

THE REPUBLIC OF TURKEY

KAFKAS UNIVERSITY

THE INSTITUTE OF SOCIAL SCIENCES

THE DIVISION OF WESTERN LANGUAGES AND LITERATURE

THE DEPARTMENT OF ENGLISH LANGUAGE AND
LITERATURE

**LANGSTON HUGHES AND THE IMPORTANCE OF
HIS POETRY IN THE SENSE OF RACIAL
DISCRIMINATION IN HARLEM RENAISSANCE**

Master of Arts

By

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KARS, 2014

T.C.
KAFKAS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATLARI BÖLÜMÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

LANGSTON HUGHES VE ONUN HARLEM RÖNESANS
DÖNEMİNDEKİ İRK AYRIMCILIĞI AÇISINDAN ŞİİR
SANATININ ÖNEMİ

Yüksek Lisans Tezi

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KARS, 2014

T.C
KAFKAS ÜNİVERSİTESİ
TEZ KABUL TUTANAĞI
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ'NE

Ümmet KALFAT'a ait “Langston Hughes and the Importance of His Poetry in The Sense of Racial Discrimination in Harlem Renaissance” konulu çalışma, jürimiz tarafından İngiliz Dili ve Edebiyatı Anabilim Dalı Yüksek Lisans TEZ çalışması olarak oybirliğiyle kabul edilmiştir.

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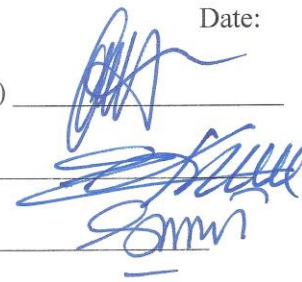
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ACKNOWLEDGEMENTS

I am grateful to my supervisor Assoc. Prof. Dr. Mustafa ÖZDEMİR for his support, criticism, advice, and useful feedbacks in due course of the preparation and arranging of this thesis all along.

I would like to thank Assoc. Prof. Dr. Gencer Elkılıç who supported me in choosing this topic by courtesy of his reviews and comments.

Besides, I should owe my colleague, Onur TOPALOĞLU who is a research assistant.

I would also like to thank my friends Tülay ŞAHİN and Batuhan Muhammet AKALIN for their great support during the preparation of this thesis.

Consequently, I want to convey my best regards to the masses who work up a sweat for this country and the world we inhabit.

ABSTRACT

“LANGSTON HUGHES AND THE IMPORTANCE OF HIS POETRY IN THE SENSE OF RACIAL DISCRIMINATION IN HARLEM RENAISSANCE”

Master of Arts

By Ümmet KALFAT

Supervisor: Assoc.Prof.Dr. Mustafa ÖZDEMİR

2014- 75 Pages

The purpose of this thesis is to highlight struggles that communities experienced during their work against *racism, discrimination and prejudice*, which by Langston Hughes, who migrated from Africa to America, in order to form a peaceful society during the Harlem Renaissance. The second purpose is to analyse how he used these themes, in his poems. In this thesis; outcry, reproaches and the critiques that are made on the author's work have been obtained along with the author's life story. Considering the fact that chaos, violence and great distress caused by the racism in the society from the ancient times to the present day, become normal life to turns tough and uninhabitable in the environment where people are on trial in terms of their colour, race, thought and appearance. In order to build the peace, respect and love in the society, damages to the society that where caused by racism, discrimination and prejudice have been put into words in accordance with these works. Langston Hughes was at the forefront his dream named "*My Dream*" in his verses, and he stated that **white and black** people can live in peace. In this context, it is observed that the battle against racial discrimination by Langston Hughes, extends to the present day, by showing his views during the Harlem Renaissance and more particularly using his art of poetry.

On the other hand, this thesis has been supported by art and the works of the people who devoted themselves to fighting against racism and prejudice as the representatives of the society in literary, political, economic, cultural and many other fields. In summary, by means of this thesis, in the verses of his poem, the struggles faced by Langston Hughes both critically and his thought-provoking perspective against racism on the artistry of the Harlem Renaissance period has been examined in the sense of racial discrimination in this thesis.

Keywords: Discrimination, Racism, Prejudice, Langston Hughes, Harlem Renaissance Period, Poetry.

ÖZET

”LANGSTON HUGHES VE ONUN HARLEM RÖNESANS DÖNEMİNDEKİ IRK AYRIMCILIĞI AÇISINDAN ŞİİR SANATININ ÖNEMİ”

Yüksek Lisans Tezi

Hazırlayan: Ümmet KALFAT

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Yıl: 2014 Sayfa: 75

Bu tezin amacı Afrika'dan Amerika'ya göç eden Langston Hughes tarafından, Harlem Rönesansı'nda huzurlu bir toplum oluşturabilmek adına, ırkçılığa, ayrımcılığa ve önyargıya karşı yazılan eserlerde, toplumun ne tür mücadeleler gösterdiğini ortaya koymak ve Hughes'un şiirlerinde bu temaları nasıl kullandığını analiz etmektir. Bu tezde, şairin hayat hikayesinin yanı sıra, şairin eserleri üzerine yapılan eleştiriler, serzenişler ve itirazlar da konu edinilmiştir. Irkçılığın, tarihin eski zamanlarından günümüze kadar toplumda oluşturduğu kargaşayı, şiddeti ve büyük acıyı düşündüğümüzde, insanların renk, ırk, düşünce ve dış görünüş bakımından yargılandığı bir ortamda hayatın ne kadar zor ve yaşanılmaz bir hale geldiği ortaya çıkmaktadır. Toplumda barışı, sevgiyi ve saygıyı oluşturmak için; ırkçılık, ayrımcılık ve önyargının topluma yol açtığı zararlar, bu eserler doğrultusunda dile getirilmiştir. Langston Hughes, dizelerinde “**My Dream**” olarak adlandırılan hayaliyle öncü olmuştur; **beyaz ve siyahi** insanların barış içinde yaşayabileceklerini ifade etmiştir. Bu bağlamda, Harlem Rönesans Dönemindeki düşüncelerini ifade ederek ve özellikle şiir sanatını kullanarak, Langston Hughes'un ırk ayrımcılığına karşı açtığı savaşın günümüze kadar uzanan bir boyutu olduğu gözlemlenmektedir. Öte yandan, bu tez, edebi, politik, ekonomik ve diğer birçok kültürel alanda toplumun temsilcisi olarak kendini ırkçılığa ve önyargıya karşı adanmış kişilerin sanatı ve eserleri tarafından desteklenmiştir. Özetle, bu çalışmayla, ırkçılığa karşı hem eleştirel, hem de düşündürücü bir bakış açısıyla Harlem Rönesans dönemindeki sanatında, Langston Hughes'un şiirlerinin dizelerindeki verdiği mücadele ırkçılık açısından bu tezde incelenmiştir.

Anahtar Kelimeler: Ayrımcılık, Irkçılık, Önyargı, Langston Hughes, Harlem Rönesans Dönemi, Şiir.

CHAPTER I

INTRODUCTION

How can we overcome all the issues, especially discrimination and racism, which affect everybody's life, deteriorate not only the society but also culture all over the world? What can be done to form a happy and peaceful society on earth? In spite of coming across all adverse results and revolts among the societies, why do not we give up prejudice, discrimination and racism and provide respect among the human race? Thus, it would be more beneficial to start with looking up the meaning of discrimination in the dictionary. The Cambridge dictionary characterizes it in the following sentences:

Discrimination is the prejudicial and/or distinguishing treatment of an individual based on their actual or perceived membership in a certain group or category, "in a way that is worse than the way people are usually treated (Brown.edu, 2014)

Though, it is a common thought that all of us have the same skeletal system that supports, protects and maintains our bodies; it is just the different colours. Above all, we are all human beings, right? Looking into racism, it can be seen as the most effective way to make people enter into war; conflict, hate and hostility. To support this general perspective, on the other hand, George Garcia takes a different approach to racism;

Racism is rooted, not in the content or irrationality of certain beliefs about so-called races, as is commonly supposed, but in certain non-cognitive attitudes, motives, and feelings. Garcia suggests that we view racism as "a vicious kind of racially based disregard for the welfare of certain people." (Shelby, 2002, p. 411)

Moreover; Garcia wants to pay attention to the emotional side of racism by talking about the similarity of prejudice and racism relatively. It can be observed that people have been forced to exist in groups according to the group they belong to. In summary; it is defined like this;

Racism, in the strict sense of the word, consists of prejudice against one or more racial groups that manifest itself in hostile behavior towards all members of those groups (or sometimes toward all but a few very rich or powerful ones). (Neil Altman, 2004, p. 28)

With regards to preferring someone to another because of his skin color, financial situation, appearance, and physical conditions is called racism as a general thought. Indeed, it is the norm to have cultural and personal discrepancy between the people. In such a case some people think of themselves superior to others, and this causes chaos in the society. (Shelby, 2002, p. 411) It is understood that Racism is an attitude that may cause genocide. In the same way, in most cases, not helping each other, polarization, discrimination, different perceptions, fights and being enemy are seen as consequences of racial discrimination. On the one hand, it is commonly highlighted that Classifying people as white, black, slaves and nationalist are all the outcome of racism. Looking at the historical view many wars were due to racial discrimination. Accordingly, lots of people agree that Racism causes people to perform manifestation against others, killing each other, insulting or abusing each other, and making un-pleasant statements to each other. On the other hand, close to the racism, ethnocentrism i.e. ethnical centrism is regarded to judge the people, according to one's own culture, and criticize them disruptively by examining their religion, customs, and behaviors. Naturally, people lead a life in a culture behind the walls, according to their traditions. That is their life styles. However, some people may harm their friendship by intervening in others lifestyle or by underestimating and pushing them away. For sure, it can be observed that there are ethical values constituting the society, yet some people damage these values, despite the fact that there are many ways to warn people in a polite way which can be considered as the definition of freedom.

First of all, it is better to approach the subject in a different way. Just dream about yourself in a different country or region in the world. You could be someone who was born 1000 years ago; you could be in Ethiopia, Africa or you could be someone from Eskimo in North Pole or Aborigine in Australia or could be someone from Chine. You could be black or white, or else may be rich or poor. These are in God's power and immovable. If we take into consideration that millions of people who live in the World, have you ever thought that every person has a different set of emotions, ideas and that

every human being is created uniquely? It is about your destiny coming from a Creature's decision. If you were born in this society, you might have a different custom and tradition and have an outlook on life. You could be suffering from genocide or you could get killed in the war or you could be a Buddhist in India or Muslim in Rakhine. You could be a barbarian, you could persecute people around you or commit suicide or you could lead them fairly. When we come to our days we need to be busy with this moment. We need to understand people's lifestyle, life expectation and culture by emphasizing on their differences. People can make a grimace at you because of you being black or because of them being arrogant. You could judge people unfairly in a prejudice way and immediately label them as something that they never heard in their entire lives before such as the case of Muslims in the media, where they usually shown as terrorists. Do you think that it is fair? Isn't it a kind of prejudice? All these unfairness and prejudice lead to quarrel by violating the democracy. Here, Bloom talks about democracy and anti-democratic approaches which can lead quarrel and its tragic results.

First of all, as it can be seen any anti-democratic approaches result in quarrel. Hughes was working on Black Misery on his deathbed in 1967. In the midst of his circumstances and the sometimes strident, acidic sarcasm of revolutionary writers of the Black Arts Movement, he crafted a quiet, introspective, melancholy, and profoundly moving book about the deliberate and incidental tragic ramifications of discrimination. (Bloom, 2007, p. 181)

To begin, why do some people become racists? Is it because of Human Nature or anything else? How could we change the perception against others? Why prejudice? These are significant questions that must be answered at once without any big revolt stemming from racism, prejudice and war again in the world.

L.H. defends himself by using the words in an artistic way. He was against to non-discrimination and did not want see anyone who is exposed to discrimination: he used all his poems for his purpose. He expresses himself in his verses like *he could be a slave of Caesar, he could clean some people's boots, he could be worker in pyrimads. Because he is guilty Belgians cut my hands off in Kongo.* He wants to show that they suffered from different and unacceptable situations by saying '*I am a Negro: Black as the night is black, Black like the depths of my Africa*'. (Rampersad, Arnold, Negro by Langston Hughes, 1995, p.24)

Not only did they struggle against racism but also they struggled to defend their rights in every area. We can see that all these areas dealt with on these pages.

Hughes reveals the network of linguistic, intellectual, emotional, moral, social, and ethical attitudes and actions that African Americans had and have to endure. (Harold, Bloom, 2007,p.181)

It can be understood that he dealt with every step of society to reflect his ideas and to make the society more and more acceptable. All they needed was tolerance, so they all could live together in peace in the Harlem Renaissance period.

