out to be quite minimum when it is compared to a vast number of genes common to all human beings regardless of the race to which they belongs. But Ashcroft defines race as:

A term for the classification of human beings into physically, biologically and genetically distinct groups. The notion of race assumes, firstly that humanity divided into unchanging natural types, recognizable by physical features that are transmitted 'through the blood' and permit distinctions to be made between 'pure' and 'mixed' races. (198)

The usage of the category of race to classify various types of human being is relatively recent, and indeed that the widespread usage of the language of race in a phenomenon of the post enlightenment period. George Mosses provide a clear statement of this periodization. He writes:

Racism has its foundations both in the enlighten and in the religious revival of the eighteenth century. It was a product of the preoccupation with a rational universe, nature and aesthetes, as well as with emphasis upon the eternal force of religious emotion and man's soul. It was part, too, of the drive to define man's place in nature and of the hope for an ordered, healthy and happy world. (41)

What the long-term history of images of the 'other' in various societies and historical periods it does seem clear that only in the late Eighteenth century and early nineteenth century does the term 'race' come to refer to supposedly discrete categories of people defined according to their physical characteristics. This, of course, is not to say that the category of race was not used in earlier times.

"Race has been a cause of more misunderstanding and human suffering than anything else that can be associated with a single word in a language" (Brace 116). It is in fact a prejudice conditioned by perceptions. The term and the concept, though they were in undercurrent in different perspectives before, vitalized in colonial period when people of different places encountered with each other. As historical and social conditions shifted, so has the meaning of race. In the course of time race referred to "the noble race, the Jewish race, the France" (Gerzina 125). In colonization, it brought a new concept of race. In 18th century, the word entered into more modern concept. On the surface, a race groups is identified by skin or hair but such a tendency overlooks the subtle characteristics such as intelligence, physical ability, sexuality and trustworthiness that are also associated with the modern form its definition. This system of idea, which provides symbolic support for social structures as sustained relative domination, is known as racism. Racism is now seen as a

broader concept encompassing elements of history, culture and ethnicity. Racism always involves the notions of exclusion on inclusion.

We have found some traces of the usage of the term 'race' in some of the earliest European languages. In the earliest human writing:

We can find more or less well articulated views about the differences between "our own kind" and the people of others cultures. These doctrines, like modern theories of race, have often placed a central emphasis on physical appearance in defining the 'other' and on common ancestry in explaining why groups of people display differences in their attributes and aptitudes. (Appiah 214)

History of Racism

Race dehumanizes people by stereotyping them, by denying them, their variousness and complexity on the basis of their physical, mental, moral, social and religious variety, which is socially formed notion. It includes the superiority complex of one's own race or ethnic group over others. White society is regarded as Superior to the black. This is because the power they have historically asserted. The fantasy of the word 'white' has positive connotation that there are inevitable associations of white with light and therefore safety (and spiritual cleanliness, purity, transcendence, virtues and number of positive terms) and black with dark and therefore danger (and dirt, sin and number of negative terms) and unfolds the concepts of race. It is an umbrella term. It captures the midge variety of terms like prejudice, discrimination, equality, Justice etc. Though it seems to be a new term, it has its roots in earliest human civilization.

On ancient time, Hebrews and Greeks assumed themselves superior from themselves from 'others' in relation to their appearances, customs, and language on the centralism. In Hellenic world, the black 'Ethiopians and the blonde Scythians' were regarded inferiors to Greeks. In Genesis, Jacob commands Abraham and Jacob says: 'Get out of your country, from your family and from your father's house to a land that I will show you I will bliss you and make your name great': and you shall be blessing.

Similarly, 18th century was marked by the hierarchy between white and blacks. White was in top and black regarded as inferior races as 'outsiders'. Harriet Beecher Stowe's *Uncle Toms Cabin* (1852) in 19th century pathetically showed the unbearable torture of African American's engulfed by the epidemic of slavery. During the civil war period, (1861-65) many Negroes were taken to America as slave and American was entirely devoured by slavery, exploitation and oppression. Enlightenment emphasizes the universality of reason. Blacks were considered intellectually inferiors to whites.

The American Dream was broken into pieces when the aims of 'Declaration of Independence' were at failure. The discussion of 'all men are created to [...] unalienable rights [...] life, liberty, and pursuit of happiness (Jefferson...)' Despite the fact that equality of law hand provided for all whether blacks or whites, but the fruit freedom was only tasted by the white land-grabbers. They launched a system of privilege in terms and exploitation.

In the United States, the status of African-American literature within the academy has been altered astonishingly during the quarter century. New York University Launched an annual lecture's series on 'Negro Literature' contemporary scholarly Journal, syllabus, educational system somehow designed solely to bolster the self-esteem of minorities and it has challenged the long silenced cultures of color

to rise the minority price. In 1968 the young black writer Julius Lester said, "I am an African American. This implies that I am an amalgam. It is my responsibility to reflect the Afro side of the hyphen. The other side has been too much reflected" (229). Lester vigorously strives to express African American ethnic heritage to recreate his cultural dominance over whites.

With the arrival of the social organism of the Black Art Movement of the mid and late '1960s, whose leading theorists were Amiri Baraka and Larry Neal. They aimed to be 'holistic' and based formal literature firmly on black urban vernacular, express culture. They promoted poetics rooted in a social realism. They have declared literature and especially poetry, to be the cultural wing of the black-power revolution, which proposes a radical recording of the western cultural aesthetic. It proposes a separate symbolism, mythology, critique, iconology and black power concept of Black minorities. 1960s movement began to stagnate in the mid 1970s due to politics and misunderstanding that collapsed or was relegated to status even more marginal than the one black had previously had. A formalist organicism of the 'reconstruction lists' emerged in the mid 1970s. This movement was primarily concerned with directing critical attention away from the 'literariness' of the black texts as auto telic artifacts to their status as acts of language and foremost. Formalist and structuralism theories of 1970s saw their work as a 'corrective' to the social realism of the black arts critics.

After 1975, scholars began to argue for the explication of the formal properties of writing. If the 'blackness' of a text was to be found anywhere, they argued, it would be in the practical uses of language, responding to the history of their own discipline. Since 1970, Black women writers gave new life to African American

voice, which poignantly appeared after the publications of the *Bluest Eye* T. Morrison and *The Third life of George Copeland* of Alice Walker.

The discovery of New world i.e. American by Christopher Columbus brought lots of changes in the perception of the people of the new land. "The accident of the history of the perception of human differences produced the race concept as it is now generally held" (Brace 116). During the Elizabethan period, Negro was defined as "black, ugly, cruel, sexual, rampant and barely human" (Salgado xiii). In the Victorian era many racialists were of the opinion that:

We could divided human beings into smaller number of groups, called 'races' in such a way that all the members of these races shared certain fundamental, biologically heritable, moral and intellectual characteristics with each other that they did not share with member of any other races. (Appiah 276)

It is certainly from the Eighteenth century that we can trace the flowering in a number of European societies of writing about race, and the emergence of what we now call racism. The emergence of what we now call racism. During the Eighteenth and Nineteenth century lost of social, economic, intellectual and political change took place in the global scenario. The growth of invasions, conquests and migrations gave birth to heterogeneous world population. The term 'race' became much more poignant during the colonial period when the people of different places come into contact with each other. The division of human society in the name of race is inextricable from the need of colonialist powers to establish dominance over subject people, and hence justify the imperial enterprise. It provides impetus to draw a binary distinction between 'civilized' and 'primitive' and the same necessity for the hierarchization of human types. It quickly became one of imperialism's most

supportive ideas to fulfill their imperial mission: dominance and enlightenment. Thus the study of racial doctrines and ideologies took new mode during post-enlightenment period and reached its high point during the nineteenth and early twentieth centuries and it was defined according to the idea that "races embodied a package of fixed physical and mental traits" (Bulmer and Solomon 8).

There has a significant change in the theoretical attitude to race in twentieth century. The 1911 universal Races congress organized in London demonstrated liberal thought and focused on 'monogenism' the idea that there is only one species of man living on earth today. Modern scientists, according to Kwame Anthony Appiah, "believe that such classification as Negro, Caucasian, and Mongoloid are of no importance for biological purposes" (277). Modern science does not believe in racial difference. The 1951 UNESCO statement of the Nature of Race and Racial Differences pointed out that:

Race, even from a strict biological standpoint, could at most refer to a group with certain distinctive gene concentrations. The statement asserts that mental characteristics should never be included in such classifications and that environment is far more important than inherited genetic factors in shaping behavior. (Ashcroft 204)

However, in the 1960s, there was a sudden rise in biological thinking about human behaviors. The writer such as Lorenz, Morris and Andry asserted that personal behavior was chiefly controlled by ancient instincts that could be modified by culture. This gave the way for a sudden increase in race thinking in popular science in the 1970s resistance-use force to prevent something happening or to oppose a plan.

Racism and America

The history of America began with a grabbing of the land from Native Americans and enforcing the African Americans to cultivate the land. It consequently created hierarchies in color and division of land. The whites established. American geographical and cultural space has provided limitless potential to the whites since its settlement, but the African American have been denied such spaces. Their African heritage and later the southerners are repudiated by the larger culture. All over the different historical events-slavery, emancipation, migration and integration-they tried to negotiate their relationship with their cultural traditions. But white race and its cultural heritage consistently marginalized them. Therefore, it won't be hyperbolic to state that American history itself is a practice of racism. Thus, the American society was clearly based on exploitation. Previously rich white people and later on the whites in general excessively exploited Indians and especially African Americans and marginalized them. Harries and Ordonia say:

The social division along the color line crossed class, nationality, language and religious barriers; the simple fact of "whiteness" meant the overall life, fortune and destiny of white people. White people were exempt from slavery; land grab, and genocide the first form of white privilege. While enjoyed wide latitude of opportunities, personal freedom, and democratic rights protected by state Even though rich white people viciously exploited poor American-born and immigrant whites, they were not on the bottom. The bottom was reserved for Indians, black, and other people of color. (27-28)

The African American lived in a constant humiliation. He has not the individual dignity and proper respect from the white and even non-white people of the

world. The African American was segregated from school, was deprived of public facilities and had to suffer excessive police brutality. The African American's true identity was only that of a wage earner and professional man in American society. African Americans were never privileged for more skilled jobs. Rather they continued to be concentrated on the less skilled Jobs and most of them remained unemployed. They were living with both socially and economically depressed status. It is due to the discrimination against them in training and employment opportunities offered by the armed services, discrimination against them in vocational and academic training, discrimination against services, the African Americans were forced to live under the depressed status. Moreover, the African American students had been denied admission to the white school. Even if given admission, the student was not given equal treatment; he was required to sit at a separate table in the library and had a specific seat in the classroom.

