

THE SPIRIT OF AWAKENING IN THE COLLECTED POEMS OF LANGSTON HUGHES

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Abstract

Langston Hughes, torso of Harlem renaissance is the beacon of twentieth century American literature. His writing stirs the spirit of nationalism and enthusiasm in the minds of African American people. He is widely regarded as Bard of Black people and idol of populace. This paper highlights the revolutionary spirit and throws the light upon his celebration of life. The poem 'song of the revolution' is a motivating force which ingrains nerve to the spirit of African American people. Hughes praises the pride of their color, their ability to arise and rebel against racism. The poem is powerfully written in the face of racial discrimination. The author connects the soul with thunderous shout to raise one's arm against the American slavery. He proclaims that the bitter days are gone and he stresses his people to envision the future, as the place for the worker's world. The poetic energy of Langston Hughes makes the soul fly in its full vigour. This paper deeply recounts the awakening of soul against Black Slavery.

Keywords: Rebel, Revolution, Renaissance, Nationalism, Slavery.

Langston Hughes, pioneer of Harlem Renaissance, is an American poet, columnist, playwright, novelist and social activist from Missouri. He is one of the earliest creators of the musical art form called Jazz poetry. His signature poem "The Negro Speaks of River" strikes the chord and it plays a key role in literary era. The Holocaust of the revolutionary song could burn the bondage of enslavement. He castigates that the beaming red banner unfurled from the hands of black millions awakens the white world. The tone of revolution warns the world of domination by its thunderous shout. The song is stacked with its full strength of laughter and youth. There is no doubt the echo reverberates the land of exploiters in full vigour. Bitter was the day when the lyncher's rope hung about my neck. Hughes found an awe of relief in his poems. The time has arrived. The futile shout of arrogance came to an end:

I am the farmer, bondsman to the soil.

I am the worker sold to the machine.

I am the Negro, servant to you all. (189-190)

If there is a rise, there should be a fall and the revolution too. The civil starving fed up with the joy of life. The stratagem of liars and kings, the long years of bloody fights will face the end. Smashing the bonds of Black Race, thrashing the chains that have clutched for years it is the time to stay awake. There were many thrilling stories in Negro race which cannot be erased. Langston Hughes states that there arises a tall hope in skyline, Hughes employs new literary art

form called Jazz rhythms and blues poetry as quintessence of his racial pride. His art of poetry depicts the subsistence of the laboring class. His style of writing mainly focuses on the fight for equal rights. He celebrates the power of Black heritage and strength of perseverance.

Hughes is a writer of the tradition of the Russian Insurgency and different upheavals of his times. Hughes went to Africa, China, Cuba, Haiti, and Spain during the nationwide conflict there. He was a young fellow when Mussolini attacked Ethiopia; and he was engaged with the reason for the Scottsboro Young men. Roused by revolutionary battles all over the planet, Hughes distributed a whole collection of revolutionary poems. Hughes's attestation and festivity of African American life was in wording of ordinary dark people, their way of life, imaginative structures, types, and personages. The restraint of the incredible greater part of Hughes's poems is the after effect of ongoing basic disdain for their straightforwardness. All through his long vocation, however, particularly after his initial two volumes of verse, his books accepted their most brutal surveys for an assortment of "defects" that all start in a style of straightforwardness. From his most memorable book, *The Weary Blues* (1926), to his final remaining one, *The Jaguar and the Lash* (1967), the surveys summon a reiteration of flaws: the sonnets are shallow, childish, senseless, little, unpoetic, normal, uninspiring and iterative. The one thing most perused of 20th century American verse can say about Langston Hughes is that he has known streams. "The Negro Speaks of Rivers" has become important for its grand, expressive tone, mythic extension, and strong cadenced reiterations:

I've known rivers:

I've known to rivers ancient as the world and older than the flow of human blood in human veins.(23)