On the other hand, physical appearance can be a significant issue for some people, but it does not necessarily mean that they have the right to judge people according to their perspective. The history of racism in the society may be dated back to the time of the first people since nationality is closely linked not just the social necessities for living. So that is so acceptable that some people had to defend their rights against this unacceptable attitude.

Langston Hughes was not only a leader in the Harlem Renaissance period, but he was as a guide, he wanted to solve some misunderstandings and injustice between white and black people. He tried to symbolise freedom which all black and others needed.

Emotional, ethic attitudes and behaviours are the most fundamental conditions both in this society and all over the world. It can be said that if anyone's physical appearance is criticized by the society this would be damage to social structure and this situation is unlikely to change in the remaining years. All of these are the problems which are needed to be overcome as they damage the healthy social structure and they are stumbling blocks to continue healthy and productive society. In this regard society leaders' attitudes are very important towards their community. With this in mind, we can see how he deals with sympathy and antipathy along the society by trying to make the groups attitude clear.

It involves the group's initial reaction or interaction, influencing the individual's actual behaviour towards the group or the group leader, restricting members of one group from opportunities or privileges that are available to another group, leading to the exclusion of the individual or entities based on logical or irrational decision making.. (Giddens, 2009, p. 334)

In summary, it can be concluded that Racism is a limitation of the life style and hegemony which causes lots of harm for the society. The World War of the Hitler Nazi's Germany can be seen as one of the worst examples in the history of the world. under those past circumstances, the New Negro Movement has to be mentioned in Harlem Renaissance which awakened a lots of writer's opinions.

The Harlem Renaissance was a cultural movement that spanned the 1920s. At the time, it was known as the "New Negro Movement", named after the 1925 anthology by Alain Locke. Though it was centered in the Harlem neighborhood of New York City, many French-speaking black writers from African and Caribbean colonies who lived in Paris were also influenced by the Harlem Renaissance (Bloom, 2007, p. 321)

On that basis, it could be said that, unfortunately racism, discrimination and prejudice are an uncontrolled, illogical, undemocratic, unequal and unfair ideas which causes a great deal of death. It has to be on that creating pressure over a society causes discrimination for the society, in such a case recessional decisions could not been settled, poets and writers, who endeavour to prevent racism, cannot explain their thoughts in this case, that situation is the problem which is a need to come through.

In this part, racism, discrimination and prejudices are superficially described for the purpose of enlightening the specialities of these harmful senses. It is generally mentioned that the chaos and damage results from racism. The presence of racism exists from past to present in the world history. It is indicated that racism caused millions of people to die. Langston Hughes indicated the necessity of being strong in every extent of society with his different works.

In other parts, Langston Hughes' life and his poems which are generally written in the Harlem Renaissance period about racism will be examined by mentioning his works. Racism and discrimination have been described in details, and the effect of Racism in the Harlem Renaissance period has been analysed carefully with quotations taken from different sources.

Looking into the previous studies related with discrimination, there are a great deal of works related with discrimination that affects people life standards in a negative

way all the time not only in the history but also between nations and their folks relatively.

On the one hand racism can be evaluated as a reaction against people who do not resemble each other and for this reason; people sometimes can behave unacceptably and reflect sometimes unclear attitudes and approaches which cause unhealthy communication and misunderstanding.

On the other hand, by the contribution of some writers, poets and politics etc., to make people understand; Harlem Renaissance and Langston Hughes, both can be squeezed as one of the most prominent term which gives a reaction against white community by illustrating how this situation deteriorate the communication and connection of the human beings such as an toothache, headache or backache which prevent daily life relatively.

In addition to all; as literal references, there are lots of published works about Langston Hughes; as a list; One of them, The book named Berry, Faith. Langston Hughes: Before and Beyond Harlem. New York: Carol Publishing Group, 1992 can be seen as one of the most efficient critical scrutiny of Hughes' life and work.

As a second book, as another critical approach, Mullen, Edward J. Critical Essays on Langston Hughes. Boston MA: G.K. Hall & Co, 1986. He has talked about the style of him by s satirizing expressions that can be called as a response to his works.

Thirdly, the book named Rampersad, Arnold. The Life of Langston Hughes Vol. 1 1902- 1941: I, Too, Sing America. New York: Oxford University Press, 1986, which is an example biography biographer of Langston Hughes that a reader could read about secrets of his childhood and his impact on Harlem renaissance. Moreover he talked about his later years and his ideas about African- American authors in the other book named Rampersad, Arnold. The Life of Langston Hughes Volume 2 1941-1967: I Dream a World. New York: Oxford University Press, 1988. (Cwcs.ysu.edu, 2014)

In addition to these works, one can reach research On-Line Resources The Langston Hughes Symposium which is a site contains a great deal of Langston Hughes's works of fiction, poetry, nonfiction, edited works, translations, juvenile literature, theatrical works, critics, reviews and biographies. Perspectives in American

Literature- A Research and Reference Guide which is a website is extremely wide as one can learn life and works of Langston Hughes. (Cwcs.ysu.edu, 2014)

This thesis has been shaped according to the line with qualitative research methods, descriptive and interpretive approaches which have been evaluated by means of the sense of thematic Hughes's poems by taking descriptive, literal and historical discussions into the consideration in the analysis of the poems.

CHAPTER TWO

LANSTON HUGHES AND HIS POETRY

2.1. His life and His Works



Langston Hughes was born in 1902 and died in 1967. He was an accepted leader to black people who sustained antidiscrimination act as a poet, fought against racism by writing poems, upheld the income equality, pointed equality in education and human rights for the black people who were brought from Africa to America as a slave. Hence, his acts helped to acquire their rights. After immigrating to the USA, he had to challenge a lot of difficulties in that society as both social and economic. Furthermore, his matters were related to the discrimination, racism and education. He was criticised on account of a new approach like music, jazz, free style and immoral activities as a claim of his being homosexual. As was previously stated, He earned his life from his works; was ambidextrous in lots of literary works. As for his life, it can be indicated by such words as;

Langston Hughes may be one of America's greatest popular poets; he writes of celebrated subjects in a direct manner with the precision, toughness of language, and emotion which derive from the blues tradition. (Harold Bloom,2010, p.18)

In addition to this, Snodgrass adds his other types of works, his trend in blues stanza and the dialect music by means of these sentences;

The master poet of the Harlem Renaissance and one of America's most translated authors, James Mercer Langston Hughes captured the blues stanza and the dialect music of mainstream black America. The rare professional poet and playwright who earned a living from publication, at the height of the Harlem Renaissance, he became America's first internationally known black writer. He attempted most literary venues, including short and long fiction, songs, history, humor, journalism, travelogue, juvenile literature, stage comedy, and screenplay. Hughes was an inveterate collector of bits of Afro-Americana gleaned from chance encounters, sonorous sermons, jingles and advertisements, and snatches of jazz tunes. (Snodgrass, 2000, p. 124)

As can be seen, the poet proves himself in many areas which make him one of most important pioneers in this period. We summarize this poet in this way. It must be mentioned that all black or all white cannot be bad however, like a river some people must be a leader to prevent bad things from happenings in the society, he was a versatile man who took an interest in all of these points; Harold Bloom summaries him such as;

James Mercer Langston Hughes (February 1, 1902 – May 22, 1967) was an American poet, social activist, novelist, playwright, and columnist. He was one of the earliest innovators of the then-new literary art form jazz poetry. Hughes is best known as a leader of the Harlem Renaissance. He famously wrote about the period that "the negro was in vogue" which was later paraphrased as "when Harlem was in vogue".(Francis, Ted. (2002). Realism in the Novels of the Harlem Renaissance.) Furthermore in this context, it can said that Like many writers of the Harlem Renaissance, Hughes is also concerned with prejudice within the black race. (Bloom, 2007, p. 23)

There was an incredible cultural change in the nineteen twenties. The result of this cultural change affected every part of the world. The poet had an important influence on literature area. He tried to make connections between white and black people. They discussed all the issues and solutions by gathering with different types of people in the Harlem Renaissance. In summary, it in the sentences below;

*In the 1920s, Hughes, along with other black writers and intellectuals, hoped fervently that Harlem might become something great. His work during this decade attempts to construct it as a place for cultural change, a community that could expand outward and incorporate the diversity of its constantly-arriving new residents. Earlier I suggested that his general vision for African American cultural geography was based around vectors of cultural connection. The Harlem of his early work is a point of convergence for those vectors, a collage of different people and different modes of expression. In Hughes's first two poetry collections, *The Weary**

Blues and Fine Clothes to the Jew, Harlem emerges as a blend of folk culture mixed with urban living, of lyrical beauty, gritty realism, of sensual joy combined with anger and despair. In his vision of cultural blending, he is ultimately optimistic about the Roots, Routes, and Langston Hughes's Hybrid Sense of Place 195 possibilities for Harlem. Though he does not shy away from the poverty and racism faced by African Americans in the neighborhood, he works to invent a city strengthened by its diversity. (Bloom, 2007, p. 194)

As mentioned above, they had to be in the centre of every area to announce their rights. These struggles were very meaningful in the atmosphere where people were starving, the poor were humiliated and black people were exposed to insult and scorn.

Filling cultural and political gaps were definitely hard in the society like a bomb ready to explode, but the poet was determined to reach his dream all together. He led people with his art by guiding black pioneers in his verses. Moreover; Lauri summaries;

In general, the tour made Hughes more acutely aware of the social and cultural gaps between blacks and whites in the South and the disheartening lack of protest against the situation, especially among so-called Negro leaders. He wrote contemptuously of them in poems like "Ph.D." and "To Certain Negro Leaders" (CP 161; 136), and he continued to include poems on issues like lynching and the Scottsboro case in his readings. (Lauri, 2009, p. 68)

He summarised Harlem Renaissance era by quoting as it is the poet's very special words 'Why does he have to be white? He is black and beautiful.' In this period, people's moral structure, interest of music and social deviation became a current issue and criticised by each other. However, the poet continued his manner by making his own way regardless of criticism he experienced. All of these criticism and insult lead to tiny revolts among the people by rejecting to be white people or behave like white people. In spite of all unwanted events in the society, a kind of revolt can be concluded from these sentences.

Hughes defends his own choice of racial themes and his use of jazz in his poetry. "Jazz to me is 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, work; the tom-tom of joy and laughter, and pain swallowed in a smile." For Hughes the duty of the black artist is to conquer the racial mountain, to say through his work and thus help his audience to say as well, "Why should I want to be white? I am a Negro—and beautiful!" (Lauri, 2009, p. 37)

Some people claimed that the poet was an orphan. It could be true that grew up without his parents. It is clear that there is a big influence on someone who was brought up by his parents or grandparents and this must be taken into account, thus, we need to gain your appreciation with this quotation.

Langston Hughes was not an orphan but, as Arnold Rampersad points out in the first volume of his biography of Hughes, "in some respects, he grew up a motherless and fatherless child, who never forgot the hurts of his childhood" (Rampersad, Life 1:3). Sisterless and brotherless as well, Hughes was shuttled around among relatives, infrequently with his mother, hating his father, and being raised without much warmth by his grandmother. (Bloom, 2007, pp. 166-167)

We have covered his early life, now we will discuss his education. He struggled with civil rights and dedicated his life to poems, plays and writings. Lauri clarifies his travels and his coming across new perspectives comparing Harlem with for instance Soviets Union, Cuba or Haiti. As to his life and works;

*After his early poems made him one of the stars of the Harlem Renaissance, Hughes earned a degree at Lincoln University and produced a second book of poems and his first novel, Not Without Laughter. After much emotional trauma, Hughes broke free of the demands of a controlling and possessive patron and quarrelled with Zora Neale Hurston over the authorship of a play they had worked on together. A liberating trip to Cuba and Haiti, his first reading tour of the South, and the Scottsboro case all contributed to Hughes's radicalization. Hughes traveled, lived, and worked in the Soviet Union in the early 1930s and then settled in California where he continued to write radical verse and plays with socialist themes. Hughes eventually distanced himself from the left in the 1940s, but he never disavowed his admiration for the Soviet Union's efforts to eliminate racism. During World War II he strove to connect the fight against fascism to the struggle against Jim Crow. When the war ended with segregation still in place, he noted the incompleteness of this victory for African Americans. Hughes contributed to the civil rights struggle for the rest of his life by continuing to speak out against segregation in his columns, plays, and poetry. He had just completed work on *The Panther and the Lash*, a collection of "poems for our time" dedicated to one of the heroes of the civil rights movement, when he died in 1967. (Lauri, 2009, p. 56)*

He led Harlem Renaissance era very well as a poet who made his mark in the twentieth century. He tried to become a mirror for his society with criticisms where he developed himself against racism. Although some people criticised him for causing a moral breakdown, however, when we went through his life, excluding his private life, he was against to social injustice and torture, where people suffered and he led them through. That is mean to say; shortly we can label his life which urged people to Black Movement. To sum up, his life, honours and awards;

Langston Hughes was the most prominent African American poet of the twentieth century, a leading figure in the Harlem Renaissance, and an outspoken critic of racism and segregationist policies. In his poetry he strove to speak to, as well as for, the black masses while still making a living from his writing, which meant attracting white audiences, as well. One of his major innovations was to incorporate the African American vernacular and cultural traditions, including the rhythms of black music, into his poetry. (Leach, Laurie F. , 2004 p.Introduction)

Honors and awards



- 1926: Hughes won the Witter Bynner Undergraduate Poetry Prize.
- 1935: Hughes was awarded a Guggenheim Fellowship, which allowed him to travel to Spain and Russia.
- 1941: Hughes was awarded a fellowship from the Rosenwald Fund.
- 1943: Lincoln University awarded Hughes an honorary Litt.D.
- 1954: Hughes won the Anisfield-Wolf Book Award.
- 1960: the NAACP awarded Hughes the Spingarn Medal for distinguished achievements by an African American.
- 1961: National Institute of Arts and Letters.[72]
- 1963: Howard University awarded Hughes an honorary doctorate.
- 1964: Western Reserve University awarded Hughes an honorary Litt.D.