It is from the time of the African were first brought to America, the social body and mind of the white race had been acting against the African American. It was believed that many African Americans were poor, uneducated and deficient in health, modals, and thus, were not very agreeable as social companies. It was also pointed out that African Americans were different in physical appearance even if they had the same basic mental capacity and moral propensities. Besides these beliefs centering on African American inferiority, there are a great number of popular thoughts arranged to justify social segregation. The thoughts that African Americans liked to be separated, that they were happy in their humble status and would not like to be treated as equals. Another idea with the same function in that the separation was necessary in order to prevent fiction between the two groups.

Whenever one talk about racism and its practices in the United Status of America, civil war takes forefront position in such discussion. Both the south and northern region appear as the dominate playground or racial discrimination. Regional economic differences helped bring about the outbreak of the civil war in 1861. In the south, enslaved African Americans provides the labor needed for an agricultural economy based on raising and selling cotton. In the north, free people, both white and African American worked for wages in the mines, factories, and trading companies of a growing industrial economy. As the nation expanded westward, many southerners wanted slavery to expand with it, but most northerners did not. It was during the presidential year of Abraham Lincoln that African Americans were declared free from slavery and equal level of opportunities were pronounced even to them.

After the declaration of emancipation, African Americans moves to North for better opportunities and freedom but they felt them selves alienated and isolated in new urban life. Again, in North, they faced the problem of identity crisis, sense of dispossession and fragmentation. So in order to gain new identity they started to internalize white norms because it was the only alternative available to them, but it caused the split in African American self. This very tragic state is explained in Du Bois' *The Souls of Black Folk*. He says that African American people were "born with a veil and gifted with second sight in the American world a world which yields him no true self-conscious, but lets him see himself through the revelation of the other world" (364). Thus, emancipation only brought the sense of regional displacement and elevated African Americans to the position of a semi-independent being. The slave trade indeed, disappeared during the first second half of the 19th century but the master slave relationship between whites and African Americans replaced by "other

forms of unfree labor such as indentures, share cropping, debt-bondage". (Bulmer and Solomans 10)

During the later part of the nineteenth century and the first couple of decades of the twentieth, the African American appears to have started uttering the voice of deep hurt and bitter disappointment against white mainstream culture. In 1920's, the New York City community of Harlem developed into the cultural centre for African Americans. They glorified the attainments of African Americans in music, literature, painting, aesthetics, business, or other professions. They promoted African American fraternal orders civic association, churches commercial establishment and other groups and institutions. In doing so, they expressed their displeasure concerning their overall condition and articulated cultural heritage.

The event, which brought about a significant change in the image and status of African American, was World War II. During world war, I American African Americans had fought in segregated regiments, but in World War II man, more African Americans were involved, and no longer were they separated from other soldiers. This was the first time that the African Americans on a large scale had been officially treated as equal to the white. Also during the 1930's and 1940's the African Americans economic status vastly improved, their achievement were universal acclaimed, and their music was recognized as a significant art form. Nevertheless, though the African American was no longer ignored, his situation in society was not essentially different from what it had been during the earlier year. This gave rise to considerable frustration, and the African American's aspire to be like the white man, no longer did he feel impelled to adopt an identity created for him by others. On one level, this new era in the African American's search for identity manifested itself in various negative ways, being motivated by a simple desire to be as different from the

white man as possible. The police, being made up almost exclusively of white Americans was associated with the white establishment. Therefore, to be on the wrong side of the law tended to become away of asserting one's identity as a African American. If the dominant religion in America were Christian, than one should assert one's identity by adapting to Islam. A more positive approach, however, was as attempt to renew ties with black Africa.

Centuries of slavery and decade of legal segregation finally come to an end with the civil right revolution of the 1950s. This is the moment in which James Baldwin's powerful indictment was issued. His eloquent voice became one of protest and social outrage against racial inequality. With the germination of the sense of Revolt, Organization Such as the National Association for the Advancement of Colored people (NAACP), the committee on racial equality (CORE), and the Urban League accelerated movement for African-American rights pointing to the doctrine of human equality and of the natural or divine rights of man. "Freedom Riders" ranged thought the south demanding desegregation and implementation of the US Supreme Court decision on education desegregation. The year 1963 marked, of course, the hundredth anniversary of the emancipation and it was a year made notable by many vast demonstrations mounted by African American groups in the streets of cities in the North as well as the south, as they passed forward their demands for the desegregation of public facilities and for the extension of fair employment opportunities. This activity was brought to a kind of climax on the twenty-eighth of August by the march on Washington for jobs and freedom, when more then two hundred thousand people, African American and white, from all over the land gathered on the mall extending from the Washington movement to the Lincoln memorial, in the largest outdoor mass meeting in the history of the nation's capital.

Black culture and Black Tradition

It is important to bear in mind that folk expression is only one part of a people's culture. Bruce Jackson has written: "It is not all of culture. It is not all of action. It is one way of handling something, but only one way, appropriate only to certain circumstances at certain times". This then, does not pretend to be a study of all of African American culture but only of one crucial and much neglected aspect of it.

The Africans brought to the English colonies, as slaves in the seventeenth, Eighteenth and nineteenth centuries did not carry with them a network of beliefs, customs, institutions and practices constituting what might be called with accuracy a unified 'African' culture. No such monolithic cultural entity existed. The people of Africa created of myriad of languages, religious, customs; social, political and economic institutions, which differentiated them and gave them, separate identities. These marked differences have been cited frequently to illustrate the insuperable obstacles slaves in the British colonies of North America faced in keeping a semblance of their traditional cultures alive with few exceptions the most notable being W.E.B. Du Bois and Melville Herskovits. Most scholars until very recently have assumed that because United States slavery eroded so much of the linguistics and institutional side of African life it necessary wiped out almost all of the fundamental aspects of traditional African cultures. "The Negro", Robert Park wrote in 1919, in a statement that typifies much of twentieth century scholarship on this question:

When he landed in the united stated, left behind him almost everything but his dark complexion and his tropical temperament [...] coming from all parts of Africa and having no common language tradition, the

memories of Africa which they brought with them were soon lost.

(365)

This inability to transmit and perpetuate African culture on American soil, park maintained, made the Negro unique among the peoples of the United States. Other peoples have lost, under the disintegrating influence of the American environment, much of their cultural heritage. None have been so utterly cut off and estranged from their ancestral land, traditions and peoples.

The African-American tradition of song, story-telling and preaching found a precise outlet in the politics of the civil right movement, and beyond. With the increased importance of mass meeting, often directed from local churches, expression was a vital component of the political process. On such accession's expression found a variety of avenues, as it always had in traditional black life, preaching, testifying, passion on stories of the movement and through the 'freedom songs', which had taken on a precise relationship to the push for Civil rights. What Richard King calls, these expressions are "the new language of public action" (11), and it can be seen in the oratory of Martin Luther King who built his speeches upon a diverse backgrounds of biblical, folk and slave stones to mare a persuasive, rhythmic song like pattern which asserted the individual power of the voice, but included the audience in the spectacle and the occasion. It is as Levine wrote of slave songs and Elisions of Jazz, Path, personal and political, individual and collective. In King's speeches there is a strong attention to 'voice merging', or the bringing together of diverse moment into a harmonious whole, paralleling his style with the politics of integration for he stood.

African American songs and music mark a distinct cultural signification is American Hybrid culture. The genesis of African American songs and music dates as back as the eighteenth century, or the time when the enslaved Negroes were

commercially deported to the southern plantation, rail-road construction and canal zones. These enslaved African could bring nothing with them but the memory of their past through which they created a home, a cultural bond among the enslaved Negroes. Oppression and penalization of black victims is the history of African American. In this sense, no history is complete without the reference to the situation in which Negroes were destined to live. The birth of their songs and music therefore is the product of the lynching, and the lashing the Negroes suffered. Badly treated by their white masters, imposed to a dawn-to dusk manual labor, whipped, beaten and bled to death for no reason at all, the black slaves were unfeelingly handicapped. Primarily, the songs were great source of ventilation through which the oppressed feelings of a people could pass away. Second, there was silence with in them but could produce loud protest, and finally they were a herald of future hope and regeneration.

Basically, two types of African American songs and music are there: secular and spirituals. The formers are religious songs, which include hymns church songs and prayer, slave's outcries of loss, separation, grief and mourning. The shrieks, groans moans and songs were in part strategies of survival and adjustment various descriptions of these hunting vocal messages noted their musicality as well as their insight into the captives' thoughts and feelings.

Emblematic of the sacred worldview of the slave, the spiritual clearly represents a Creole from with deep African roots. Marring sacred African-American music practice with Christian musical tradition, the spiritual flowered in the 19th century as the Christianization of African Americans religions understanding, the texts of the spirituals including Biblical stories, psalms and hymns emphasizes optimism, affirmation and deliverance. The extraordinary sacred music like much of

African-American music has helped African-Americans to transcend their earthly oppression, if only momentarily. This psychic relief contributed to the spiritual reservoirs that Africans have found it necessary to construct and draw upon. Their mental health and growth as a people demanded the strategic of endurance and self-affirmation, which the spirituals epitomize. The intertwined impulses of freedom and religious in the spirituals demonstrate an increasingly sturdy and collective sense of African American identity.

In height of the holistic world of antebellum African American, especially slaves, their secular music making was quite similar to their religious music making style and power. Social occasions such as impromptu and planned parties and various seasonal ceremonies (like those marking the end of the planting and harvesting seasons), called forth music making. Lyrically, this music ranged from the political and satirical language critical of the subordination of African Americans, slaves especially to the ordinary and frivolous.

Secular songs on the other hand are a modification and alternation to the change of the time. Almost any occasion even work could be made more tolerable, even enjoyable, with the right musical accompaniment. Work songs consequently were particularly prominent in the secular music repertoire. Song could be heard during housework, fieldwork, industrial work and etc. Those African-American laboring on the banks, river and oceans as well as the ports not only developed engaging tunes dealing with their lives. They were also a vital conduit for the migration of musical influences. This is evident in the movement and cross-fertilization of black music's up and down the Mississippi river. Music could also be heard on street corners, in late evenings or weakened slave gatherings, in the privacy of African-American homes. This music ranged from the secular to the

sacred, instrumental and vocal. Certain public forms of secular musical expression were notable for their effectiveness at combining work with song. The distinctive and catchy African-American vocalizing traditions represented by field hollers. Water calls and street cries struck many as ear. These kind of work music increasing solo music, evident in African-American social gathering to herald a counterpoint to the collectivist ethos so crucial to traditional (music making).