For more than a half-century, the most common point of departure for interpreting "The Negro Speaks of Rivers" has been Hughes's autobiographical account in *The Big Sea* (1940), where he acknowledges, "The one of my poems that has perhaps been most often reprinted in anthologies. . . was written just outside St. Louis, as the train rolled toward Texas" (54). Enroute to see his father in Mexico, Hughes recounts how the sight of the Mississippi River inspired him "to think about other rivers in our past—the Congo, and the Niger, and the Nile in Africa—and the thought came to me: 'I've known rivers,' and I put it down on the back of an envelope I had in my pocket, and within the space of ten or fifteen minutes, as the train gathered speed in the dusk, I had written this poem" (55). For decades, scholars accepted his straightforward account and focused on the poem as a transcendent and romantic meditation on racial heritage. Although *The Big Sea* presents a compelling genealogy of the poem, the published version suggests an image of Africa that differs significantly from what Hughes describes writing. The short opening two stanzas—three lines in all—are followed by the poem's longest, most geographically specific verse:

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans, and I've seen its muddy bosom turn all golden in the sunset .(23)

Hughes' poem correspondingly interfaces the Nile, Euphrates, but lovely its rhythms, the poem are recollected essentially since it is Hughes's most often anthologized work. The truth of the matter is, "The Negro speaks of about Rivers" is one of Hughes's generally unique sonnets, but it has characterized his standing, alongside a little however consistent determination of different sonnets remembered for treasuries. "A Negro Speaks of Rivers," "A House in Taos," "The Weary Blues," "Montage of a Dream deferred," "Theme for English B," "Refugee in America," and "I, Too"- these poems perpetually contain his compilation collection in spite of the way that not a single one of them exemplifies his composition. What makes these poems abnormal are precisely the exact thing makes them engaging and understandable to the researchers who alter treasures their intricacy. Valid, collections created in the ongoing business sector, which is friendly to the African-American practice and to group change, presently incorporate a concise determination of sonnets in dark people structures. In any case, despite the fact that Hughes has fared better in compilations than most African-American essayists, just a little and unsurprising section of his verse has been saved.

Congo develops a wide discourse about Africa that interfaces the old style and current universe. By partner Egypt and Iraq, Hughes challenges the tried and true way of thinking of the English creator authorities, who guaranteed that this period of Middle Easterner uprisings (which included Palestine and Jordan) was a progression of irrelevant neighbourhood matters. Hughes perceives the association between struggles in the district when frontier specialists openly denied such linkages, even as wires and private communications from English officials uncover their apprehension, by the late spring of 1919, that rising patriotism would make "another Egypt" in Iraq (Busch 343). Hughes uses the Nile valley as he does the Euphrates, by sending the area of a functioning anticolonial battle for lovely purposes. While the political resonances of the Nile were multifaceted and ventured into the Sudan and Ethiopia, the most prompt reference for pursuers of the Emergency was the Egyptian, revolution. Once more, in a poem named, "My people," he expresses:

The night is beautiful
So the faces of my people. (36)

Articulating a stylish of Black is Lovely, the idyllic cognizance of Langston Hughes reverberates with assertion and festivity of individuals of color. For this accomplishment, Hughes procured the solitary qualification of writer laureate of African American individuals. Sarah Webster Fabio affirmed that for a considerable length of time, Langston Hughes was the profound head of the race. Hughes' attestation and festivity of African American life was in wording of ordinary dark people, their way of life, imaginative structures, classes, and personages. The poem "The Song of the Revolution," is an affirmation of the poise and versatility of minimized individuals even with persecution:

Breaking the bonds of the darker races,
Breaking the chains that have held for years,
Breaking the barriers dividing the people. (170)

The Song of the Revolution talks about the strength of soul which has in a profound sense empowered individuals of color to make flourish amidst draconian adversity. All that in the poem is established in the indestructible components of nature, earth, and humankind. In another Poem called "Afraid," the speaker groans:

We cry among the skyscrapers
As our ancestors
Cried among the palms in Africa
Because we are alone (41)