- 1973: the first Langston Hughes Medal was awarded by the City College of New York.
- 1979: Langston Hughes Middle School was created in Reston, Virginia.
- 1981: New York City Landmark status was given to the Harlem home of Langston Hughes at 20 East 127th Street by the New York City Landmarks Preservation Commission and 127th St. was renamed Langston Hughes Place.[73] The Langston Hughes House was listed on the National Register of Historic Places in 1982.[74]
- 2002: The United States Postal Service added the image of Langston Hughes to its Black Heritage series of postage stamps.
- 2002: scholar Molefi Kete Asante listed Langston Hughes on his list of 100 Greatest African Americans.

Poetry collections

- The Weary Blues, Knopf, 1926
- Fine Clothes to the Jew, Knopf, 1927
- The Negro Mother and Other Dramatic Recitations, 1931
- Dear Lovely Death, 1931
- The Dream Keeper and Other Poems, Knopf, 1932
- Scottsboro Limited: Four Poems and a Play, Golden Stair Press, N.Y., 1932
- Let America Be America Again, 1938
- Shakespeare in Harlem, Knopf, 1942
- Freedom's Plow, 1943
- Fields of Wonder, Knopf, 1947
- One-Way Ticket, 1949
- Montage of a Dream Deferred, Holt, 1951
- Selected Poems of Langston Hughes, 1958
- Ask Your Mama: 12 Moods for Jazz, Hill & Wang, 1961

- The Panther and the Lash: Poems of Our Times, 1967
- The Collected Poems of Langston Hughes, Knopf, 1994

Novels and short story collections

- Not Without Laughter. Knopf, 1930
- The Ways of White Folks. Knopf, 1934
- Simple Speaks His Mind. 1950
- Laughing to Keep from Crying, Holt, 1952
- Simple Takes a Wife. 1953
- Sweet Flypaper of Life, photographs by Roy DeCarava. 1955
- Tambourines to Glory 1958
- The Best of Simple. 1961
- Simple's Uncle Sam. 1965
- Something in Common and Other Stories. Hill & Wang, 1963
- Short Stories of Langston Hughes. Hill & Wang, 1996

Non-fiction books

- The Big Sea. New York: Knopf, 1940
- Famous American Negroes. 1954
- I Wonder as I Wander. New York: Rinehart & Co., 1956
- A Pictorial History of the Negro in America, with Milton Meltzer. 1956
- Famous Negro Heroes of America. 1958
- Fight for Freedom: The Story of the NAACP. 1962

Major plays

- Mule Bone, with Zora Neale Hurston. 1931

- Mulatto. 1935 (renamed The Barrier, an opera, in 1950)
- Troubled Island, with William Grant Still. 1936
- Little Ham. 1936
- Emperor of Haiti. 1936
- Don't You Want to be Free? 1938
- Street Scene, contributed lyrics. 1947
- Tambourines to glory. 1956
- Simply Heavenly. 1957
- Black Nativity. 1961
- Five Plays by Langston Hughes. Bloomington: Indiana University Press, 1963.
- Jericho-Jim Crow. 1964

Books for children

- Popo and Fifina, with Arna Bontemps. 1932
- The First Book of the Negroes. 1952
- The First Book of Jazz. 1954
- Marian Anderson: Famous Concert Singer. with Steven C. Tracy 1954
- The First Book of Rhythms. 1954
- The First Book of the West Indies. 1956
- First Book of Africa. 1964
- Black Misery. Illustrated by Arouni. 1969, reprinted by Oxford University Press, 1994.

(En.wikipedia.org/wiki/Langston_Hughes, 2013)

On the other hand, He was in charge of carrying African Americans' customs and traditions to America. Sometimes he had been criticised for his jazz music and all of these changed the societies' moral values. As a general, however;

Like other writers of the Harlem Renaissance and sons, Hughes uses black linguistic and musical forms to convey a sense of the collective memory and voice of African Americans. (Bloom, 2007, p. 131)



Going through his life, there are a lot of successful publications. After finishing one publication he wrote another which was well appreciated by many people. He wrote column headings and story in the newspapers which helped him to reach a certain proportionate audience. While he was realising these actions, one of his remarkable sentences (America has never be like America for me.) needed to be remembered. Donna Harper abridges his prolific years like that;

*Hughes spent several frustrating years combining, expanding, and revising the newspaper episodes to convert the stories into his first booklength collection.⁷ The fruit of his revising and polishing, *Simple Speaks His Mind*, was published by Simon and Schuster in 1950. One of Hughes's most successful publications, that volume led to a second collection in 1953, also published by Simon and Schuster: *Simple Takes a(5)* While many of Langston Hughes's poetic images linger with us, the fictional character Jesse B. Semple became his greatest sustained creation. More than any other body of his work, the *Simple* stories demonstrate Hughes's appreciation for the masses. Hughes wrote all of his newspaper columns, including the *Simple* episodes, for a mass black audience, and he continued to write the *Simple* stories because of the praise and support he received from that mass black readership. Simultaneously, the *Simple* stories also represent those blacks whose education and travel had afforded them a more expansive view of the*

*world. Conversing regularly and as friends, Jesse B. Semple and Ananias Boyd brought to readers the conflicting views of blacks and exposed many of the hypocrisies of America's platitudes. "America never was America to me" took on far deeper meaning during the twenty-two years of Simple's creation and development.*⁶ (Donna Harper, 2002, p. 5)

In summary, we must emphasize the importance of his life; he is a poet who made his mark in American literature. He not only tries to enlighten the society in his own way but also to be a remedy for those people and made them understand each other better than before. In brief; Rampersad discusses about his interest all divisions of region, class, and gender that make him famous and eloquent by means of his works. Here it has been dealt with in this manner:

Langston Hughes is one of the more controversial names in the history of American poetry. To many readers of African descent he is their poet laureate, the beloved author of poems steeped in the richness of African American culture, poems that exude Hughes's affection for black Americans across all divisions of region, class, and gender. To many readers who love verse and are also committed to the ideal of social and political justice, he is among the most eloquent American poets to have sung about the wounds caused by injustice. For still other admirers, he is, above all, the author of poems of often touching lyric beauty, beyond issues such as race and justice. (Rampersad, 1995, p. 5)

When we look into his poems, in general, he brought the struggle against racism to the forefront. His cultural and historical significance absolutely cannot be denied. Being valued by many people may be reinforcing qualification and it conducted to write such a lot of poems. All of his these endeavours impose on culture and a sense of discrimination on culture such as;

The historical and cultural importance of Langston Hughes is unassailable. Though a number of African-American poets have developed their art more fully (Robert Hayden, Jay Wright, and Thylia Moss among them), Hughes wrote a populist poetry (like Carl Sandburg's) to serve the needs of a wider audience. Hughes's acknowledged mentors—Sandburg and Paul Laurence Dunbar—had a generous social vision and a particular sense of the place of poetry in that vision. Something authentic and powerful almost always struggles to break through into adequate form in Hughes's poetry. The struggle makes him perhaps more of a process poet than a finished craftsman, but the process is large and central and of value in itself. (Bloom, 2007, p. 5)

2.2. The Analysis of His Poems In Terms of Racial Discrimination

The poem is a thought of as a branch of art which is useful for expressing our emotions effectively and elegantly. Expression of information in a more artistic way is discussed by reason of mostly being shorter than other types of literature and being more influential and catchy. Langston Hughes criticised prejudices by using the art of the poem and he saw it as a message for the society for the purpose of ending discrimination. Thus, he defended African American's rights and intended to be equal with white people and fairly taking a place in every extent of society for them. As an different and interesting approach, he defines poetry such as;

"What is poetry?" Langston Hughes asked near his death. He answered, "It is the human soul entire, squeezed like a lemon or a lime, drop by drop, into atomic words." He wanted no definition of the poet that divorced his art from the immediacy of life. "A poet is a human being," he declared. "Each human being must live within his time, with and for his people, and within the boundaries of his country. "Hughes constantly called upon himself for the courage and the endurance necessary to write according to these beliefs. "Hang yourself, poet, in your own words," he urged all those who would take up the mantle of the poet and dare to speak to the world. "Otherwise, you are dead. (Rampersad, 1995, p. 5)

Looking into his poems, all the keywords of **black, dark, Negro, white, dream and freedom** have been underlined and written in bold to show the combination of these words each other in this thesis. All of these words are the key words of the poems and other works of Langston Hughes. It can be easily understood from the distribution of them in these lines which outline all the respects of that term.

Here, in this poem, Langston Hughes aims to touch on the grief of black people stemming from whites. He also uses poetic arts by applying these key words and by symbolising how black people are exposed to be driven from their homes. And he uses metaphor to highlight the unbearable situation black people experienced such as caging.

***Lament for Dark Peoples**
I was a red man one time,
But the **white** men came.
I was a **black** man, too,
But the **white** men came.
They drove me out of the forest.
They took me away from the jungles.*

*I lost my trees.
I lost my silver moons.
Now they've caged me
In the circus of civilization.
Now I herd with the many—
Caged in the circus of civilization.*

(Rampersad, 1995, p. 39)

He wants to show the sad state for black people by saying when he was a red man and then later he changed into a white man. He wanted to show that some problems about the so cited in the hall and black men and white man complex. He uses the jungle love is this symbol that the next to the device in the way of the society it can be safe, but they have no right to drive him from the so cited and then he expects him sad as in a cage. In the other poem, Union, we can see the same conditions because of white people. Thus, it can be observed and urged that alas, white and black challenge is going on but it must be ended.

Union

*Not me alone —
I know now—
But all the whole oppressed
Poor world,
White and black,
Must put their hands with mine
To shake the pillars of those temples
Wherein the false gods dwell
And worn-out altars stand
Too well defended,
And the rule of greed's upheld —
That must be ended.*

(Rampersad, 1995, p. 139)

He wants to highlight killed ones as unacceptable attitude and Black look for an exit to save their life. He wants to show white and black people as a victim of the world we dwell on account of ruling of greed's upheld by abandoning themselves without taking pains of these miserable people into the consideration.

Here, there is another poem that he could design some people. It can encapsulated that according to his lines, there are humiliating, ridicule elements against to blacks that disturb him. Furthermore; words of black, dark, white and freedom have been underlined to analyse whatever he tries to reflect in these lines in large extent.