Most prominent secular music is Blues and Jazz. Individual voice had been prominent in African American music before the rise of blues. African-American music has ability to speak to basic human goals and desires, its willingness to grapple with the complicity of the human condition. Nowhere is this clearer than in the blues. The origin of the blues date back to the turn of the 19th century and demonstrates the increasing personalization of musical expression, on the one hand, and the increasing emphasis on solo artistry on the other. This growth of the individual voice personifies the post emancipation evolution of the "New Negro". Each succeeds generation's quest to achieve identity and purpose. In addition, it represents an insightful African-American perspective on the modern existential condition. This music borrowed harmonic and structural devices and vocal techniques from work songs and spirituals. Solo music, of course, existed among the slaves and freed man almost any song could be sung as solo piece by the individual working alone. The chief forms of solo music that existed were lullabies and field hollers. Both of these arose out of situations of physical or social distance. Lullabies were addressed to in facts or children too young to respond, while field hollers arose out of special isolation. With the end of slavery, the percentage of Negroes who worked alone or in very small groups increased and the use of field hollers unquestionably increased as well.

As we see the development of blues and later jazz, the same subject matters is discussed above, the same musical repertory of the holler, the call and cries, the call and response did work. The blues is higher lightened in Jazz through color images of blue at almost every page. The call and response pattern has significantly been accomplished in the whole Jazz patterning in Jazz. Blues can be said to be the first almost completely personalized music that African Americans introduced. In all respects blues and Jazz was almost typically African-American. The songs were equally expressive of the black laughter.

In many respects Jazz represents much the same phenomena as blues i.e. in terms of growing importance of the solo instruments and of the improvising, Jazz manifested the same individualized emphasis that was essentially new to black music. But like blues, Jazz too remained communal music. It can be summed up then, that the transition from slavery to freedom, from rural to urban, from south to North, from self-containment to greater exposure to the larger society, black secular music became increasingly dominant expressive mode of reflection of the decay of sacred universe. But with the changes and variations the black music underwent, it remained a group-oriented means of communication and expression.

Black secular conga and music were an addition to the expressive dimension of their state. A sense of protest was deeply rooted from the day of its emergence. Negro secular song has functioned primarily or even largely as a medium of protest would distorted black music and culture. For millions of Negroes during the century after emancipation, the normal outlets for protest remained closed. They were denied the right of political expression and active demonstration when black song is understood as protest and resistance in less restrictive and more realistic sense less political and institutional forms, it is taken to mean that the song served as a

mechanicism by which negroes could be relatively can did in a society that rarely accorded them that privilege, "could communicate this condor to other whom they would is no other way be able to reach, and assert their own individuality aspiration sand sense of being" (Levine 239).

Resistance to Inequality, Slavery and Inhumanity

Negroes were dominated in American and denied to every field there. But with supporting to them some noblest of American were bemused. Not only Jefferson but later Abraham Lincoln was to give the scheme credence. According to historian John Hope Franklin, Negro colonization seemed as important to Lincoln as emancipation. In 1862, Franklin notes, Lincoln called a group of prominent free Negroes to the white house and urged them to support colonization, telling them "you race suffers greatly, many of them by living among us, while ours suffers form your presence. It this is admitted it affords a reason why we should be separated" (Ellison 6).

Ralph Ellison believes that the Negro has the power of creativity of wanderings in America He says that:

Materially, physicholoigally and culturally part of the Nations heritage is Negro American, and whatever it becomes will be shaped in part by the Negroes presence. Which is fortune, for today it is the black American who put pressure upon the nation to live tension our struggle for justice and for the elimination of those factors, social and psychological, which make for slums and shake suburban communities. It is he who insists that me purity the American language by demanding that there be a close correlation between the

meaning of words and reality, between ideal and conduct, our assertions and our actions. Without the black American, something irrepressibly hopeful and creative would go out of the American spirit, and the nation might well succumb to the moral snobbism that has ever threatened its existence from within. (Ellison 111)

The history of the African American man in American has been a series of protests. Proclamations of dignity, selfhood, equality, freedom, and Justice have almost been the African American man's most personal confrontation with the speaking platform. The numbers and varieties of the African American writers and spokesman suggest the energy expended in the effort of African American liberation. The African American writer's voice concerns over the presence in today's society of the same racist tendencies that have existed in the nation since 1619. While they are aware of some change, they see the need for an even greater commitment on the part of the American society for liberty and Justice for the Blackman. There has never been significant movement by African Americans to overthrow the American government, to the contrary, African Americans have sought to bring about more authentic changes in the American political, social and economic system through the black consciousness movement. On the other hand, they also sought to redress the negative self images created in many African American people by their long history of enslavement and discriminatory treatment, treatment made inescapable by the visibility of their perceived differences.

Unlike the writers, most frequently studied in literature courses, African American writers were created mostly by need rather than by desire. There are obvious reasons for the more utilitarian motives of Afro-American writers. First, the literate African American man who could write effectively assumed the responsibility

of speaking for African American, individually or as a group. Second, publishers-whether nineteenth century Abolitionist or twentieth century editors-most often have been interested in publicizing the works of an African American writer if he addressed himself to 'The Negro Problem'. Through the countries, the specific issues have varied: protest against slavery: biographical or historical presentations of the cultural achievements of African American men, protest against lynching, arguments about education, job opportunities, voting rights, legal rights, civil rights, housing. Despite the seeming variety, always themes-protests against unjust treatment of African Americans ad defenses of African Americans based on their contributions to American. Because of this sustaining emphasis upon purpose. The literature writings of African Americans have been judged more frequently according to the popular appeal of the subject matter rather than the literary skill of the writer.

Although usages of the term race to classify various types of human being have been traced somewhat earlier in a number of European languages, the development of racial doctrines and ideologies begins to take shape in the late eighteenth century, and reached its high point during there nineteenth and early twentieth centuries. This is, of course, not to say that the category of race was not used in earlier times.

It is from the turn of nineteenth century that race formed on important body of literary writing: Appiah writes:

For literary purposes, the developments that begin at the turn of nineteenth century have another immediate consequences: race becomes important at the theme of great body of writing in Europe and North America-and indeed in the rest of the world under the influence

of "western" culture and the concept often plays a crucial role in the structuring plot. (279)

During the exuberant 1920s, Harlem became the national dance of African American culture, including the arts theatre dance the African American Jazz and Blues became widely praised as beautiful music. Langston Hughes was one of the company of James Weldon Johnson, Claude McKay and counter Cullen who popularized African Jazz. The second half of the twentieth century brought a renaissance t multiethnic literature. Ethnic studies initiated during the 1970s. In 1980s a number of academic Journals professional organizations and literary magazines concerned about ethnic groups were begun.

Black American writes are preoccupied with the need to discover and explore the historical truth about African and its descendant black American culture. Though the experiences of very from time to time, the main thrust of their writing in to connect blaze American experience with it African root. The cultural codes remain the most inferential in shaping literary writing in black American today. African folklore residues of African oral forms, myths legends songs language and the experience itself are the roots from which African American literature stems the discrepancy between the whites and the blacks the blacks endeared of the oppression southern plantation blare oration for early American fictions, and migration northern ghettos, Depression, wars for the letters are the additional matters that help the emigrant of it. The blues and the jazz assist the musical basis for in new shaping.

Black writes feel that it is their job to recover the annihilated history. In this adventurous job of unearthing history, a single person can do only a tiny part. So Black writers are collectively bound to make an adventure for recording reestablishing their tumultuous history. Thus the project of African American writers

in the same: these ways may sometimes differ. The comet of ancestor as an abiding intersected, benevolent, guiding presence, grants them shelter and energy to complete the job (Davis 415) the relation between the ancestors and the black Americans in as strong as it in between them. At deepens as much as one goes but never breaks.

Du Bois and Hughes bring a little bit sources from their ancestors. Like many other black writers, Du Bois and Hughes too, artistry derives from ancestry. Ancestors are sort of timeless people whose emotional and intellectual intelligence is considerable (Awkward 176) Both writer makes an effort to explore the imagination as well as the Porum of black people, a more contemporary and perhaps more recent pursuits among black writers:

For Du Bois, the concept of race, conceived as the manichaewism of white nation And non white of hers was, from the beginning of the history of the united states, the key official defining character retie of the population, and the basis upon which prelate continued to be established in his life time despite the abolition of slavery and The reconstruction process. He described this duel perception as a "double consciousness" in the negro race In July of 1900 he inaugurated the twentieth century with the proclamation that race would be it key problem it an essential factor in the development of modernity had been the concept of race in, Du Bois's view it was precisely race that would become a problem for the metropolis of modernity the problem of the twentieth century, he said:

Is the problem of the color line, the question as to how for differences of race [...] are going to be made hereafter the basis of denying to over half the world the right of sharing to their utmost ability the opportunities and privileges of modern civilization. (Waugh 374)

Langston Hughes is that Harlem Renaissance literati who embraces black nationalism to resist the avalanche of white racism in America and to create a distinctly Black culture that fairly represented and honored black life his prime motto in to construct this national culture out of essentialist notions of black identity. He believes that the substructure of race produced a superstructure of black literature.

A cursory reading of many of Hughes's poems from the 1920s such as *The Negro Speaks of Rivers*, *Dense Africana*, *I Too* and his *Prelude* from *The Weary Blues* confirm that he has a strong sense of race pride borne out of a new racial consciousness and self-conception which is why Johnson hailed Hughes's poetry as "without doubt the finest expression of this Negro poetry" (Dawahara 25). In his *The Negro Artist* and *The Racial Mountain* Hughes clearly formulates his position on the black aesthetic Hughes posits his view on aesthetic as the best work will please neither the black nor the white it rather produces a sense of indifference to all audience by cultivating an art that is true to itself every aesthetic possesses the cultural background for the identification of any certain class Likewise every black artist such as Langston Hughes glorifies on their own blackness with the sense of race pride Hughes's groundbreaking statement proves his sense of glorification on blackness: we younger negro artists who create now intend to express our individual dark skinned selves without fear or shame (Dawahara 25). These young Negro artists along with Hughes's prime intention seems to be the clear and bold representation and expression of black Cultural identification in their aesthetics without fear, shame and humiliation. They concentrate on the issue of upliftment, empowerment and valorization of their own culture. Despite his line about expressing "our individual dark-skinned selves," Hughes actually looks toward the collective experience of the black

Folk as the "great field of unused material ready for his art" (Leith 1312).

Anticipating the black power movement of 1960s, Hughes responds to America's persistent racism by insisting that "I am Negro- and beautiful". The black artist should "interest himself in interpreting the beauty of his own people" (Leith 1312).

Hughes strives to find a meeting place in African American music, especially Jazz (but also the blues): "Jazz to me is one of the inherent expressions of Negro life in American. Music provides an entry point to the Negro soul, offering themes to which the Negro artist can give his racial individuality" (Leith 1312).

Hughes hopes that Jazz's merger of the folk and the artist can be reproduced in the other arts: theater, painting dancing. He believes that a racial art is already evident in the literature of Harlem Renaissance.