At its ideal, the alien and-exile development was an endeavour on the piece of New Negro artists to see useful conventional roots. It was a fake and unconvincing sort of artistic dark patriotism - fake and unconvincing on the grounds that it managed, not with the genuine Africa but rather an Africa of imagination. The African poems in Hughes' most memorable distribution show up nearly adolescent when contrasted and those in his last work. In 1951, Langston Hughes published the following lines:

I play it cool
And dig all jive
That's the reason
I stay alive.
My motto,
As I live and learn,
is:
Dig and Be Dug
In Return. (398)

This poem entitled "Motto," like so many of Mr. Hughes' works "begins in delight and wisdom". It makes us smile, but we soon discover beneath the surface humor an important statement. In these playful verses, Hughes has actually characterized his own life as man and artist; in short, he has written his credo. In "hip " speech, the word cool is often used to describe a person who, without becoming too much involved, knows and can, therefore, control a given situation. To lose one's cool is to lose along with one's impersonal thoughts over the mastery in which the calm posture shows, Langston Hughes as an optimistic poet. Throughout his life he remained an objective observer and appraiser of human actions, particularly those which grew out of the racial situation in America. Of course, he had convictions and took sides, but he never

became a fanatical supporter of any one cause. The Simple Series is perhaps Mr. Hughes's most characteristic and revealing work, because it shows the quality of coolness. Langston Hughes is the earthy, prejudiced, and racist Simple as well as the urbane, tolerant, and sophisticated "straight man" in the sketches.

The two characters are the opposite sides of the same coin, and from their observations and insights, interacting one upon the other, we get the two-fold vision found in much of Mr. Hughes' poetry. It shows how profoundly Langston Hughes loves Harlem and how intimately he comprehends the residents of that local area. The study explores the twofold reason in Hughes's poems: it would give us understanding into the development and developing of Mr. Hughes as a social writer and it would likewise act as a file to the evolving disposition of the Negro during the last quarter of a long period. At the point, when Mr. Hughes' most memorable distribution, the weary Blues (1926), showed up, the New Negro Development was going all out; and Harlem, as the scholarly focal point of the development had turned into the world renowned hub of all hopeful youthful Negro journalists and craftsmen. This purported Renaissance not just supported and motivated the dark inventive craftsman; however it served to concentrate as never before the consideration of America upon the Negro craftsman. Because of this new interest, Harlem turned into a social event place for downtown savvy people and Bohemians - a large number of them genuinely looking for an information on Negro craftsmanship and culture, others just searching for fascinating rushes in the African American population. Normally, the last option bunch was much the bigger of the two; and Harlem, profiting by this new interest for "primitive" thrills, opened a progression of fabulous supper clubs. For a period of around a decade, the clearest and the most electrifying part of the New Negro Development for downtown New York was the night life of Harlem. The 1925 Renaissance was not only a supper club blast, for. Yet, the Harlem supper club life of the period was most certainly a significant side-effect of the new interest in the Negro made by the development, and this life firmly affected the early verse of Langston Hughes. Hughes was ready to engage with conviction such troublesome subjects since he accepted significantly that local area protection was reliant upon racial and financial fortitude. If on occasion this was in conflict with the changing truth of America, in the event that it was a nostalgic perspective on dark America. It stays a dream motivated by the truth of past isolation and mistreatment, and the fantasy of a common culture. After the Spingarn Decoration in 1960, "that some American Negro craftsmen have of looking to take off from us, of being reluctant to sing our melodies, arrange our photos, expound on ourselves" . More than three many years after the fact, utilizing a similar manner of speaking tracked down all through Hughes' work, one working class man presumed that the individuals who left Harlem really "took off from their way of life" (Taylor 73). This generational agreement, established upon racial and social fortitude, concedes no admission to social class. In any case, as many of Hughes's poems show, the artist's vision of dark social fortitude was never so parochial as to avoid these opinions. Be that as it may, assuming such models effectively remind us what is in question in the protection of dark culture, to Hughes that issue couldn't be thought about without plan of action to class. Enunciated in powerful language that ran the range from rage to bitterness, from disdain to incredulity, this reasonableness incited a dream that was without a moment's delay disturbing and enlightening.

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