THE POEM

*You laugh
Because I'm poor and **black** and funny
Not the same as you —
Because my mind is dull
And dice instead of books will do
For me to play with
When the day is through.*

*I am the fool of the whole world.
Laugh and push me down.
Only in song and laughter
I rise again—a **black** clown.
He also seems himself as a fool and his mind is duals*

*A burst of
music. Strutting
and dancing.
Then sudden
sadness again.
Back bent as
in the fields.
The slow step.
The bowed head.
"Nobody knows
de trouble I've
had."*

*Flinching
under the whip.
The spiritual
syncopated.
Determined to
laugh.
A bugle call.
Gay, martial
music. Walking
proudly, almost
prancing.
But gradually
subdued to a
slow, heavy
pace. "Sometimes
I feel*

*like a motherless
chile."*
*Turning futilely
from one side
to the other.
But now a harsh
and bitter note
creeps into
the music.
Over-burdened.
Backing away
angrily.
Frantic
with
humiliation
Strike up the music.
Let it be gay.
Only in joy
Can a clown have his day.
Three hundred years
In the cotton and the cane,
Plowing and reaping
With no gain —
Empty handed as I began.
A slave —under the whip,
Beaten and sore.
God! Give me laughter
That I can stand more.
God! Give me the spotted
Garments of a clown
So that the pain and the shame
Will not pull me down.
Freedom!
Abe Lincoln done set me free —
One little moment
To dance with glee.
Then sadness again —
No land, no house, no job,
No place to go.
Black —in a **white** world
Where cold winds blow.
The long struggle for life:
No schools, no work—
Not wanted here; not needed there—
Black—you can die.
Nobody will care —
Yet clinging to the ladder,
Round by round,
Trying to climb up,
Forever pushed down.*

Day after day
White spit in my face —
and helplessness.
The music
is like
a mournful
tom-tom
in the **dark!**
But out of
sadness
it rises to
defiance
and determination.
A hymn
of faith
echoes the
fighting
"Marseillaise."
Tearing off
his clown's
suit, throwing
down the hat
of a fool,
and standing
forth,
straight
and strong,
in the clothes
of a modem
man, he proclaims
himself.
Worker and clown am I
For the "civilized" race.
Nigger! Nigger! Nigger!
Scorn crushing me down.
Laugh at me! Laugh at me!
Just a **black** clown!
Laugh at me then,
All the world round —
From Africa to Georgia
I'm only a clown!
But no! Not forever
Like this will I be:
Here are my hands
That can really make me free!
Suffer and struggle.
Work, pray, and fight.
Smash my way through
To Manhood's true right.
Say to all foemen:

*You can't keep me down!
Tear off the garments
That make me a clown!
Rise from the bottom,
Out of the slime!
Look at the stars yonder
Calling through time!
Cry to the world
That all might understand:
I was once a **black** clown
But now—
I'm a man!*

(Rampersad, 1995, pp. 150-152)

It can be inferred from the poem that he is not in a good mood on account of the sense of isolation and making fun of their being dark which he wants to forget all of these activities directed towards him. He seeks for any enjoyable moment to be part of the society; it is not easy for him to be alone on this planet.

He uses some symbols for each i.e. he sees himself as a motherless child and clown; these symbols reflect pain and anger; shows how he is unhappy about this situation which black people become face to face. On the one hand, he talks about unbearable situations and on the other hand, he talks about the dream that he has or wants. In the following poem, *As I Grew Older*, he emphasises his dream which is the world all black people and white people need.

As I Grew Older
*It was a long time ago.
I have almost forgotten my **dream**.
But it was there then,
In front of me,
Bright like a sun—
My **dream**.*

*And then the wall rose,
Rose slowly,
Slowly,
Between me and my **dream**.
Rose slowly, slowly,
Dimming,
Hiding,
The light of my **dream**.
Rose until it touched the sky—
The wall.
Shadow.
I am **black**.
I lie down in the shadow.*

No longer the light of my **dream** before me,
Above me.
Only the thick wall.
Only the shadow.
My hands!
My **dark** hands!
Break through the wall!
Find my **dream**!
Help me to shatter this **darkness**,
To smash this night,
To break this shadow
Into a thousand lights of sun,
Into a thousand whirling **dreams**
Of sun! (Rampersad, Arnold, 1995, p.93-94)

By highlighting slow growth, he also tries to talk about a kind of revolt and inducement needed to reach their dreams. In the other poem; he puts some examples such as being slaves in front of the readers by using a literal language and describing the condition of that term. He talks about a storyteller who tells a story to reflect the bridge from to the past to these days so as to put emphasis on racial discrimination and class difference black people are predisposed.

Aunt Sue's Stories

Aunt Sue has a head full of stories.
Aunt Sue has a whole heart full of stories.
Summer nights on the front porch
Aunt Sue cuddles a brown-faced child to her bosom
And tells him stories.
Black slaves
Working in the hot sun,
*And **black** slaves*
Walking in the dewy night,
*And **black** slaves*
Singing sorrow songs on the banks of a mighty river
Mingle themselves softly
In the flow of old Aunt Sue's voice,
Mingle themselves softly
*In the **dark** shadows that cross and recross*
Aunt Sue's stories.
*And the **dark**-faced child, listening,*
Knows that Aunt Sue's stories are real stories.
He knows that Aunt Sue never got her stories
Out of any book at all,
But that they came
Right out of her own life.
*The **dark**-faced child is quiet*
Of a summer night
Listening to Aunt Sue's stories.

(Rampersad, Arnold, 1995, p.23-24)

In other works, stories of Aunt Sue also take part in this poem. She has lots of stories; her heart is full of stories, and she tells stories to a black child lying on her chest. She tells about songs full of melancholy near to a black powerful river walking in damp nights. She intermixes these stories with the sound of the water. The child with a black face, listens to Aunt Sue's stories conscientiously. During summer evenings, in this city, s/he silently listens those stories found in any book and rooting in only his life. Black people who were born in this city, their stories full of melancholy, the peace which the sound of water gives to the people, the silence of the water are the case in this poem. A powerful descriptive narration is at stake. Here in the other poem, he comes up with a phrase, Let America Be America Again in which he offers a solution by underlying equality, hope, dream in America as a cure for all the society.

Let America Be America Again
Let America be America again.
*Let it be the **dream** it used to be.*
Let it be the pioneer on the plain
Seeking a home where he himself is free.
(America never was America to me.)
*Let America be the **dream** the **dreamers dreamed** —*
Let it be that great strong land of love
Where never kings connive nor tyrants scheme
That any man be crushed by one above.
(It never was America to me.)
O, let my land be a land where Liberty
Is crowned with no false patriotic wreath,
But opportunity is real, and life is free,
Equality is in the air we breathe.
(There's never been equality for me,
*Nor **freedom** in this "homeland of the free.")*
*Say, who are you that mumbles in the **dark**?*
And who are you that draws your veil across the stars?
*I am the poor **white**, fooled and pushed apart,*
*I am the **Negro** bearing slavery's scars.*
I am the red man driven from the land,
I am the immigrant clutching the hope I seek—
And finding only the same old stupid plan
Of dog eat dog, of mighty crush the weak.
I am the young man, full of strength and hope,
Tangled in that ancient endless chain
Of profit, power, gain, of grab the land!
Of grab the gold! Of grab the ways of satisfying need!
Of work the men! Of take the pay!
Of owning everything for one's own greed!

I am the farmer, bondsman to the soil.
 I am the worker sold to the machine.
 I am the **Negro**, servant to you all.
 I am the people, humble, hungry, mean-
 Hungry yet today despite the **dream**.
 Beaten yet today—O, Pioneers!
 I am the man who never got ahead,
 The poorest worker bartered through the years.
 Yet I'm the one who **dreamt** our basic **dream**
 In that Old World while still a serf of kings,
 Who **dreamt** a **dream** so strong, so brave, so true,
 That even yet its mighty daring sings
 In every brick and stone, in every furrow turned
 That's made America the land it has become.
 O, I'm the man who sailed those early seas
 In search of what I meant to be my home —
 For I'm the one who left **dark** Ireland's shore,
 And Poland's plain, and England's grassy lea,
 And torn from **Black** Africa's strand I came
 To build a "homeland of the free."
 The free?
 Who said the free? Not me?
 Surely not me? The millions on relief today?
 The millions shot down when we strike?
 The millions who have nothing for our pay?
 For all the **dreams** we've **dreamed**
 And all the songs we've sung
 And all the hopes we've held
 And all the flags we've hung,
 The millions who have nothing for our pay—
 Except the **dream** that's almost dead today.
 O, let America be America again—
 The land that never has been yet—
 And yet must be —the land where every man is free.
 The land that's mine—the poor man's, Indian's, **Negro**'s, ME —
 Who made America,
 Whose sweat and blood, whose faith and pain,
 Whose hand at the foundry, whose plow in the rain,
 Must bring back our mighty **dream** again.
 Sure, call me any ugly name you choose —
 The steel of **freedom** does not stain.
 From those who live like leeches on the people's lives,
 We must take back our land again,
 America!
 O, yes,
 I say it plain,
 America never was America to me,
 And yet I swear this oath —
 America will be!
 Out of the rack and ruin of our gangster death,

*The rape and rot of graft, and stealth, and lies,
We, the people, must redeem
The land, the mines, the plants, the rivers.
The mountains and the endless plain —
All, all the stretch of these great green states—
And make America again!*
(Rampersad, 1995, pp. 189-191)

The poet states, in these sentences: “In this city America is mentioned. Let America be again old America I **dreamed** about, to be a wanted home for everybody, America doesn’t seem to me as if it is America. Let it be a place no one knows and where tyrants don’t disturb the order, kings overlook. Let the freedom exist, let the patriotism exist. Let America be a place where real life is free. Let the equality be as the air we breathe. There have never been, nor equality neither a free country for me. Hey, who are you? You are a poor white. I am your slave and I’m a beggar bearing your traces. You are a crimson man. I’m an immigrant seeking for hope here. I am a powerful man full of hope and old, limitless, chained. Power and gain race of gold, work and Money... This is a place where the ones who wants to own everything with greed exist. It is a place where dreams exist in a free country. This is a place where millions of black people get killed when they strike. (Rampersad, 1995, pp. 189-191)

*All songs are sang
All hopes are restrained
All **dreams** are finished
All flags are flied
I have nothing except from **dreams** which are about to finish.
America needs to be America again.
Let it be a place where everyone is free.
Indians, blacks... we are the ones forming America.
Great effort, blood and pain... don't bring back this **dream**.*

Here, it can be concluded that he sometimes is in the depths of despair and sometimes is optimistic about the society he plans by talking about his these sentences; We need to allow America to be America again. America should be America again. Lies, all evils, we need to escape from them. Let whole America be again America as a green state.”

Likewise in this poem, the poet wants her place, where she lives, to be a place where everybody can live happily, freely and in an equal way by reining in the justice. She expresses the poem as she tells a story by giving examples. Problems in the society, greed, ambition for money and lands are mentioned. She says that lots of people migrated here, most of them wanted to live here in peace. Therefore, no one should see another one as a slave, immigrant people seek for peace. Ambition for money and property set people against each other. For this reason, people are starving and their dreams become distant, a country which is free for everyone should exist and this could be noticed by everybody. She states that it is in the power of people to make the America a green valley by eradicating all kinds of troubles.

In the following poem, he expresses that he cannot see that democracy is valid but it is invalid for black people; freedom is for white but not blacks. He sums up his self-confession toward the world he speaks to.

The Black Man Speaks

I swear to the Lord

I still can't see

Why Democracy means

Everybody but me.

I swear to my soul

I can't understand

*Why **Freedom** don't apply*

*To the **black** man.*

I swear, by gum,

I really don't know

Why in the name of Liberty

You treat me so.

Down South you make me ride

In a Jim Crow car.

From Los Angeles to London

You spread your color bar.

Jim Crow Army,

And Navy, too—

*Is Jim Crow **Freedom** the best*

I can expect from you?

I simply raise these questions

Cause I want you to state

What kind of a world

We're fighting to create.

If we're fighting to create

A free world tomorrow,

Why not end right now

Old Jim Crow's sorrow? (Rampersad, 1995, p. 288)

In this poem, black guy speaks. He keynotes: “I swear that I still don’t know what the democracy means; I can’t understand that democracy means everybody but they segregate me; I really don’t know why the freedom is not valid for the black people; Why do you mistreat me? Can’t I expect this from you? I ask these questions: in what kind of a world, what are we fighting for? Why doesn’t a free world occur today, instead of tomorrow? Why don’t their pains relief?” All of these lines are a kind of complaint and critics for white people in order to form a peaceful world. Here in the other poem, He slips in the dream of not only him but also all the black people relatively. He makes reference to dream is made up of freedom, love, joy, share and peace in this poem.

I Dream a World
*I **dream** a world where man*
No other man will scorn,
Where love will bless the earth
And peace its paths adorn.
*I **dream** a world where all*
*Will know sweet **freedom**'s way,*
Where greed no longer saps the soul
Nor avarice blights our day.
*A world I **dream** where black or **white**,*
Whatever race you be,
Will share the bounties of the earth
And every man is free,
Where wretchedness will hang its head
And joy, like a pearl,
Attends the needs of all mankind —
*Of such I **dream**, my world!*

(Rampersad, 1995, p. 311)

In this poem, the poet says: I dream of a world where nobody tells other off. Love prevails all over, the whole world. Peace adorns; I dream such a world where people know the way of freedom, where greed and rage do not occupy our spirits; I dream such a world where everybody who is neither white nor black, whatever his race is it does not matter and shared all together and known as entire blessings of the whole world; Each person is are independent; Miserableness does not exist; Happiness and pleasure are as a pearl, they satisfy people's needs; This need imagination is the world that I dream about. To sum up; he aims to realise a self-criticism for everyone who shares this world.