Bravely and definitely, Hughes proclaims that it 'doesn't matter' if neither white nor colored audience 'are pleased' by giving the example of Toomer's *Cane*. 'Free within ourselves' and building 'our temples for tomorrow', the younger artists are already creating 'honest American Negro literature'.

Ambivalent: Double consciousness

Du Bois's cultural formation was the 'the double consciousness' theory, expressed in the souls of Black Folk. He argued the core consciousness of black American people was found within the unity of opposites, the dual reality of their blackness and their American identity. The Negro American, Du Bois insisted, was both "as American, a Negro; two souls, two thoughts, two unrecognized strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder" (364). The entire history of the black American was that of cultural and group psychological conflict, 'this longing to attain self-conscious manhood, to merge

his double self into a better and truer self'. Within his cultural metamorphosis, Du Bois wished to maintain the critical elements of each original source.

The double consciousness theory helps to explain Du Bois' s entire political and academic career; he was constantly at odds with both the integrationist and the Black Nationalist leaders and organizations. From his position with in the NAACP, he championed struggles against all forms of oppression, including sexism and anti-Semitism. He advocated the expansion of full democratic rights to all American citizens. But unlike most of his NAACP colleagues who were integrationists, he also fully identified with the cultures, heritage, and political resistance of people of color through out the world, particularly in the Caribbean and sub-Sahara Africa politically, he was in the fore front of the fight to achieve independence and full self-determination for non white nations. Domestically, he also favored the continuation of all-black educational institutions, and during the Great Depression he called for the development of all black consumer and producer cooperatives similarly, this existential duality, or double consciousness established the matrix for the construction of cultural forms of resistance and self-realization.

African American studies has been one of the most influential of recent intellectual, social and political movements not only affecting the US but also influencing many people who have suffer end oppression from racial discrimination in other parts of the world -most post-colonial theorists who have engaged with the issue have seen the study of black culture in the Americas as, in part the study of one of the world's major diasporas. Mayor further writer: "*The history of African Americans* has some features in common with other movements of oppressed despotic people. Many groups were moved against their will from their homelands to serve the economic needs of empire in the soviets "(7).

In this consideration, post-colonial believes that African Americans were want to escape from their selfhood. Early African American studies in US and elsewhere reflected the complex relationship between the African source cultures and their adopted societies. We can see there ambivalent for identity in black society. The history of struggle for self-determination by African Americans is historically intertwined with wider movements of Diasporas African struggle for indigence.

One of the most catastrophic binary systems perpetuated by imperialize is the invention of the concept of race. The reduction of complex physical and cultural differences within and between colonized societies to the simple opposition of black/ brown/ white/ yellow is in fact a strategy to establish binaries of white/ non-white, which asserts a relation of dominance. The danger for anti-colonial resistance comes when-the binary opposition is simply reversed, so that 'black' become dominate terms. the Black consciousness was one of the earliest models for cross-cultural studies of people affected by colonization, and centered on African people who had been transported, enslaved or otherwise made Diaspora by colonialism and by slavery.

Black American intellectuals such as Frederic Douglas, Booker, Washington and W.E.B. Du Bois, who had either been born slaves or were the children of slaves and Marcus Garvey had developed a body of texts and intuitions dedicated to black education and black development who advocated an investigation of the distinctiveness of the African cultural elements in black American and Caribbean societies and cultural practices. Mayer writes.

In 19603, the negritude movement embraced many of the ideas developed by Feminist thinkers and, in the form of the black consciousness movement, sought to redress the negative self -image created in many black people by their long history of enslavement and

discriminatory treatment, treatment made inescapable, as Fanon had noted, by the visibility of their perceived 'difference' (Mayor 28).

Négritude movement, a theory of the distinctiveness of African personality and culture African and Caribbean intellectuals had been recruited under the French colonial policy of assimilation to study at the metropolitan universities. The fact that they came from diverse colonies and that they were also exposed in part to influences from African-American movement such as the Harlem Renaissance may have influenced them in developing a general theory of negro 'race' to a concept of a specifically 'African personality' According to Vincent Carosso, Du Bois' s writings in literary criticism and theory blend genteel Victorianism literary realism and naturalism, and radical politics. He further writes:

Du Bois believed that "all Art is propaganda and ever must be "In this address he tells African American writers and artists to strive truth and beauty. He also stresses the marketplace conditions, and the racism, that blocked and undercut African American literary cultural achievement and he insists on the need art to function as agitation, protest and racial propaganda (Leith 979).

Underlying his argument is the problem that confronts all literary intellectuals who maintain strong political views: how to resolve the dual demands of art and politics. Du Bois affirms that the central duty of African American writers and artists is to advance the cause of the race: at the same time, he insists that they express the truth about African American life.

So that, both writers, Du Bois and Hughes create their works and arts on the dual perspective and ambivalence because Hughes proclaims the end of racism

through out his artistic creation using his cultural and musical quality, with provoking on white culture and with identifying their Heritage. Hughes valorizes black culture. On his view, they are also rich in every aspect like white. The racial pride evokes selfhood in black artist. Hughes makes black artists aggressive and makes alert them, out of fear and shame, creates our art. Hughes believed it was possible for an aesthetic movement to transform social reality. "We build our temples for tomorrow", Hughes prophesizes, "and he stand on top of the mountain, free within ourselves" (Dawahara-216). Further he criticizes that we can assume, will be the cultural centers of a divine black literati proclaiming freedom, led him to place an unwarranted emphasis on art as a way gain equal citizenship in U.S. Echoing Huggins' earlier remarks, Rampersad writes, "through the display of black sensitivity, intelligence and artistic versatility, it was believed, white would come to a new understanding of the humanity of African Americans and help to accelerate social change" (27).

Inside the black community, black writers feels themselves inferior even then their hope of regarding by the white peoples and the voice of resistance inside them is a dual aspect.

In all of these elements illustrates by many critics about Hughes and Du Bois, both of writers creates the art of racism and constructs the blackness who strives to quest the black equal identity in the white world. They present their world out of any doubt or hesitation. The jumbled concepts in the black culture recreates a kind of depression among the negroes because of the desire of whiteness but Hughes charges to these persons and artist and self realization valorizing their cultural practices. On the one side, Hughes glorifies the black identity but at the same time creates the black hegemony.

Du Bois also privilege the racism and suddenly emerges the consciousness not only Negroes but also Americans. Thus while Du Bois is later shifted ground women what from the early work of this period, the end is still not the insistence on difference, but rather on the recognition of how difference and sameness together create the largest human possibilities Keith Byerman:

In all of these differing venues, from scientific to the sentimental sensual, he sought to counter white hostility and black frustration and self hatred with a proliferation of images and narratives of blacks history, achievement, and moral and physical beauty" (13).

Du Bois did so while articulating sometimes sarcastically sometimes logically, sometimes angrily the deep harm that the nations and the white worlds racial bias and hatred did to both ordinary and accomplished African Americans.

Chapter - Three

Textual Analysis

The Negro Artist and Racial Mountain

Hughes understood the potential racism of universalism language, but he also found the rhetoric of collectivity useful: thus, he writes of a 'true Negro art', 'racial individuality', and 'inherent expression of Negro life'. In *The Negro Artist and Racial Mountain* the critique of author city is ambivalent: the desire to be a genuine poet may be an implicit desire for whiteness, but the demand for true negro art also a demand for authenticity is, for Hughes, a resistance to caricature and censorship. From this perspective; poetry cannot be the opposite of racial politics, since poetry that seeks this opposing in fact seeks whiteness. Hughes does not explicitly join or even cite the call for propaganda voiced by Du Bois, but he nevertheless asserts that a poet's identity as a Negro artist is non-political practices.

Indeed, Hughes's commitment to individuality has made to do with asserting specificity than with transcending it. He begins by examining the statement I want to be a poet. "One of the most promising of the young Negro poets said to me once: 'I want to be a poet-not a Negro poet,' meaning, I believe, 'I want to write like a white poet', meaning subconsciously, 'I would like to be a white poet', meaning beyond that, 'I would like to be white'" (1313).

The gloss Hughes provides sutures the politics of writing to an aesthetic of race. The analysis he concentrates in the transitions between the four statements goes as follows: i) "I want to be a poet—not a Negro poet" (1313) means that there is a universal category poet, which the adjective Negro demeans. Negro poet is not greater than but less than poet. 2) "I want to write like a white poet" (1313) means

that the universal subject is white. The poet from statement I must be a white poet. 3) “I would like to be a white poet” (1313) allows writing to signify being. There is a similar metonymy, in which literature stands for culture in Johnson’s remark “The world does not know that a people is great until that people produces great literature and art” (Walkowitz 505). 4) With the final transition from being a white poet to being white, artists and poet come to represent a people at large: culture guarantees humanity. Poetic achievement an attribute of whiteness (Only-stands for the people that it defines and valorizes).

The essay structured from beginning to the end as a response to other poets, to critics, and to readers both “Negro” and “White”, rejects all political and commercial attempts to direct artistic expression:

“We young Negro artists who create new intend to express our individual dark-skinned selves without fear or shame. If white people are pleased, we are glad. If they are not it doesn’t matter [. . .] stipulation colored people are pleased we are glad. If they are not, their displeasure doesn’t matter either. (1317)

This argument seems to ally Hughes with Locke’s demand for and belief in ‘free and purely artistic expression’. In Black society Jazz music is most important to their identity. For resistance and to show the equality in white culture, Jazz is the inherent expression of Negro life. Hughes further says:

But Jazz to me in one of the inherent expressions of Negro life in America: the eternal tom-tom beating in the Negro soul-the tom-tom of revolt against weariness in a white world, a world of subway trains,

and work, work, the tom-tom of joy and laughter, and pain swallowed in a smile. (1316)

Hughes described his situation a "literary share cropping", a term he would use for the rest of his career. The term drew attention more to the persistence of racial oppression in the United States than to the punishing effects of the anticommunist movement on political writers and artists like himself, since African American artists had been victims of "blacklisting" long before the creation of the House American Activities committee. "Negro writers being, black, have always been blacklisted in radio and TV," Hughes told the Authors League of America in 1951 (Scott 31). The anticommunist right's aim was to force Hughes, one of the world's most recognizable left cultural workers, to renounce socialism, and to undermine the new links he had begun to make between African American writers and a new African American reading public. In *The Negro Artist and the Racial Mountain*, his purpose as a writer to help win self-determination for African-American artists-Hughes found himself at an impasse. He clarifies that:

But in spite of the Nordicized Negro intelligentsia and the desire of some white editors, we have an honest American Negro literature already with us. Now I await the rise of the negro theater. Our folk music, having achieved worldwide fame, offers itself to the genius of the great individual American Negro composer who is to come. (1316)

This ideology in the Negro's mind creates a kind of vision inside them. For some respects and necessity they have some hindrance to create free art for themselves. They should be honest in some situation. Hughes also highlights the Negro theatre, folk music and their worldwide fame in the genius American Negroes. So Hughes further exposes his vision that they (Negro) should create the Negro art and express

their individual dark skinned out of shame and fear because they can also produces and creates any kinds of art and literature. Their music and culture is also rich. They can fight in every field with white like, physical, mental, moral etc. Hughes also says if white are responsible or not and if whites are pleased or not we should expose our internal desire for equality and freedom.