In this poem, the poet requests everybody to share entire blessing and wealth by showing respect to each other in a way of freedom and happiness. He does this by

expressing what should be changed in the world. The poet wants people to be glad to live in the same soil and drink water from the same bowl, if we live in this world, everybody should live in a peace independently and nobody should be criticized by his/her race. As for other poems, He talks about peace whose parts are common sense of black and white people from the point of calling out everyone to carry out peace and brotherhood on earth.

Give Us Our Peace

*Give us a **peace** equal to the war
Or else our souls will be unsatisfied,
And we will wonder what we have fought for
And why the many died.
Give us a **peace** accepting every challenge —
The challenge of the poor, the **black**, of all denied,
The challenge of the vast colonial world
That long has had so little justice by its side.
Give us a **peace** that dares us to be wise.
Give us a **peace** that dares us to be strong.
Give us a **peace** that dares us still uphold
Throughout the peace our battle against wrong.
Give us a **peace** that is not cheaply used,
A peace that is no clever scheme,
A people's **peace** for which men can enthuse,
A peace that brings reality to our **dream**.
Give us a **peace** that will produce great schools —
As the war produced great armament,

A **peace** that will wipe out our slums—
As war wiped out our foes on evil bent.
Give us a **peace** that will enlist
A mighty army serving human kind,
Not just an army geared to kill,
But trained to help the living mind.
An army trained to shape our common good
And bring about a world of brotherhood.*

(Rampersad, 1995, pp. 313-314)

In this poem, the poet says: “Give us a little peace, an equal peace, or else our souls won’t be pleased, what we are fighting for? And we wonder why lots of people die. This is a challenge and fight of the poor, the black and all who rejected. Give us a little peace. Peace for us to be powerful, smart and fair. A powerful army which serves for humanity, not an army directed to kill people... It is what we want with same ideas and to keep on common sense, to bring the brotherhood to our world.”

In this poem, the poet clearly challenges, threats directed to them and she says: “People, most particularly the army should be after realizing the peace, the tranquility, the happiness and common sense, not killing people. This must be the rule of living together. “He mentions that all they want is just a little peace and harmony.

As an Afro-American; it can be noticed that he often touches on America in his lines that he uses direct and indirect metaphors to increase the effect of his speeches and ideas. *America*

*Little **dark** baby,*
Little Jew baby,
Little outcast,
America is seeking the stars,
America is seeking tomorrow.
You are America.
I am America
*America—the **dream**,*
America—the vision.
America—the star-seeking I.
Out of yesterday
The chains of slavery;
Out of yesterday,
The ghettos of Europe;
Out of yesterday,
The poverty and pain of the old, old world,
The building and struggle of this new one,
We come
You and I,
Seeking the stars.
You and I,
You of the blue eyes
And the blond hair,
*I of the **dark** eyes*
And the crinkly hair.
You and I
Offering hands
Being brothers,

*Being one,
Being America.
You and I.
And I?
Who am I?
You know me:*

*I am Crispus Attucks at the Boston Tea Party;
Jimmy Jones in the ranks of the last **black** troops
marching for democracy.
I am Sojourner Truth preaching and praying
for the goodness of this wide, wide land;
Today's **black** mother bearing tomorrow's America.
Who am I?
You know me,
Dream of my **dreams**,
I am America.
I am America seeking the stars.
America —
Hoping, praying
Fighting, **dreaming**.
Knowing
There are stains
On the beauty of my democracy,
I want to be clean.
I want to grovel
No longer in the mire.
I want to reach always
After stars.
Who am I?
I am the ghetto child,
I am the **dark** baby,
I am you
And the blond tomorrow
And yet
I am my one sole self,
America seeking the stars. (Rampersad, 1995, pp. 53-54)*

In this poem, America precludes to call on little black baby, Jewish baby or a little vagrant. He cites *America looking for own star, own future, you are America, I am American, America is a dream, a vision, America is me who is looking for its own star, yesterday, there is no slavery chain, yesterday, there is out of Ghettos of Europe, yesterday, there is no poverty, poverty of past and misery of fight of new and we are coming, you and me, are coming to look for stars, you, who has blue eyes, blond curly hair, you and me are coming to be brother and sister, to be America, who am I, you know who am I, I want democracy, blessing this country, **black mothers** carry future of America, you know who am I, I am dreams, I want to man who hopes, prays, fights and knows that democracy how is beautiful and I want to be clean, I want to purify all evil and reach the stars, who am I, I am a **black** baby, I am you, you are the blonde of future and I am looking for star of America on my own.* (Rampersad, 1995, pp. 53-54)

The poet observes the future of America, according to that poem and it wants to express that we need to act same direction and remember that we are going to be on same land together. This society consist of little babies who are black or who are white but tomorrow we are going to be together, we are going to embrace this land, the poem that has expressed his/her descriptions and dreams affectingly as a didactic poem. Here, there is a dramatic poem that mirrors the reality of violence by illustrating execution and death sentence of black ones apart from white ones which is called a Lynching Song for them unrighteously.

Lynching Song

Pull at the rope!

O, pull it high!

*Let the **white** folks live*

*And the **black** boy die.*

Pull it, boys,

With a bloody cry.

*Let the **black** boy spin*

*While the **white** folks die.*

*The **white** folks die?*

What do you mean —

*The **white** folks die?*

*That **black** boy's*

Still body

Says:

NOT I. (Rampersad, 1995, p. 213)

In the poem named “Lynching Song” the poet starts his line by saying “Pull the rope.” “Pull the rope to high. Let white society live and black child die. Pull the rope children, with a bloody scream. Let black child spin, when white society die. What did you mean when saying that let white society die? This black child’s dead body says: I didn’t say it.” (Rampersad, 1995, p. 213)



The poet wants to show that some people don’t mind when black people die. However, when a white person dies, everybody protests this situation and to show the violation of equality, with the sentences such as “Who told this? “How dare you?”. She wanted equality in such unfair society and kept on struggling to make the white and the black live together as siblings in the same society, with peace, by eliminating racism, discrimination and prejudice.

CHAPTER THREE

THE PERIOD OF HARLEM RENAISSANCE

3. Harlem Renaissance Period



The period of Harlem Renaissance is a part of a cultural change, which occurred between 1920 and 1930. The period intensively affected the New York City in USA. It is known that Afro-Americans were used as slaves densely in the South. By the end of the slavery, these Afro-Americans expected to have political equality, economical enhancements and cultural freedom. And by adding their speeches together, they demanded for their right to elect and to be elected. They stated that they have been always judged unfairly and insulted by many white people and they asked for the value that they deserve since the begging of their lives. In the whole process, lynch, violence, argumentation, fight, boycott, aspersion, punishment, threat were at stake. After the war, blacks started to get their rights.

In this reconstruction process, in the education field, the number of students in schools increased and lots of immigrants were allowed to enter Harlem Renaissance. The people who want to live with better standards migrated to this area and wanted to profit from the society in every respect. Of course, there would be both good and bad contributions of people who join a new society. Some people were bias toward these

black people coming from outside, some people were pleased to see new workers in this industry period. Lots of new changes occurred during this period such as changes in arts, music and in the economy. For that reason, this period was named as “new black movement”. He seeks for justice but sometimes he talks about riots and movements that can explode in his lines. Donna Harper comments on that point accordingly;

While the preponderance of documentation for that period reveals black politicians and leaders of African American organizations speaking about the need for the residents of Harlem to be calm, Simple unapologetically acknowledges that he did smash windows. While the so-called black leaders attributed the unrest to outside agitators, Simple attributes the unrest to long-standing friction between the police and the residents of Harlem, against the background of blatant racism exhibited toward black soldiers in uniform. Smashing store windows expressed Simple's long-standing frustration about high prices in Harlem stores. Most important, Simple did not loot the stores; he only wanted justice. The bar buddy was conveniently out of town during the riot, but he challenges Simple's actions and represents the opinions of the many blacks who remained inside their homes and who disapproved of the riots. Thus, the conversations represent a range of black opinions on the riots. Significantly, however, unlike other literature from the period, the Simple stories give a voice to one member of the masses who intentionally participated in the Harlem Riots of 1943. (Donna Harper, The Collected works of Langston, 2002, p. 9)

According to the general opinion, one of the duties of the government was to constitute an environment where people can live in peace, black and white, poor and rich. Everybody must be the same and equal; they should have the same rights for the work and for the education. Here is another approach; he was one of the representatives of this New Negro Movement which was not limited with New York City but also Paris and etc.

Langston Hughes was one of the best known major representatives of the Harlem Renaissance which was a cultural movement that spanned the 1920s. At the time, it was known as the "New Negro Movement", named after the 1925 anthology by Alain Locke. Though it was centered in the Harlem neighborhood of New York City, many French-speaking black writers from African and Caribbean colonies that lived in Paris were also influenced by the Harlem Renaissance.

(jcu.edu/harlem/French_Connection/page_1.htm, 2014)

The Harlem Renaissance is generally considered to be a kind of change in the society. Harlem Renaissance is a movement that showed up as a result of black people asking for justice against racism by joining together with their literature and social works. Thus, they created their own culture between 1920 and 1930. It seemed as an modernist current for people and also it is highlighted as “responded to the age” by Arnold Rampersad.

Houston Baker in his influential Modernism and the Harlem Renaissance argues that the Harlem Renaissance was a crucial moment in the development of twentieth century literature, and questions definitions of modernism that arbitrarily exclude African American writing. In another essay, Arnold Rampersad argues that African American writers “responded to the age” in ways equally diverse and innovative as their white counterparts see Rampersad, “Langston Hughes and Approaches to Modernism.” (Bloom, 2007, p. 200)

On one hand, many people in the period examined by the modernist writer and poet. They opened the door to new approaches with modernity, where there had been a great change in the society. In the Harlem Renaissance era, in the society, modern approaches were discussed by poets and writers. The people who represent the society aimed to have a free social life that supplied society needs. Langston Hughes was the most important representative of the Harlem Renaissance.

Black people have become a turning point for the forces from Africa to America or any other country. Some of them have to adapt to the environment it easier for people who have been concerned about Black people who had to evolve and adapt to a new environment step by step. It has been mentioned as a shift in the society which was supported by the ones coming from lots of the countries. And also it can be inferred that it is an extraordinary attempt for not only blacks but also other Irish, then Jewish, and finally German immigrants. Bloom discusses this like that;

If the Harlem Renaissance might be a slightly misleading way of describing the period literature of a place, it is also somewhat misleading to describe Harlem itself as a well established thriving center of black culture when Hughes arrived in 1921. In fact, Harlem was a new African American neighborhood. As its name suggests, it had originally been a Dutch settlement, and through its history until the early twentieth century, the blocks north of Central Park in Manhattan had been populated primarily with Irish, then Jewish, and finally German immigrants. The first African American residents did not move in until 1905, only sixteen years before Hughes arrived, wide-eye at the possibilities for a vital, progressive black community in New York (Watson 11).⁷ The neighborhood was changing extremely rapidly through the early decades of the twentieth century. When black people

began to arrive, they came from all over the country, and indeed, from all over the world, with new arrivals from Cuba , Haiti , Jamaica, and Puerto Rico . (Bloom, 2007, p. 184)

Learned a lot from other writers and poets, and shaped by the art from this period. After this change, many people came to Harlem from everywhere in the country. They interact with not only leaders but also a great deal of works in that period; Snodgrass exemplifies that Langston Hughes deals with lots of kinds of these different works by gathering studies such as chance encounters, sonorous sermons, jingles and advertisements, and snatches of jazz tunes.