Hughes's talks about the black community have has high inclination towards the white culture. Hughes unfolds the black activities as: "In the North they go to white theatres and white movies. And in the South they have at least two cars and a house like white folks"(1315). These lines prove the black attitude of living at the white standard forgetting their own black culture. This anti-black cultural step by the black themselves like a black poet in the Negro Artist and the Racial mountain, Hughes criticizes this black step to uplift their own culture. Hughes highly glorifies his own historical black culture opposing the poet's attitude who wants to be like a white poet who regards the white culture as standard culture. Hughes prime focus in these lines is to celebrate and enjoy the own black culture.

Blacks themselves have ambivalent altitude towards the white culture. It is the sorry thing that black are fascinated towards the white culture. Hughes gives another example in which black women prefer the white song instead of their own black song. Hughes writes, "A prominent Negro clubbed man in Philadelphia paid eleven dollars to hear Raquel River sing Andalusia popular songs. But she told me a few weeks before she would not think of going to hear that woman"(1316) Clara Smith, a great black artist sings Negro black songs. Here, a Negroes woman pays, eleven dollars the hear the song of Raquel miller who is a Spanish singer. But it is beyond her imagination to pay the money to hear the song by Clara smith who is African American blues singer.

Hughes further clarifies that the artist who is serious and would produce a racial art is mostly and generally his road is rocky and the mountain is high. These black artists could not get any encouragement for his work either from white or colored people. He gives some examples as follows:

The fine novels of chestnut go out of prime to out of print with neither race noticing their passing. The taunt charm and humor of Dunbar's dialect verse brought to him, in his day, largely the some kind of encouragement one would give a side-show freak (colored man writing poetry' How add) or a clown (How amusing). (1315)

Here, Hughes proclaims that no one supports the Negro artists and his work.

Everyone takes Negro's work only for pleasure and amusement.

Hughes says that Negroes comments to his own group. But Hughes opposes this act. He further makes alert to Negroes that Negroes has their own culture and identification. So he opposes that Negro artists misunderstanding. He writes:

The Negro artist works against an undertow of sharp criticism and misunderstanding from his own group and unintentional bribes from the whites. "O, be respectable, write about nice people, show how good we are," say the Negro's. "Be stereotyped, don't go to far, don't shatter our illusions about you, don't amuse us too seriously. We will pay you," say the white. (1315)

Hughes, talking about the escaping Negroes from the restriction among in own group that is the mistake for the Negro artist. He further says, "without going outside his race, and even among the better classes with their 'white' culture and conscious

American manner but still Negro enough to be different, there is sufficient matter to furnish a black artist with a lifetime of creative work" (1314).

From these lines, there should be a constant racial pride and racial truth in every Negroes. Hughes codes to those blacks who are in the struggle for their existence but he charges to them that even being in the same standard with white and being also conscious why these artist different with the other culture. The Negro artist should be different because he has the sufficient chances to create new work in his lifetime.

Describing the relationship between whites and Negroes especially in drama and literature, it is better chance to provide something in Negro art. "The Negro artist can give his racial individuality, his heritage of rhythm and warmth" (1315). This existing power to the Negroes through the literature gives their identity and the heritage of black music. Black music is the powerful features to keep their culture at height.

The presentation of this, Negro's family mysterically expose something confusion in Hughes's mind. The middle class Negro poet who wants to be a white poet and also wants to write about white. But why this? Hughes gives some information about this poet. "His family is of what I suppose one would call the Negro middle class people who are by no means rich yet never uncomfortable nor hungry-smug , contented, respectable folk, member of Baptist church" (1313). This means that they are not extraordinary in the black community. These people call them as to others. They are not hungry and even not rich. But the desire of this poet is different from other general blacks. His father is chief steward at a large white club and mother fancy sewing and supervises for rich family. Children also go to mixed schools.

But the general advice of his parents to them is quite different. And the mother often says "Don't be like niggers"(1314) when the children are bed. A frequent phrase from father is, "look how well a white man does things"(1314). This shows the black hesitation and inferiority towards the blacks. Even this family is black but these parents voice against black. Mother says don't be like niggers and its means that Negro is not better and same things the father's attitude on whites that white man do always better. And so the word white comes to be unconsciously a symbolic of all the virtues. It holds for the children beauty, morality and money.

Then Hughes clarifies;

This young poet's home is, I believe, a fairly typical home of the colored middle class. One sees immediately how difficult it would be for an artist born in such a home to interest himself in interpreting the beauty of his own people. (1314)

Here, the artist does so many struggles for his beauty of his own people. But at the same, such family, where is difficult to identifying own people. One should praise his culture comparing to others but failed to selfhood. From this Hughes wants to point out that the black culture is rich to themselves. Nothing is necessary for them. Their music, their cultural heritage, their political and social existence is enough for Negroes. So, not to be like the white.

Hughes says:

So I am ashamed for the black poet who says, "I want to be a white poet, not a Negro poet", as though his own racial world were not as interesting as any other world. I am ashamed, too, for the colored artist who runs from the painting of Negro faces to the painting of sunsets

after the manner of the academicians because he fears the strange unwhiteness of his own features. An artist must be free to choose what he does, certainly, but he must also never be afraid to do what he might" choose. (1314)

This passage describes the opposite view of Hughes from this black poet. Hughes suspects with him on his desire to become white poet. He feels, it shows, not interesting anything in racial world. His escapement from the painting of Negro's faces and afraid with un-whiteness of his non-features. This is interesting for the racial community to escapement from selfhood. But Hughes clarifies it is the weakness to every black artist. He also makes strong points that he does and must not afraid to do what he might. Hughes resists the oppressor's voice and establishes the Negro's voice in every field. It is his desire to establish the Negro's beauty in society.

Harlem

In the poem Harlem, we can find the poem's structure of an answer question leads the reader to consider the various psychological and emotional circumstances Black individuals might experience in a society that continues to struggle with putting into practice in egalitarian ideals. Harlem manages to evoke nearly a century of African-American history through a series of brief, bluesy, thought-proving questions that aim to immerse the reader in the imagery of despair and disappointment.

Hughes begins with a central question that we might use to frame the reminder of the poem, and if we feel compelled to make an unformed answer to this question at poem's end, then the poem and reader, will have succeeded in generating thought problem which is race relations, one and two line question in the second stanza of the poem contain earthy images of disease and spoliation. These are

Does it dry up?

Like a raisin in the sun?

Or fester like a sore

And then run?

Does it stink like rotten meat?

Or crust and sugar over

Like a syrupy sweet?

The conspicuous absence of life-affirming images in this section is the poem's way of pushing us toward a disturbing answer to the opening question "what happens to a dream deferred? The next section of the poem continues the "heavy", hopeless tone or feeling effectively sets up the shocking conclusion.

"Harlem" interprets the "dream" in the poem's opening section as a symbol of African Americans desire for equality—social, economic, and educational in American society. That this desire is "deferred" means that African Americans continue to endure the difficult realities of racism and limited opportunity in a presumably free society. Critic Onwuchekwa Jemie wrote, 'dream deferred' represent all of the broken promises of emancipation and reconstruction, of the Great migration, integration and voter registration of Black studies and equal opportunity" (Harry Phillips 22). We can clarify to this line may be the opportunity to the distorted blacks. Dream deferred represents blacks to conform their integration and the equality through the medium of voter registration.

In the poem, "Harlem" the poet guides us, through his use of images and similes to a deeper acknowledgement of African American's disillusionment with the

American dreams of seizing opportunity, working hard, and enjoying success. A well-constructed image creates a mental picture in our imaginations and appeals to one or more of our physical senses and often, its function is to carry or reinforce an important idea in a poem. To this point, critic Harry Phillips comments:

"Hughes uses the image of a dried raisin to convey the idea of shriveling and devaluation. The raisin was once a plump, moisture-laden fruit full with the promise of flavor and enjoyment. However, unharvested, it metamorphoses into something shrunken and less appealing" (Phillips 23).

A raisin in the sun also dramatizes the deferred dream of a black family's efforts to integrate a white urban neighborhood. The simile here compares 'it', the deferred dream of equality, with the disfigured grape drying in the harsh rays of a paralyzing sun.

The image of sore that will not heal reminds readers that the sting of discrimination and the pain of repeatedly having the dream dashed continue to drain one of the energy needed to keep hope alive. Like the perpetual sore, the stretch of inedible, diseased meat speaks to the status of a dream gone bad.

In the last section of the poem, the last question prepares to the reader for the declarative statement. Images are piled into 'a heavy load', and the weight of keeping one's eyes on the prize of genuine emancipation after repeated defeat causes the dream to sag and puts the prize seemingly out of the phrase 'Does it', the word 'like', brings the blues convention (Phillips 23). Hughes stated intention of writing in order to explain and illuminate the Negro condition in America also connects with a thematic dimension of blues songs the need to articulate the sometimes dreary realities of spoiled hopes and sagging spirits according to Phillips.

It is designed both to shock and enlighten readers as to the explosive spirit and drive fueling on American dream and a determined people. A raisin, a festering sore, rotten meat, and spoiled candy now become incendiary devices in the service of this dream that will not die. 'Ralph Ellison observed' the blues at once express both agony of life and the possibility of conquering it through sheer toughness of spirit" (Phillips 24). The fact that the final question is underlined suggests that the poet is drawing our attention to 'possibility' and 'toughness' as qualities born from the need to survive under an oppressive social, political, judicial and economic order and the decay-ridden conditions it brings. "Indeed, as this dream continues-in the eyes of many Americans-to be deferred, we might link the final line of 'Harlem' with reactions to assassinations, controversial court decisions and the institutional kinds of discrimination that persist in our society" (Phillips 24).

Beale Street Lover

The artistic mission of Langston Hughes in his book in his book of poems *Fine Clothes to the Jew* is clear and now legendary to sing blues in literature and poetically play syncopated Jazz rhythms, while creating new poetic forms born out of the blues and Jazz he saw in the lives of poor African Americans during the 1920s. We can see blues as a melodic metaphor for the misery in the lives of ordinary black people, Jazz in the sound of their laughter.

In this collection, the poem *Beale Street Lover* contains a dramatic definition of one kind of love that is found in the relationships of men and women living the character *Clorinda* and characterises her as a weak woman who is sexually dysfunctional as a result of abuse. And also condemn the man as a macho, abusive coward who has beaten the life out of his women.