The master poet of the Harlem Renaissance and one of America's most translated authors, James Mercer Langston Hughes captured the blues stanza and the dialect music of mainstream black America. The rare professional poet and playwright who earned a living from publication, at the height of the Harlem Renaissance, he became America's first internationally known black writer. He attempted most literary venues, including short and long fiction, songs, history, humor, journalism, travelogue, juvenile literature, stage comedy, and screenplay. Hughes was an inveterate collector of bits of Afro-Americana gleaned from chance encounters, sonorous sermons, jingles and advertisements, and snatches of jazz tunes. (Snodgrass, 2000, p. 124)

He expresses that all blacks need a great of transformation of the society, in many areas of art, philosophy, freedom all the streets of in that environment, in spite of some distinct opinions of artist, he aims to put his anti-racial or racial ideas briefly;

Within this time of social upheaval for African Americans was an unprecedented transformation in the presentation of Black arts and letters, what Langston Hughes called the New Negro Renaissance, a term synonymous with Harlem Renaissance. No longer was the need to please a larger, White reading audience the primary catalyst and controller of the content of Black literature. In his seminal essay "The Negro Artist and the Racial Mountain," Hughes argued that the mountain standing in the path of progress for the new artists was the urge to imitate Whiteness in an effort to be perceived more as Americans than as African Americans. But those artists who wanted to be seen clearly as they were circumvented that racial mountain. Hughes confessed that his work was truly racial because it derived from the life he had led. Other artists who shared his artistic philosophy felt the same way: If people, White or Black, liked the art they were producing, then good. If not, it simply did not bother the artists at all. This was the attitude of the artists of the Harlem Renaissance, an attitude founded in a new freedom to express themselves as they wished. (Williams, 2006, p. 30)

Other poems and writers formed their literature and arts made on behalf of the part in the formation of the desired transformation of the society, in many areas of art, philosophy, he defends freedom in this period. Bloom indicates the necessity of cultural interaction in that term that highlights different people and their expressions.

In the 1920s, Hughes, along with other black writers and intellectuals, hoped fervently that Harlem might become something great. His work during this decade attempts to construct it as a place for cultural change, a community that could expand outward and incorporate the diversity of its constantly-arriving new residents. Earlier I suggested that his general vision for African American cultural geography was based around vectors of cultural connection. The Harlem of his early work is a point of convergence for those vectors, a collage of different people and different modes of expression. . (Bloom, 2007, pp. 194-195)

There were many changes over in various areas as art and philosophy, defended special roles in their gatherings. But they needed to write to reflect their dreams and opinions. As a kind of note; it can be inferred that women writers also contributed to Harlem Renaissance Period according to the lines of Harold Bloom.

Without a successful capture, Without women writers, the Harlem Renaissance would have been a bleaker place. Though not blindingly vivid, the color they added completed the total spectrum. Not only did women play their usual and some additional special roles, but the work that they produced clearly—if sometimes “slantwise”—embodied the female half of human experience and swelled the ranks of the New Negro artists. Poetry, in particular, would have suffered had they not been writing. (Bloom, 2007, p. 94)

A lot of artist tried to change the society and they were leaders in this revolution, for example, they fought to overcome the prejudice because this was more like a result of an experiment, which gave birth to two children, one of them was black and other one was white, born two babies, one of them is black and other one is white, and ask them which one is ugly, and they pointed to the black baby. (a kind of research on tv) He does not want to change yet he wants to be accepted the way he looks. He tried to affect the concept of people in that age for instance; however, it is confusing that it is because of pushing L.H on thinking like that. Bloom discusses here that there were surprising antagonist expressions such as the words; “*I want to be a poet—not a Negro poet*” becomes “*I would like to be white.*” by L.H. and “*if I am going to be a poet at all, I am going to be POET and not NEGRO POET.*” by Countee Cullen. So it follows such as,

*Many people have considered the work of Countee Cullen and Langston Hughes to represent two antagonistic strands of Harlem Renaissance thinking about the role of the black artist, the nature of African American literature, and indeed whether something called “Negro Literature” existed. It is unquestionably true that the two poets themselves to some extent felt such an antagonism, as seen most famously in Hughes’ 1926 essay “The Negro Artist and the Racial Mountain,” that began with a sort of racial syllogism attributed to an unnamed Negro poet in which the statement “I want to be a poet—not a Negro poet” becomes “I would like to be white.” While Hughes does not name the poet, the opening premise of this syllogism closely resembles a statement Cullen made during a 1924 interview in which he declared, “if I am going to be a poet at all, I am going to be POET and not NEGRO POET.”*1 (Bloom, 2007, p. 85)

The following poem is committed as a priority issue Harlem streets where he lives and he speeches, he spends his time there laughing so Harlem is depicted in detail for each verse: Here, people lived in Harlem, he tormented and tortured and killed black people who have been addressed the issue of the description of the fear and anxiety by showing the weapons as an symbol.

Air Raid Over Harlem Scenario for a Little Black Movie

*Who you gonna put in it?
Me.
Who the hell are you?
Harlem.
Alright, then.
AIR RAID OVER HARLEM
You're not talkin' 'bout Harlem, are you?
That's where my home is,
My bed is, my woman is, my kids is!
Harlem, that's where I live!
Look at my streets
Full of **black** and brown and
Yellow and high-yellow
Jokers like me.
Lenox, Seventh, Edgecombe, 145th.
Listen,
Hear 'em talkin' and laughin'?
Bombs over Harlem'd kill
People like me —
Kill ME!
Sure, I know
The Ethiopian war broke out last night:
BOMBS OVER HARLEM
Cops on every corner*

Most of 'em **white**
 COPS IN HARLEM
 Guns and billy-clubs
 Double duty in Harlem
 Walking in pairs
 Under every light
 Their faces
WHITE
 In Harlem
 And mixed in with 'em
 A **black** cop or two
 For the sake of the vote in Harlem
 GUGSA A TRAITOR TOO
 No, sir,
 I ain't talkin' 'bout you,
 Mister Policeman!
 No, indeed!
 I know we got to keep
 ORDER OVER HARLEM
 Where the **black** millions sleep
 Shepherds over Harlem
 Their armed watch keep
 Lest Harlem stirs in its sleep
 And maybe remembers
 And remembering forgets
 To be peaceful and quiet
 And has sudden fits
 Of raising a **black** fist
 Out of the **dark**
 And that **black** fist
 Becomes a red spark
 PLANES OVER HARLEM
 Bombs over Harlem
 You're just making up
 A fake funny picture, ain't you?
 Not real, not real?
 Did you ever taste blood
 From an iron heel
 Planted in your mouth
 In the slavery-time South
 Where to whip a nigger's
 186
 Easy as hell —
 And not even a living nigger
 Has a tale to tell
 Lest the kick of a boot
 Baring more blood to his mouth
 In the slavery-time South
 And a long billy-club
 Split his head wide

And a **white** hand draw
 A gun from its side
 And send bullets splaying
 Through the streets of Harlem
 Where the dead're laying
 Lest you stir in your sleep
 And remember something
 You'd best better keep
 In the **dark**, in the **dark**
 Where the ugly things hide
 Under the **white** lights
 With guns by their side
 In Harlem?
 Say, what are yuh tryin to do?
 Start a riot?
 You keep quiet!
 You niggers keep quiet!
BLACK WORLD
 Never wake up
 Lest you knock over the cup
 Of gold that the men who
 Keep order guard so well
 And then—well, then
 There'd be hell
 To pay
 And bombs over Harlem
AIR RAID OVER HARLEM
 Bullets through Harlem
 And someday
 A sleeping giant waking
 To snatch bombs from the sky
 And push the sun up with a loud cry
 Of to hell with the cops on the corners at night
 Armed to the teeth under the light
 187
 Lest Harlem see red
 And suddenly sit on the edge of its bed
 And shake the whole world with a new **dream**
 As the squad cars come and the sirens scream
 And a big **black** giant snatches bombs from the sky
 And picks up a cop and lets him fly
 Into the dust of the Jimcrow past
 And laughs and Hollers
 Kiss my
 !x! &!
 Hey!
 Scenario for a Little **Black** Movie,
 You say?
A RED MOVIE TO MR. HEARST
Black and **white** workers united as one

*In a city where
There'll never be
Air raids over Harlem
FOR THE WORKERS ARE FREE
What workers are free?
THE BLACK AND WHITE WORKERS
You
and me!
Looky here, everybody!
Look at me!
I'M HARLEM!* (Rampersad, 1995, pp. 185-187)

It can be observed that here black, white, dark, dream, bomb, dust, cry, cops, niggers (slangs) are used to determine how the situation goes on deteriorating and showing anger in Harlem. In Harlem, by showing all these events which have been experienced in horrors of police violence, and violence in the streets of the city, Blacks were not in favour of unacceptable situation, and they acted together against violence, riots, fights, discusses, massacre relatively. With this they have reflected the Harlem Renaissance era by highlighting the major changes in the implementation of these events between blacks and whites broadly. All of these peculiarities will be studied in next the chapter.

CHAPTER IV

DISCRIMINATION, PREJUDICE AND RACISM

4.1. Discrimination and Prejudice

To begin with, if you ask a human being, do you think that you are the part of discrimination or do you have any prejudice against somebody else? They probably may reply that they do not possess these attitudes. However, sometimes identifying people by judging, or rejecting their ideas or underestimating their position also can be a kind of discrimination among the people who live in the same atmosphere. By saying these sentences, Langston Hughes wants to prove that not only adults, but children also have to understand everything they have around them to correct lameness.

It is not the child's way, Hughes says, to make the world right. These quiet words represent a plea for humanity, expressed in words that children can, and that adults ought to understand. (Bloom, 2007, p. 181)

Furthermore, if we need to define the meaning of discrimination, prejudice, ethnocentrism and racism, it is easy to see that all of them are connected together like a chain. Some of them can be more intolerable than others, but it is clear that all of them cause people to think differently and they change the society gradually. As a general meaning of it in this book such as;

He (Doneld Noel) distinguished between ethnocentrism ("in-group glorification"), prejudice ("a hostile or negative attitude toward members of a specific group"), discrimination ("unequal treatment of the members of a specific group"), and racism ("an ideology based on the conception that racial groups form a biogenetic hierarchy"). (Vaughan, 1995, p. 179)

In addition to this, here the writers allege that everyone is aware of every unacceptable situation not only in the USA but also all over the world. For instance,

They [Asians] face double discrimination, racial and religious in unacceptable situation. It appears that white people express more prejudice against Asians and Muslims than against [Black] Caribbean. For instance, recent examples include Muslim girls being refused jobs on account of their dress and Sikh pupils refused school admission because of their turbans. (Bulmer Martin, 2004, p. 177)

Lots of people are just watching all these events as if it is one of the Hollywood movies. This condition has been criticized on account because it has not

been dealt with as much as needed. If all countries alleged their precautions in order to prevent this concept, this situation would not be transformed into this vast worry and sorrow that we see today. They go on their words;

More and more public agents say openly at the individual level that the universalistic treatment of public services produces discriminations. But there is no systematic data, no large-scale quantitative survey, so that no one knows the extent of the phenomenon (Simon 1999). (Bulmer Martin, 2004, p. 159)

We come across this situation, but we are not aware of all this violence relatively. In the second place, some writers and researchers try to clarify all these crimes to the world. Moreover, justice, equality and mercy are presented between black and white people; in this case that contributes to all of humanity. Some are declaring their thoughts and they struggling struggle what could be done to shape a community from the start. By suggesting a bundle of ideas such as;

Only thus can we establish a black brotherhood and sisterhood—a sturdy phalanx of Africa’s native sons and daughters. The black man must be free. No more must white men place a yoke around his neck; no more must they apply the lash, or resort to the rope, yeah—even to the flames as a means of keeping him submissive, of retaining him in slavery. The black man must be free. The British have their Isles; the Americans their United States; the Frenchmen their France; the Mexicans their Mexico; the Japanese their Japan, even the Chinese have their China; but what have we? No fatherland; no flag; no nation; no government! Is it any wonder that the white man takes advantage of us; any wonder that he makes our children eat the bitter fruits of race discrimination and race prejudice? No, I answer, No! We should hang our heads in shame! We should be ashamed to bow before our Maker in prayer! I tell you the black man must be free! It is God’s Will! And since God in His mercy has led us to the gates of the royal road to freedom, I dare not—you dare not—draw back. (Amritjit Singh, 2003, p. 459)

The general acceptable idea about freedom can be described such as; anyone who is allowed to do anything they want without disturbing others. Why are not we ready to start the change ourselves? Why do we violate the rights of others? Why do we break the rules? Why? This should be questioned by anyone and everyone besides Amritjit Singh’ critics.

Now, you can see in this poem, many parts of racism deal with the language of all people, their colour and their physical appearances. Langston Hughes never hesitated to address the President about the environment he was in. He was responsible for his black community which was struggling to take place in these lands. Let's read and comment on this poem;

Abe Lincoln

*Well, I know
You had a hard time in your life.
And I know
You knew what hard times meant.
And I guess you understood
That most folks ain't much good,
Also soon as good things come,
They went.*

*But I think you hoped
Some folks sometimes would act
Somewhat according to the fact
That **black** or **white**
Ain't just **white**
Or **black**. (Rampersad, 1995, p. 467)*

Sometimes people find it hard to explain their own thoughts to other people, but being understood can be also very important. And you can approach the situation, by looking at how they were in the past. Maybe it provides empathy among the people, and the problems can be solved easily by the contribution of the people who manage the country at all.