The entire poem is built on the strength of an extended metaphor which contains no rhyme: however the poem gains its strength from the progressively harsher image it creates, equating love with physical abuse. Patricia Bonner further describes the parallel lines 'crushing the lips,' 'Blackening the eyes' creates a monotonously deliberate rhythm with stress on the harshest part of the verb. These two lines also describe the lover, showing her love. The description of physical abuse is meted out to the reader in end-stopped lines. This poem is not written in the classic three-line blues form, it nonetheless qualifies as a 'blues poem' because it successfully evokes the pathos, world-weariness and tragedy associated with that style of Jazz. Clarinda's portrait as a woman living the blues has more depth than the cursory reader realizes. In the world of Hughes's 'blues poems', love is undeniably hard, and that: "Clarinda tells her man to hit her again shows him that she does not fear him, She robs him of some of his power". Throughout her ideas, we can know the black women have strong power to resist the male domination. We also know that, for relationships, there is a different set of rules that parallel people's everyday fight for survival.

At the end of the poem, Clarinda's tone is not of a victim's whimper. The predominant metaphor, "love is a brown [...] fist", (Bonner 110) reveals that Clarinda is asking for love, not abuse.

According to Bonner, "Blues women," continue to love the black men that American racism and oppression have abused. Bonner further writes: "Clarinda follows in this tradition. Hughes did not write the ending of Clarinda's story, but the story that is consistent with Hughes's women who find themselves in unhealthy relationships is intricately related to the enduring and triumphant spirit of men and

women of the blues" (Bonner 110). Thoughts of different versions of love that black women have experienced throughout history never around Florida.

Clorinda has a story, and it is buried in the "blues experience" of being black and poor oppressed. This is the famous for music and nightlife. Hughes's use of color and choice of blue words": brown, fist, knuckles, crushing and blackening.

Throughout this poem, we can examine the mystery inside the black culture now blues and Jazz's identify their selfhood.

The Souls of Black Folk

Du Bois prophesied that 'the problem of the twentieth century is the problem of color line', but he also warned readers against the tendency to see the black self as inherently a problem. What I wish to argue is that we need to think through this double claim to understand the complex racial identity that Du Bois not only observed, but also performed and thereby helped to create. He offers a multi-faceted interpretation of African American life, history and expression that contradict virtually every aspect of the dominant discourse, particularly those of the social science, on race at the time. Moreover, he links this interpretation to the global past and present.

Du Bois presents the double consciousness in *The souls of Black folk*. Here he clarifies that the Negro is seventh son in the world and no self-consciousness and existence. On the one side, they felt that they are American and they can do what all these white people do. On the other hand they are the African-with black skin and self-cultured. Du Bois writes:

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, both with a veil, and

gifted with second-sight in this American world a world which yields him no true self-consciousness, but only lest him see himself through the revelation of the other world. It is a peculiar sensation this double-consciousness him sense of always looking at one's self through the eyes of others, of measuring one's soul by the take of a world that looks on in amused contempt and pity. One ever feels his two-ness, - an American, a Negro, two should, two thoughts, two unreconciled strivings, two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder (365).

Through these lines, we can find that Negroes has double souls or thoughts. Negro feels that they are from the different culture and identities. They have their own selfhood. Even then, being African, they want to become Americans. They thought, they have also rich culture.

The history of the American Negro is the history of this strife—this longing to attain self-consciousness method, to merge his double into a better and truer self. They also do not want to lose older selves. The Negro would not Africanize America, for America has too much to teach the world and Africa. These Negroes want to bring out the vague things which stayed in themselves. Du Bois further clarifies. He would not bleach his negro soul in a flood of white Americanism, for he knows that negro blood has a message for a man to be both a negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of opportunity closed roughly in his face.

Here, we can know that in Negro minds they have a kind of awareness being black and feel a negro but American. It is up hill task to separate these views to blacks. Negroes do not want to any chemical to cover his black skin but they prove how the blood is.

Two largely ignored essays in *The Souls of Black Folk* suggest the ground of Du Bois's cultural efforts "*Of The Wings of Atlanta*" and "*Of The Training of Blackman*" discuss in different ways the value of university education in racial development. The title of the 1st suggests the classical education he privileges, and much of the essay is devoted to the contrast, between its value and those of the city of Atlanta, which, he says, could be named after the mythic maiden. The city pursues the golden apples of modern industry and consumption but loses any sense of a larger purpose to life. The alternative is Atlanta University, an African American college planted on one of the city's hills, a position clearly symbolic of its role as beacon. Its three hundred black students and their teacher offer a model of an older and deeper understanding of life:

In a half-dozen classrooms they gather then here to follow the live-song of Dido, here to listen to the tale of troy divine; there to wander among the stars, there to wander among man and nations else where other well-worn ways of knowing this queer world. Nothing, new, no time saving devices, simply old time-glorified methods of delving for truth, and searching out the hidden beauties of life, and learning the good of living. (419-420)

Describing the love song of Dido and the tale of Troy divine or the wandering moment of stars in that circumstance, Du Bois tried to show the similar characteristics

or wandering—nothing is new to search for the beauty but old is better in every time.

Further Du Bois writes:

The riddle of existence in the college curriculum that was laid before the pharaohs, that was taught in the groves by Plato, that formed the *trivium* and *quadrivium*, and is today laid before the freeman's sons by Atlanta University. And this course of study will not change; its methods will grow more deft and effectual, its content richer by toil of scholar and sight of seer; but the true college will ever have one goal...not to earn meat, but know the end and aim of that life which meat nourishes. (419-420)

For these lines, critics Keith Byerman comments that:

The ironies of above both passage are rich. A small group of students, a generation removed from slavery, is to teach the white south the meaning of civilization. It is their institution, which is preserving the traditions of western culture. It is this group of intellectuals in training who will advance not only the race, but also the region and the nation. In the heart of the south, it is the most despised who are keeping alive principles that whites, in their pursuit of money and domination, have seemingly forgotten. (6)

Du Bois both advocates and performs the equality of blacks in the realm of culture.

The commitment to tradition, both in the supporting to the movement of the old pedagogy and in the allusiveness of his essay, make simultaneously conservative and radical points: blacks should learn the old ways, which are the best ways, and blacks are as capable as anyone of attaining and valuing such as education

In the essay of *Mr. Booker T. Washington and Others*, Du Bois pointed out the slow rise of personal leadership, and criticized candidly the leader who bears the chief burden of his race today. Du Bois describes when Mr. Washington came in the history of American Negro:

Mr. Washington came, with a simple definite programme, at the psychological moment when the nation was a little ashamed of having bestowed so much sentiment on Negroes, and was concentrating its energies on Dollars. His programme of industrial education, conciliation of the south, and submission and silence as to civil and political rights, was not wholly original; the free Negroes from 1830 up to war time had striven to build industrial school, and the American missionary Association had from the first taught various trades; and price and others had sought a way of honorable alliance with the best of the southerners. (392).

Since the approval time of Washington, he does so many programmes to improve the Negroes life. Education and trade are the inevitable to them. That suspension of basic needs due to the political leaders only can be challenged by them.

Describing the situation of the period of 1750s and after, Du Bois presents the liberalizing tendencies of the later half of the eighteenth century while the five of African freedom still burned in the veins of the slaves. He writes:

"The disappointment and impatience of Negro at the persistence of slavery and serfdom voiced itself in two movements. The slaves in the south, aroused undoubtedly by vague rumors of the Haitian revolt, made three fiercest attempts at insurrection, in 1800 under Gabriel in

Virginia, in 1822 under Vesey in Carolina, and in 1831 again in Virginia under the terrible in at Turner. In the free states, on the other hand, a new and curious attempt at self development was made". (396)

This shows the Negroes awareness in the south by them, the social change in Negroes through the political practice. Throughout these, different arousing movement ideologically creates the new world. From these types of different movements create and bring the Negroes a new political awareness. The free Negroes of the North, inspired by the mulatto immigrants from the most Indies, began to change the basis of their demands, they recognize the slavery of slaves, but insisted that they themselves were freedom, and sought assimilation and amalgamation with the nation on the same terms with other men. To this, Du Bois further writes: "Du Bois of New Heaven Barbados of Boston, and others, strove singly and together as men, they said, not as slaves; 'as people of color', not as 'Negroes'" (396). From these above lines, they struggle not through the slaves and Negroes but all the color peoples. These leaders' leads this movement and schemes of migration and colonization arose among them because of refused of their color revolution but these they refused to entertain, and they eventually turned to the abolition movement as a final refuge. Remond, Nell, wells-Brown and Douglass, a new period of self assertion and self development, taught for the Negroes rights. After this, there came a new leader "Booker T Washington arose as essentially the leader not of one race but of two-a compromiser between the south, the North, and the 'Negro'" (396). It shows that he has also double consciousness or self consciousness that he is Negro not only the people of south but whole American.

In this chapter, Du Bois represents Mr. Washington in Negro thought the old attitude of adjustment and submission Washington age is an economic development

age and this is age when the more advanced races are coming in closer contact with the less developed races and Du Bois describes "The race-feeling is therefore intensified; and Mr. Washington's programme practically accepts the alleged inferiority of the Negro races" (398). Again, in our own land, the reaction from the sentiment of war time has given impetus to race-prejudice against Negroes, and Mr. Washington withdraws many of the high demands of Negroes as men and American citizen. Washington's unconscious mind also creates a vision about the blacks during and after the war times to a certain view out of prejudice as they are men but not only this. They are Americans they struggle not only for them but also for the pride of America.

Du Bois describes self-respect in worth more than house and land in the history of nearly all other races and peoples the doctrine preached at such crisis. Washington's views or it has been a claim that Negro can survive only through submission. To this, Washington distinctly asks that black people give up at the present time, at least three things:

Political power

Insistence on civil rights

and higher education of Negro Youth. (398)

Throughout this, Du Bois wants to variety in black people which policy has been courageously and insistently advocated as soon as to them. These things create a distinct status of civil inferiority for the Negro and also make perfects to higher training.

Here, Du Bois presents the other class of Negroes who cannot agree with Washington. He says "They deprecate the sight of scattered counsels, of internal

disagreement and especially they dislike making their criticism of a useful and earnest man an excuse for a general discharge of venom from small-minded opponents" (398). Here, it is difficult to make different which venom or not but the small minded opponents make sometime big fault which creates disaster in the case of race. So Du Bois wants to clarify through these opponent class of Negroes that the thinking classes of American Negroes would shirk a heavy responsibility "a responsibility to the darker races of men which future depends so largely on this American experiment, but especially a responsibility to this nation, this common father land"(399). It shows what is there in the blacks or Negroes minds. They love the country America and also try to show the black identity.

The opponent groups of Mr. Washington like Grimes, Kelly Miler, J.W.E Bowen, and other represent of this group feel in conscience bound to ask of this nation three things:

- (1) The right to vote.
- (2) Civic actuality.
- (3) The education of youth according to ability

It shows Du Bois's ideological perfection throughout Mr. Washington and the equal right even innocent black or innocent white or the privilege groups who are the responsible for color prejudice. To make aware them Du Bois says "they know that the low social level of the mass of the race is responsible for much discrimination against it" (400). Here the celebration of coherence and unity of the black race is dependent on self respect and self -consciousness of the black people the further describes, but they also know, and the nation also knows, that relentless color-prejudice in more often a cause than a result of the Negroes degradation, they seek the

abatement of this relic of barbarism and not its systematic encouragement (400). Here, Du Bois realizes and reveals the color discrimination and problem it is often a problem but not the Negroes' problem; it is in the part of race and Negroes degraded in the country where it lies the racial problem.

Indeed, the growing spirit of kindness and reconciliation between South and North after the frightful deference of a generation ago is most important and especially to those whose mistreatment caused the war. But to this Du Bois describes:

If that reconciliation is to be marked by the industrial slavery and eviction of those same black men, with permanent legislation into a position of inferiority, then those black men, if they are really men, are called upon by every consideration of patriotism and loyalty to oppose such a course by all civilized methods. (402)

Legislative degradation is opposed to blacks' patriotism and industrial slavery also constructs the blacks' self-identity.

Du Bois, on the other hand, presents the duties and responsibilities of the black men to judge the southern situation especially discriminatingly. Further, he describes, "the present generation of southern earners are not responsible for the past, and they should not be blindly hated or blamed for it" (402). It shows that the tendency of the looking of the creator of his tribe and culture but the nature of modern blacks is different.

It is accepted that the South is not constant and it plays a great role to the social change "the South is not 'solid'; it is a land in the ferment of social change where in forces of all kinds are fighting for supremacy; and to praise the ill the South is today perpetrating is just as wrong as to condemn the good" (402). The extraordinary

social change, it is the fight not for achieving any kingdom but for the equal right in society.

Here, it is necessary to describe the ambivalent counterpart in the south and especially discrimination. It is: "Discriminating and broad -minded criticism is what the south needs, - needs it for the sake of her own white sons and daughters, and for the insurance of robust, health Mental and moral development"(402).

The description proves that the necessity of equality and health and moral development of white people is the proper need but, if the dispute is going on, now can this needs fulfill the south and it is interesting thing to divide the peoples in a social group. So, the south needs equality for whites and blacks.

To day, not only by the southerner white but also the ignorant southerners hate and misbehave to the Negro. "Today even the attitude of the south even whites, toward the blacks is not, as so many assumes, in all cases, the same: the ignorant southerner hates the Negro, the working- men fear his competition, the educated see a menace in his upward development, while others- usually the son of the masters - wish to help him rise" (402). Especially, most of the whites do not want to equality of blacks because of the competition and they devalued them. This shows a kind of doubt and remind the history. The contribution of Mr. Washington is to promote the devalued status of the Negroes.

Du Bois describes some prepositions, which are half- truth. These are

First, that the south is Justified in it present attitude toward " the Negro because of the Negro's degradation: secondly, that the prime cause of the Negroes failure to rise more quickly is his wrong education in the

past: and thirdly, that his future rise depends primarily on his own efforts. (403)

All these issues show the different views against the opposed movements. To bring in the equal line to African American peoples Mr. Washington clarifies these things, which are the unfortunate happenings. Negroes degradation, the fault education from their ancestors and the self dependent to their future making is the main cause on the other hand, slavery and race-prejudice which make the Negroes position if not sufficient progress. Similarly, industrial and, common school training were necessary and the great truth that the Negro must strive and strive mightily to help himself. It shows that, the black peoples self consciousness is most important. Mr. Washington shifts the Negro problem to the Negro's shoulders and the burden belongs to the nation.

Du Bois, in *Of The Coming of John*, sketches an outline of the image of John. From this story, every one becomes in dazzle and could not find about the John, there he clarifies:

Thus in the far-away southern village the world lay waiting, half consciously, the coming of two young men and dreamed in an inarticulate way of new things that would be done and new thoughts that all would think. And yet it was singular that few thought of two Johns, for the black folk thought of one John, and he was black, and the white folk thought of another John, and he was white and neither world thought the other words thought, save with a vague unrest'. (403)

From these lines; we can think about the black and whites mind, which has filled, the semi - consciousness mind. Herein no certain idea but the fest of self-identity to the blacks even in whites.

The case of John in Johns town, Du Bois describes that "he was loud and boisterous, always laughing and singing, and never able to work consecutively at any thing. He did not know how to study; he had no idea of thoroughness; and with his tardiness, carelessness and appalling good-humour". (523)

Here Du Bois makes the problem how trouble emerges if not proper education and awareness. Further Du Bois unites:

Jones as a really serious thing was when the Dean told him he must leave school. He started at the gray haired man blandly, with great eyes. "Why, - why" he tattered, "but -I have not graduate!" Then the Dean slowly and charley explained, reminding him of the tardiness and the carelessness, of the poor lessons and neglected work, of the noise and disorder, until the fellow hung his head in confusion. (523)

Through the Dean lines, we can that Jones has no good knowledge and education so he leaves the school. This confusion creates the jumbled mind in Jones.

In *Of The Coming of John*, Dubois makes explicit with the story of alienation. Similarly, he refers to the bars of music transcribed that begins in this essay as a larger form of primitive African music and cites the lyrics that were absent at the beginning of that chapter, following them with a dash and four words:

You may bury me in the east,
 You may bury me in the west,

But ill hear the trumpet sound in that morning,

The voice of exile. (539)

To these lines Kevin T. Miles describe that "Arnold Rampersad and Priscilla weld have advanced readings on the voice of exile in thin story and suggest that Du Bois in characterizing tragic failure as possible out come for these choosing death over intellectual enslavement" (208). Further, they say: "But such an interpretation hardly seems consistent with even the most pessimistic spirit of souls destined as it was become, 'the political Bible of the Negro race" (208).

Du Bois seems to have constructed the scene between John and his sister in which she asks him "does it make every one -unhappy when they study and learn lets things?" (330). John hesitates before answering, and he is smiling when at last he a second Fustian. "and john, are you glad you studied?" john answers. "Yes" and his sister confess her new desire. "I wish I was unhappy, - and -and " putting both arms about his neck, I think I am, a little, john" (330). This unhappiness that johns sister discovers is the sign that she, too, has learned some thing she did not know it in the moment of her failure lice her brothers, in which she fails to remain paradise condition prior to achieving consciousness.

This story articulates John's success in terms of his overthrowing the very language that would have him fail. Once we enter the domain of the language by which Du Bois clearly intends to privilege, namely, the langue of music, John's political project is successful, because he discovers the medium in which he enter and thinks in enter peoples heads. Here in fact. Become visible in Du Bois's narrative he, it is more accurate to see John Jones as something more than a character who suffers

abject failure in his attempt to communicate with the folks of his town. To this Kevin T. Miles writes;

He may be seen as having failed to the extent that he attempts to have his voice heard outside the domain of the church but he has not failed in having his voice heard as the echoes of his thinking take up residence in the next generation his sister represents khans, but she knows well their meaning through her newly achieved unhappiness. She fails to remain in paradise through her acquisition of knoll ledge, which, which disclosed the torn fabric of her self- consciousness. (210)

The description of the john reminded of the see is a little bit hope or semi-consciousness for the slack. "As he sat in the square and watched them, so changelessly changing, so bright and dark, so grain and gay. He scanned their rich and faultless clothes, the way they carried their hands, the shape of their hats: he peered into hurrying carriages" (210). Then, leaning back with a sigh, he said, "this is the world" (210). This means to say that john can't get difference in the cloths. Every color of people and every one are equal. John also observes the hat and he screams this is the real word where we can't differentiate to them. John knows how the whites world is like. He fuels he has the black identity and culture but he want the whites joyous.

Du Bois's essay *The Training of Black Men* is devoted to counteracting Washington's insistence that industrial training is the only education needed for blacks at this moment in history. According to Byerman, Du Bois makes the essentially Jeffersonian arguments that individual talent must be recognized and encouraged for the good of the nations as well as the individuals. Byerman shows enjoying for rhetorical flourished returns on Du Bois:

I sit with Shakespeare and he winces not. Across the color line, I
 moved arm in arm with Balzac and Dumas, where smiling men and
 welcoming women glide in gilded halls. From out the cares of evening
 that swing between the strong-limbed earth and the tracery of stars, I
 summon Aristotle and Aureoles and what soul I will, and they come all
 graciously with no scorn or condescension. So wed with Truth, I dwell
 above the veil. Is this the life you long to change into the dull red
 hideousness of Georgia? Are you so afraid lest peering from this high
 Pisgah, between philistine and Amalekite, we sight the promised land?.

(Byerman 6)

The closing question repeats the black vernacular association of African American's with Israelites, making blacks the new children of God. But it is the nature of the Promised Land that is significant here: it is not the land of materialism or the violence associated with the 'red hideousness' of the New South. Byerman says "And the mention of" knightly America is a sarcastic reference to the white camellia to be protecting white civilization through racial terrorism" (7). Rather, it is culture philosophy, and literature, both ancient and modern, that is the real Promised Land. Dumas was one of the writers often identified as having African ancestry. Equality means not merely political and social rights, but also the opportunity to contribute to civilization by means of what Du Bois considered the highest forms of expression-in addition to folk materials, such as the spirituals. We can see modern language and style in this passage to precious modern readers, especially in the south at the time, among both blacks and whites for cultural achievement. The presentation of "we" in this passage establishes his position as a representative of his race.

Du Bois represents the decreasing psychological depression in the south because of color-prejudice and shows the unpleasant facts. He examines:

We may decry the color-prejudice of the south, yet it, remains a heavy fact. Such curious kinks of the human mind exist and must be reckoned with soberly. They cannot be laughed away, nor always successfully stormed at, nor easily abolished by act of legislature. And yet being let alone must not encourage them. They must be recognized as facts, but unpleasant facts, things that stand, in the way of civilization and religion and common decency. (426)

Du Bois wants the path of honor and humanity in this passage. He privileged the blacks because of lacking the rights. They cannot be happy because of their blackness. Du Bois's ambivalent comes here, being American but lack of consciousness and selfhood because of being let alone. These blacks show their inferiority here.

Du Bois's views on racial inequality needs a kind of training which will give to encourage the prejudice to defeat barbarity of the prisoner souls within the veil. He clarifies about the training of education. He writes:

Dr. Johnson blandly assured us that education was needful solely for the embellishment is of life and was useless for ordinary vermin. To-day have climbed to height where we would open at least the outer courts of knowledge to all, display its treasures to many, and select the few to whom in mystery of truth is revealed, not wholly by birth or the accidents of the stock market, but at least in part according to deftness and aim, talent and character. (426)

Education makes person idle and the practical in workable in slavery. It gives the older knowledge where and what the truth is. Du Bois also describes about southern schools or education since the civil war which being the industrial revolution. The educational system striving to complete itself saw new obstacles and a field of work ever broader and deeper.