In this poem he satirises the situation that President undertakes and he wants empathy by talking about the bad times all of them came across in the past. All he needs, all black people want to be is a part of that country. But he does not understand how other people, especially white people, see black people as a potential guilty. And of course, this feeling is not just limited with USA. Now, we can see other group's attitude in this paragraph; Bonnett contributes to the point;

Other groups who, together with the black communities, are usually referred to as 'ethnic minorities' also suffer varying degrees of prejudice and discrimination. These include Chinese, Greek Cypriots, Turkish

Cypriots, Turks, Vietnamese, Moroccans. In a similar way, though not always to the same extent, some white ethnic groups, such as the Irish and the Jews, experience prejudice and discrimination. (Bonnett, 2003, p. 43)

Almost all of the world's wounds have been aching on account of all these horrifying and destructive perspectives in the world. Unfortunately, some people cannot guess that they would come across the same situation by the rival community in the future if they gain strength.

Here will analyse the long poem which is highlighted by the same approaches and demands, which are waited not only in that place but also in all of the countries. Moon, star, sun, like lightening in the dark night in my words, just like that. He wants to underline that his words are clear and they spread everywhere. But he wants to satirize that why some of people behave like that as if they do not understand what he intends to say for his folk. He uses the word 'FREEDOM' over and over again to emphasis what black people need. We can see some descriptions here, where he uses these descriptions as a symbol, and he wants to reveal his dream with this poem;

Freedom Train

*On Artie Avenue
Sea food joints
Scent salty-colored
Compass points.
Oh, fields of wonder
Out of which
Stars are born,
And moon and sun
And me as well,
Like stroke
Of lightning
In the night
Some mark
To make
Some word
To tell.*

*I read in the papers about the
Freedom Train.
I heard on the radio about the
Freedom Train.
I seen folks talkin' about the
Freedom Train.
Lord, I been a-waitin' for the
Freedom Train!
Down South in Dixie only train I see's
Got a Jim Crow car set aside for me.
I hope there ain't no Jim Crow on the **Freedom Train,***

No back door entrance to the **Freedom** Train,
No signs FOR COLORED on the **Freedom** Train,
No **WHITE FOLKS ONLY** on the **Freedom** Train.
I'm gonna check up on this
Freedom Train.

Who's the engineer on the **Freedom** Train?
Can a coal **black** man drive the **Freedom** Train?
Or am I still a porter on the **Freedom** Train?
Is there ballot boxes on the **Freedom** Train?
When it stops in Mississippi will it be made plain
Everybody's got a right to board the **Freedom** Train?
Somebody tell me about this
Freedom Train!

The Birmingham station's marked COLORED and **WHITE**.
The **white** folks go left, the colored go right—
They even got a segregated lane.
Is that the way to get aboard the **Freedom** Train?
I got to know about this
Freedom Train!

If my children ask me, Daddy, please explain
Why there's Jim Crow stations for the **Freedom** Train?
What shall I tell my children? . . . You tell me —
'Cause **freedom** ain't **freedom** when a man ain't free.
But maybe they explains it on the
Freedom Train.

When my grandmother in Atlanta, 83 and black,
Gets in line to see the **Freedom**,
Will some **white** man yell, Get back!
A **Negro**'s got no business on the **Freedom** Track!
Mister, I thought it were the
Freedom Train!

Her grandson's name was Jimmy. He died at Anzio.
He died for real. It warn't no show.
The **freedom** that they carryin' on this **Freedom** Train,
Is it for real—or just a show again?
Jimmy wants to know about the
Freedom Train.

Will his **Freedom** Train come zoomin' down the track
Gleamin' in the sunlight for **white** and black?
Not stoppin' at no stations marked COLORED nor **WHITE**,
Just stoppin' in the fields in the broad daylight,
Stoppin' in the country in the wide-open air
Where there never was no Jim Crow signs nowhere,
No Welcomin' Committees, nor politicians of note,
No Mayors and such for which colored can't vote,
And nary a sign of a color line —
For the **Freedom** Train will be yours and mine!
Then maybe from their graves in Anzio
The G.I.'s who fought will say, We wanted it so!
Black men and **white** will say, Ain't it fine?
At home they got a train that's yours and mine!
Then I'll shout, Glory for the

Freedom Train!
I'll holler, Blow your whistle,
Freedom Train!
Thank God-A-Mighty! Here's the
Freedom Train!
*Get on board our **Freedom Train!** (Rampersad, 1995, pp. 323,324,325)*

In a freedom train, maybe first of all, it can be said that there is no place for guns, it must be understood that everybody can explain themselves freely in a peaceful way. However, we can see some words which are threatening the others by directing people to start a kind of revolt, too.

Freedom train is a symbol for black people, which is a defence of their own rights and it is a place where they want to explain themselves partially. He dramatizes this situation by expressing that how he can tell this condition to their children, meanly their next generation.

Moon, star, sun, like lightening in the dark night in my words, just like that.. In a freedom train, there is no place for guns, the aim is to give everybody freedom so they can express themselves freely. Freedom train is a symbol for black people which are defence of their own rights and it is a place where they can explain themselves without hesitating from anyone.

As it can be observed, many things have changed now and by asking some questions such as “he was an only a worker here, again?” That is to say, he tries to give these details to all these people, not only blacks but also whites. He satirises that some white people because of their attitudes against black people. He needs freedom and the black people also need freedom and white people, too. He wants to show this to all people and he wants to form a peaceful community by criticising the society he lives in.

4.2. Racism

Some researchers explain the racism like an aggressive style of the authoritarian communities. Some authors believe that, the fears and apprehensiveness of the community can lead to be few of the other rival groups. These theories need to be dealt with especially multicultural structures of the nation. According to them, in the multicultural or multinational states, exaggerated nationalism gives a way to

discrimination, prejudice and racism. Here as a proof, after the increase of the population of Negroes, the matters increased relatively. Looking into this matter like that;

As another proof; Negroes are rigorously segregated in theaters, public amusement parks, soda fountain, and eating places. This too seems to be a result of the post world war migration of southern Negroes to the North which was accompanied by a post world war wave of Kluxism and bigotry. The earlier Negro settlers experienced little of these things. They were welcome in any of the public places, but as the Negro population grew, and as the Gentile population grew, so did prejudice and racial discrimination. Until now the only thing that distinguishes Utah from Georgia is that it does not have jim-crow cars. Last year there was even a lynching—the second in the history of the state. (Amritjit Singh, 2003, p. 114)

Sometimes, everyone can think that they have right to realise discrimination in that society on account of their theft, murder, stealing, threats and smuggling. But all these crimes cannot be generalised by this type of group. If they apply these crimes, of course they should be judged, but we should pay attention that, not only blacks but also whites can commit a crime. This is not a matter of racism. This must not lead to discrimination. It is possible that some arguments can be seen among only in blacks or whites. Moreover, it is natural that matters can be seen in black to black and white to white. As an example;

Naturally the various racial groups clash, but fortunately the struggle to live and the amount of mass energy needed to fight the white man's prejudice and discrimination leaves little time for actual intra-racial combat. They express their impatience and disgust with one another in a social or verbal way. The American Negro calls the West Indian Negro a "monkey chaser"; the retaliatory epithets cannot be reproduced here. This is just one of the many sides of Negro life in Harlem that white people are practically unaware of. It is almost incomprehensible to them that the American Negro should share the American white man's prejudice against foreigners, and that he should vigorously resent their intrusion into his community. (Amritjit Singh, 2003, p. 59)

As a different perspective, all of these unacceptable beings cause a great chaos both in social life and in education and all the points of the atmosphere they dwell. It can give a great harm to one of the group due to the number of people both sides have. Here as a significant approach, it can be observed that affects not only all parts of society but also all their inner condition;

Institutional racism can be defined as enforcement of racism and maintenance by the legal, cultural, religious, educational, economic, political, environmental and military institutions of society – racism then

becomes an institutionalised form of (personal) attitude. As Feagin and Sikes (1994) suggest, the majority of whites appear to view racism as 'racism in the head'. The majority of whites, in response to African-Americans, see serious racism as the prejudices and actions of extreme bigots who are not considered to be representative of the white majority. These authors assert that the whites can thus see these attacks of racial discrimination with detachment, which makes it easier for them to deny the reality of much of the racism reported by blacks. Racism, therefore, is a combination of prejudices and discrimination and recurring ways in which white people dominate black people in every major area of the society. (Bhui, 2002, p. 71)

All of these struggles make all the folk, sorry and unhappy because of the situation they reach in the end. On the other hand, some research shows us that everybody does not need to love each other, but if they show respect, it can recover the society and annihilate lots of the problems in the society. Psychologically, they can be exposed to horrifying surprises even if they know each other well in business life.

At the same time, this may be true that by the contribution of majority it can also cause a civil war. On the other hand, the perception of racism can be seen in various minds seemed various in the minds of people. They act consciously or unconsciously at this point by applying oppression, threats, unrest which can put an anxiety into the society. For all of these reasons, it has to be dealt with properly in order to refrain from causing discomfort. Here, it summarises this point such as;

The perception of racism emerges in the face of repeated micro-oppressions where race seems to be the only explanation for events which otherwise seem unbelievable. This aspect of human relationships and therapeutic relationships requires some urgent attention. But raising societal awareness of the issues requires gifted communicators who are sensitive to the languages people use, and their styles of receiving information in a way that allows thought, rather than convictions to emerge from a vacuum. There is not a vacuum. There are people and their conscious and unconscious thoughts, and there are groups and conscious and unconscious processes. Whatever language of research and research method we adopt, this is the subject matter for future work. Racism is often contested on the basis of a lack of evidence. Racism is not invoked lightly as an explanation, but its use can become over-exercised if care is not applied. Perceived racism is not the first explanation that leaps to offer itself in the understanding of oppression, but where repeated, and often individually minor, but cumulatively major, events build up to sustain poor care in the context of an imbalance of power, the terms 'discrimination' or 'racism' might offer a coherent explanation, where this imbalance of power and oppression is experienced between racial, ethnic, cultural or religious groups. (Bhui, 2002, p. 227)

According to some people racism as an idea that one thinks he/she is superior to other races. In the second place, it is a kind of barrier for everyone to communicate with each other. Scientists have done countless research on racism. At the same time, after this research it may be true that by the contribution of majority groups, it can also cause a civil war. These uncertainties must be clarified at once by defining racism, and its open and hidden meanings, and what gives a way to racism and how can it be hindered, needs to put into practice these skills. Here, maybe it can start with the colour blindness of people's skin. Basically;

Although commonly used, "racism" has become a loaded and ambiguous term. Both sides in the current debate over affirmative action in the United States, for example, have used it to describe their opponents. It can mean either a lamentable absence of "colour blindness" in an allegedly post racist age or insensitivity to past and present discrimination against groups that to be helped must be racially categorized. Once considered primarily a matter of belief or ideology, "racism" may now express itself in institutional patterns or social practices that have adverse effects on members of groups thought of as "races," even if a conscious belief that they are inferior or unworthy is absent. The term is clearly in danger of losing the precision needed to make it an analytical tool for historians and social scientists examining the relations among human groups or collectivises. But few would deny that we need, as a bare minimum, a strong expression to de (
(Frederickson, 2002, p. 152)

In addition to this, the most dangerous idea about the racism is, the purebred obsession. According to some scientists, some races are more superior than the others, and if this purebred race is blended with others, the super race loses their ground and it could be disappeared. This idea, this perspective, caused to a war in Nazi's Germany and it also leads lots of Jewish and Gypsy's deaths. On the other hand, the same ideas created a big discrimination and unfairness in the United States of America. Is it a theory or ideology or both? Does it start with the colour of skins? It is known that The Negroes is exposed to serious physical and psychological abuses for a long time. And they have been judged according to their ethnic identity, their culture, beliefs and their skin colour. A researcher here, it implies this situation such as;

If racism is defined as an ideology rather than as a theory, links can be established between belief and practice that the history of ideas may obscure. But ideologies have content, and it is necessary to distinguish racist ideologies from other belief systems that emphasize human differences and can be used as rationalizations of inequality. The classic sociological distinction between racism and ethnocentrism is helpful, but

not perhaps in the usual sense, in which the key variable is whether differences are described in cultural or physical terms. It is actually quite difficult in specific historical cases to say whether appearance or "culture" is the source of the salient differences, because culture can be reified and essentialized to the point where it has the same deterministic effect as skin color. But we would be stretching the concept of racism much too far if we attempted to make it cover the pride and loyalty that may result from a strong sense of ethnic identity. Such group-centeredness may engender prejudice and discrimination against those outside the group, but two additional elements would seem to be required before the categorization of racism is justified. (Frederickson, 2002, p. 169)

To put it more simply, this poem will summarise racism in the verses of Langston Hughes.