Du Bois further describe about this educational and industrial school training:

This training first raised to a dignity that brought it in direct touch with the south's magnificent industrial development, and given an emphasis, which remained black folk, those before the temple knowledge swing the Gates of Toil. (428)

So, industrial school is the final and sufficient to solve the Negroes enthusiasm and problems in the training of Negro race and to ask gently, but in all sincerity.

Du Bois presents some data of literate Negroes. He writes that from such schools about two thousands Negroes have gone forth with the bachelor's degree. The number in itself is enough to put at rest the argument that too large a proportion of Negroes are receiving higher training. So, this proportion is enough for the land to equal. Time sequence and quantity of Negroes consciousness also construct their identity and searching the rights of equality.

Fifty years ago, the ability of Negro students in any appreciable numbers of masters a modern college course would have been difficult to prove. To-day it is proved by the fact that four hundred Negroes, many of whom have been reported as brilliant students, have received the bachelor's degree from Harvard, Yale, Oberlin and seventy other

leading colleges. Here, we have, then nearly twenty-five hundreds Negro graduates, of whom the crucial query must be made. (433)

The progress in Negro education varies from past to present. Even most of Negroes are studied in repudiate college. This shows the consciousness not only for the black identity but also equality and mostly equally Americans. Du Bois presents what they graduated doing. Somewhere teachers, some clergymen, physicians merchants, farmers, artisans and civil service. It proves the capacity of blacks inside them but at the same time, they have no exposing power of quality.

Du Bois examines what happens in the case of misbehave. He writes:

The wrong which your gentlemen have done against helpless black women in defiance of your own laws is written on the foreheads of two millions of mulattos, and written in ineffaceable blood. And finally, when you fasten crime upon this race as its peculiar trait, they answer that slavery was the arch crime, and lynching and lawlessness its twin abortion; that color and race and not crimes, and yet they it is which in this land receives most unceasing condemnation, North, East, south, and west. (436)

Du Bois makes alerts to the Negroes not to do any wrong to black women which happen against to their law and also the degradation of black self. Du Bois clarifies to us knitting of the Negro to the great industrial possibilities of the south is a great truth. The inevitable problems and civilization the Negro must meet and solve largely for himself by reason of his isolation and the solution by study, thought and rich experience of the past.

Du Bois also writes that the function of Negro college must maintain the standards of popular education and it must seek the social regeneration of the Negro and it must help in the solution of problems of race contact and co-operation.

Kevin Thomas Mills describes about the blocks in *The Souls of Black Folk* for their precious human heart. He says:

Here in the longing the black men must have respect: the rich and bitter depth of their experience, the unknown treasures of their inner life, the strange rending of nature they have seen, may give the world new points of view and make their loving, living and doing precious to all human hearts. (199)

Inside this passage, we can see the quest of blacks self identity and necessity to respect then, the blacks experience, bitter and rich, and also what their inside inner life is most important to construct their black right and it should be happen. Blacks should be free and give them to a new world or a new point of view in the world. Something may be previous in their identity.

Repetition is most important in every author to appearances his writings. *The Soul of Black Folk* is itself a brilliant constellation of repetition according to KT Miles he says that "Du Bois clearly seems to believe that repetition, in light of his political agendas, more longevity and force over time than recollection" (200), Music is most important to this and Du Bois identifies this is the essay *The Sorrow Songs* Miles further clarifies:

Du Bois is yet another one of his important repetition, and this may be precisely what is at stake for those who are unable to read the music and/or for those who are incapable of hearing the Strum Und Drang out

of which comes, in Du Bois's own words, "the history of the American Negro". Some music is only properly heard when eine Stimmung in sich eindringen lassen. (201)

Perhaps, the music tells of a certain inability to know and understand what concerns Du Bois most in souls. Perhaps, the music is unrecognizable, perhaps, it is musically recognizable but is unfamiliar, perhaps it is both recognizable and familiar but believed better forgotten so that whatever residual pain and scarring remains from the legacy of slavery is given every opportunity to heal.

Du Bois explain about the true Negro music or slave songs:

Since their day they have been imitated sometimes well, by the singer of Hampton and Atlanta, sometimes ill, by straggling quartettes. Caricature has sought again to spoil the quaint beauty of the music, and has filled the air with many debased melodies, which vulgar ears scarce know from the real. But the true Negro folk song still lives in the hearts of those who have heard them truly sung and in the hearts of the Negro people. (538)

This passage shows the blacks reality and sub conscious idea because 'who have heard them truly' which means the cultural identity of blacks are better which depends on the perceiver. Du Bois knows not about the technical phrases but something of men and knowing them, he knows that these songs are the articulate message of the slave to the world. These Negro and slave tell the people these eager days that life was Joyous to the blacks slave, careless and happy.

Du Bois represents a voice of freedom and the double consciousness in the last part of sorrow songs. He writes:

Even so is the hope that song in the songs of my fathers well sung. If somewhere in this whirl and chaos of things there dwells eternal good, pitiful yet masterful, then anon in His good time America shall rend the veil and the prisoner shall go free. Free, free as the sunshine trickling down the morning into these high windows of mine, free as yonder fresh young voices welling up to me from the carves of black and mortar below-swelling with song, instinct with life, tremulous treble and darkening bass. (546)

Every thing, which is vague in black society, would be fulfilling being of uphill task because of the consciousness in every part of American. These blacks that are veil and the prisoner shall go free like the sunshine at the morning time. All blacks shall be equal in white society with white.

Conclusion

Race defines socially constructed and different characteristics in its. Genetically, a race may be defined as a group with gene frequencies differing from those of the other groups in the human species. Race relations; include all the relations that ordinarily exist between members of different ethnic and genetic groups which are capable of provoking race conflict and race consciousness or of determining the relative status of the racial groups of which a community is composed. It also includes relations which are not now conscious or personal, though they have been, relations which are fixed in and enforced by the custom, convention, and the routine of expected social orders of which there may at the moment no very lively consciousness. Thus, racial consciousness is a phenomenon that enforces social distances.

The racial concept in America was hierarchies in color and division of land. American geographical and cultural space has provided limitless potential to the whites since its se Element but African Americans have been denied such spaces. Their African heritage and later southerners are repudiated by the large culture. Racism and its practices take a front position during the civil war periods. After the declaration of emancipation, African Americans moves to North for better opportunities and freedom but felt alienated and isolated and in North, they faced the problem of identity crisis and fragmentation. So, it became the great problem of segregation.

Harlem Renaissance brought a new change for African American. Through music, literature, painting, aesthetics, business of other profession, blacks glorified their culture and identity. The African American tradition of song, story telling and preaching found a bridge for the blacks and expression in local churches was one of

the political processes. African American songs and music mark a distinct cultural signification in American Hybrid culture.

Throughout this political, social, religious and economic awareness, there are increase of the self consciousness and identity in blacks minds and resists the white world. Blacks were valorizing their culture. There comes freedom in them, and then become strong on other society. Secular and spirituals songs and also religious songs expose the grief, mourning and separation. Thus, race implies not a bridge, but a mirror, and in American context not only demands of professed principles of VS democracy but also political inquiry into those principals is conducted.

The elements of racial consciousness play a vital role in the constructing blacks selfhood and cultural freedom. Individual voice in Blues and Jazz is most important for humanity in black society. W.E.B. Du Bois and Langston Hughes also create strong blacks culture and resist the white supremacy through their art and politics. They present the continuing struggle for their social, political, and economic freedom. In Hughes's *The Negro Artist and the Racial Mountain* the refusal of whites supremacy and white world shows the black consciousness in their world. In this essay, Hughes charges the Negro artist who wants to be white poet and wants to write only white. The desire for whiteness of the Negro poet and Hughes commitment with him who spiritually want to run away from his race. But Hughes accepts that this racial mountain standing in the way of any true Negro art in America. So, Hughes's voice became ambivalent. He accepts there is the problem of black but also should strong within us.

Hughes strives to find a meeting place in African American music, especially Jazz. Awarding to him, music provides an entry point to the 'Negro soul: He hopes that Jazz's merger of the folk and the artist can be reproduced in the other arts: theater,

pointing dance etc. He believes that a racial art is already evident in the literature of the Harlem Renaissance. The Negro artist's family background also gives a glimpse of what they are. The desire to read white magazine, papers, and artist's parent desire not like niggers and do what white does. But Hughes makes alerts all these Negroes and calls them not to accept the white culture we are rich on political, social, economical, and cultural aspects like the white. So, Hughes valorizes the Negron's culture and glorifies this.

Hughes also gives a challenge to all Negroes saying we should express our individual dark-skinned without fear or shame even we are poor or rich. He also says we are beautiful and ugly too. This type of self-realization concludes his view that he proclaims the end of racism. His poem *Harlem is* also a protest poem where he examines what happens to a dream deferred. This is designed both to shock and enlighten to fulfill an American dream and determine people. So these different points from Hughes, we can see racial consciousness in black world and the dual desire in blacks —one is black selfhood and other the equality like the white.

Du Bois prophesies on race that the twentieth centuries main problem is the problem of line is a central focus in his *The souls of black Folk* Du Bois also presents the double consciousness an American and the next in negro. He believes that the history of American Negro is the history of this strife of longing to attain self-consciousness manhood. Du Bois shows the distinction on southern and Northern people in southern blacks with Northern blacks and whites and vice versa. In the essay *of the wings of Atlanta* and *of the Training of Blackman'* suggests the cultural efforts of Du Bois where he presents the value of education to the black people and the racial development. Du Bois speaks evocatively in *The Souls of Back Folk* of "the veil" that separates blacks from whites. He describes politics, history, education music and

culture and relates the color line problem. He also presents the black leadership who bear the chief burden of his race today. He also makes the explicit with the story of alienation on the essay *Of The Coming of John*. Black self realization and when the searching for selfhood, it be comes lone in the world which shows Du Bois in this essay, He finds different ideas, hostile environment and racial segregation in there. He also shows the political practices in the south for social change to Negro. He believes that self respect is more worth than house and land. It means that racial self-conscious is most important to promote the Negroes culture. Blues and Jazz's are also most important to him which he mostly focused on his *The Sorrow Song*.

Du Bois views against the struggle of prejudice are not only for blacks consciousness and to them but also the pride of America. So both of the writers challenge the racial injustice constructing their selfhood blackness. They are black but not poor and they do struggle not only for their equality but also for the American pride. Training of education to the blacks is most important because it increases the political power, civic equality and awareness of selfhood.

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