A Black Pierrot

*I am a **black** Pierrot:
She did not love me,
So I crept away into the night
And the night was black, too.
I am a **black** Pierrot:
She did not love me,
So I wept until the dawn
Dripped blood over the eastern hills
And my heart was bleeding, too.
I am a **black** Pierrot:
She did not love me,
So with my once gay-colored soul
Shrunk like a balloon without air,
I went forth in the morning
To seek a new brown love.*

(Rampersad, 1995, p. 31)

Actually, it is such a dramatic poem that he as a black parrot, he is not accepted by her. As our Karacaoglan says that "Is the coffee black like me, too?" But, in the end she does not love him because of his skin colour. What a big sadness for him! Nothing can help in this situation. Maybe his heart is broken, but what can he do? Maybe, he will not forget this attitude for the rest his life, but what can he do? Just, nothing...

It is not easy to define racism on account of the fact that it has got a lot of types, but shortly, as for society, it hinders the harmony among people. *Racism, like other ideologies, is erratic; it vacillates over time, has varying degrees of adherence, and may fluctuate within individuals. (Vaughan, Aldent, 1995, p. (184)*

Looking into other comments, it can be seen that a lot of people are trying to look for their leaders who can help them in order to make the society better.

MacPherson (1999, p.28) determine the boundaries of institutionalised racism as: The collective failure of an organisation to provide appropriate and professional service to people due to their skin colour, way of life, or ethnic origin. It can be seen or detected in manners, point of view and behaviour which amount to discrimination through unwitting prejudice, ignorance, carelessness and racist stereotyping which disadvantages ethnic less than half people. (Bhui, 2002, p. 220)

If we look at the definition of racism again, we can see prejudice, discrimination and racism are chained to each other, each of them dispatches people to their worst.

Researcher, Walter E. Williams In the following article, Walter E. Williams talks about that although blacks have cope with racism in the past, discrimination is not the chief source of their problems today. According to Williams, in the twenty-first century African Americans are prosperous, successful, and hold positions of immense power, as is evidenced by the 2008 election of President Barack Obama. Williams says the problems that plague the black community today—illegitimacy, single-parent households, high school-dropout rates, gangs, drugs, and crime—cannot be accused ofn discrimination but are the result of “black victimhood,” the idea that white people have imposed these difficulties on blacks. Williams does not see how discrimination can be charged for the community’s modern problems. For example, he points out that in the beginning of 1990s—when discrimination against blacks was rampant—black families were much more stable and cohesive than they are today. By The Same Token, black schools receive the same sum of funding as white schools, so Williams is unwilling to blame a lack of resources for the problem of poor school performance. He calls on African Americans to stop blaming discrimination for their problems and to take over notions of victimhood with positive thinking and action. He also calls on white America to stop feeling unnecessarily sentenced for problems in the black community (Lauri, 2009, p. 20)

There are lots of reasons for racism. Such as, racism as an environmental variable is keeping company with adult death rates. An example of this comes from US researchers who set standard racist attitudes in each of the States by weighted answers to the question: On average blacks have less income and housing than white people. He asks what the differences are.

1. Principally due to discrimination

2. Because black people have less inherent ability to learn

3. *Because most black people do not have the opportunity for education that it takes to rise out of financial distress, or*

4. *Because most blacks do not have the impulse or will power to pull through?* (Bhui, 2002, p. 88)

It is observed that the way of black people's life dealt with the difficulties experienced in life has been shaped by a reaction to the reaction such as a transformation of new-born baby to old man. At that time he first came up with a novel of a Negro way of life in Harlem. At once thought that while the whites would enjoy it, particularly since the prevailing sadistic interest in things Negroid was still a flourishing fact, that Negroes themselves would anathematize both the book and its author. He declared this theory on the fact that most colored people with whom he ran into contact to be covered with belligerently at the mention of the title. And some of those who had been most active in showing the author, the sights of Harlem, cried about lack of appreciation, Nordic deception, et cetera, as long as the object of their anger remained downtown, and hastily forgot it when he was uptown, which gave him a opportunity to reflect upon African deception. (Singh,Amritjit, Scott Daniel M., 2003.)

Everyone from children and elderly people situations are not acceptable in the world anymore, after all *"there was a higher prevalence of isolation and loneliness particularly amongst South Asians. People's accounts suggest that racial discrimination, racial abuse and attacks compounded their isolation (one in five had experienced abuse and one in nine had experienced attacks in the twelve months preceding the survey). Of 574 women 20 per cent had experienced racist attacks while taking their children to school, 25 per cent while shopping on their own and 18 per cent while going to parks."* (Bhui, 2002, p. 197)

If we look to the definition of racism, prejudice, discrimination, and the OTHER three it is also obvious that there is a connection with each other, Race prejudice: Prejudging a person or situation on the basis of presumed racial characteristics. "Race prejudice" has usually been interchangeable with "racism" or "racialism," but some writers draw a distinction. "Racism is to race prejudice," an English scholar proposes, "as dogma is to superstition. Race prejudice is relatively scrappy and self-contradictory. It is transmitted largely by word of mouth. Racism is relatively systematic and internally consistent. In time it acquires a pseudo-scientific veneer that glosses over its irrationalities and enables it to claim intellectual respectability. (Vaughan, 1995, p. 10)

The Colored Soldier

A kind of coloured soldiers from the military discipline of a dramatic poem talks about trying to create a new world. In this dramatic poem it is remarked, black people placed on freedom fights for democracy and they want to see America as their mother country.

THE MOOD

*Calmly
telling
the story.
Proudly
and
expectantly
with
head up,
shoulders
back,
and eyes
shining.
Quietly
recalling
the vision.
The dead
man speaks
with his
face
full of
light
and faith,
confident
that a
new world
has been
made.
Proud
and
smiling.
But
the
living,
remembering
with a
half-sob
and
bowing
his head*

THE POEM

*My brother died in France —but I came back.
We were just two colored boys, brown and black,
Who joined up to fight for the U.S.A.
When the Nation called us that mighty day.
We were sent to training camp, then overseas —
And me and my brother were happy as you please
Thinking we were fighting for Democracy's true reign
And that our **dark** blood would wipe away the stain
Of prejudice, and hate, and the false color line —
And give us the rights that are yours and mine.
They told us America would know no **black** or **white**:
So we marched to the front, happy to fight.
Last night in a **dream** my brother came to me
Out of his grave from over the sea,
Back from the acres of crosses in France,
And said to me, "Brother, you've got your chance,
And I hope you're making good, and doing fine —
'Cause when I was living, I didn't have mine.
Black boys couldn't work then anywhere like they can
today,
Could hardly find a job that offered decent pay.
The unions barred us; the factories, too,
But now I know we've got plenty to do.
We couldn't eat in restaurants; had Jim Crow cars;
Didn't have any schools; and there were all sorts of
bars
To a colored boy's rising in wealth or station —
But now I know well that's not our situation:
The world's been made safe for Democracy
And no longer do we know the **dark** misery
Of being held back, of having no chance —
Since the colored soldiers came home from France.
Didn't our government tell us things would be fine
When we got through fighting, Over There, and dying?
So now I know we blacks are just like any other—
'Cause that's what I died for—isn't it, Brother?"
And I saw him standing there, straight and tall,
In his soldier's uniform, and all.
Then his **dark** face smiled at me in the night—
in shame,
becomes
suddenly
fierce
and
angry.
Then
he sadly
recalls
the rows
of **white**
crosses
in France.
But the **dream** was cruel —and bitter—and somehow
not right.*

*It was awful —facing that boy who went out to die,
 For what could I answer him, except, "It's a lie!"
 It's a lie! It's a lie! Every word they said.
 And it's better a thousand times you're in France dead.
 For here in the South there's no votes and no right.
 And I'm still just a "nigger" in America tonight.
 Then I woke up, and the **dream** was ended —
 But broken was the soldier's **dream**, too bad to be
 mended.
 And it's a good thing all the **black** boys lying dead
 Over There
 Can't see! And don't know! And won't ever care!*

(Rampersad, 1995, p. 147)

He plans to draw attention to some of the choruses of lines by forming black and white. (*We're fighting for democracy, regardless of whether or not they pathetic schools who cannot find work as soldiers are taken care of them mentioned Mahdi from the government that they are in pain, I'm mad at the situation hymen lifted talks about how to eliminate this condition.*) Muslims in the same way as they went to America they face prejudice or discrimination in the other European states criticized Muslims. In addition, it is possible that people look at you as a terrorist, the media cannot be considered the right adhesive label is not everyone's talked about people who will assess the situation on their own terms. Here it is summarised by Frederickson such as;

It is the politicization of faith and the effort to make others conform to beliefs they do not share that threaten the peace of the world and of many countries within it. The Taliban ruled Afghanistan in ways that much of the rest of the world found unacceptable. But there are many milder manifestations of combative and coercive religious zealotry. Israelis and Palestinians are willing to fight to the death over control of sacred sites. Although most Muslim immigrants to Europe are not potential terrorists and do not seek to impose their beliefs on others, Christians and secularists alike make them targets of suspicion and discrimination.
 (Frederickson, 2002, p. 149)

He does not hesitate to satirise and criticise that America enters the war, *it can be realized the poet defends himself against communism and blaming black people have to be based on the increase in crime rate in the society.*

Hughes hails President Johnson's endorsement of the Civil Rights Act of 1965. With black poets writing and publishing with new freedom, he agrees to revise his 1949 anthology with Arna Bontemps, The Poetry of the Negro. Defends himself against charges of communism at a lecture

in April at Wichita State University, Kansas. In "America's Casbah," in his column in the New York Post, Hughes concedes the spread of vicious crime in the black community but places the ultimate blame on racism and greed in the culture as a whole. . (Rampersad, 1995, p. 19)

They constitute a platform where people discuss political issues and black people's problems between each other perspectives of the development of cross-cultural communication, and the sign of prejudice against the name of the modern cultural agenda, the agenda that averted pressures discussed political issues. It defends itself against to communism and explain that high crime rate in the society is due to black people. This contributes as an effective approach by Bonnett;

The identification of anti-racism and multiculturalism with public professionals effaces the plurality of groups that have been instrumental in developing these perspectives. The most striking deletion is of the central role non-professional minority activists have played in placing issues of 'race', cultural bias and racism on the contemporary political agenda. Not unrelatedly, this identification also obscures the fact that 'race' equality consciousness has not risen spontaneously or autonomously amongst welfare professionals but through a complex series of interactions with other agendas and 'outside' pressures. (Bonnett, 2003, p. 67)

On the other hand, it can be observed that when it comes to racism, people make money by pretending as if they have responsibility for them and as if they really care about them. Vaughan puts a different quotation on the problem of race which he alleges that race problem is used to make money. That is;

The strongest advocate of racism as a class strategy is Lerone Bennett Jr. "In the beginning," he announced in a series of essays in Ebony, "there was no race problem in America. The problem of race . . . was a deliberate invention of men who systematically separated blacks and whites and reds in order to make money. (Vaughan, 1995, p. 180)

CONCLUSION

Black Workers

*The bees work.
Their work is taken from them.
We are like the bees—
But it won't last
Forever.*

(Rampersad, Arnold, 1995, p.172)

This thesis is aimed to place these influential ideas, suggestions and comments into the minds by touching on the lines of the most prominent works prepared by pioneer authors and especially Langston Hughes who contributed so much on anti-racism sense. It tries to support universal peace and hinder racism, discrimination and prejudice primarily.

After all of these quotations and comments on racial discrimination, prejudice and unacceptable senses not only in American Society but also all over the world, it can be said that by means of pioneer politicians, writers, poets and authors have tried to contribute this significant point in their works both to be part of their society and to form a world all of them dream constantly.

From beginning to end, to sum up, in the first chapter, it has been highlighted that the signification of this period is very meaningful for Afro-American from the viewpoint of politics, economic and culture by testifying their general line and dream. Furthermore, how they started the New Black Movement is mentioned. The place and prominence of poets during this period are explained. Explanations and thoughts of people and their determinations about this period are discussed in detail through the agency of different books in order to reflect that term and their miserable lifestyle at large.

In the second part, the poet's life and his works are mentioned. Many views from different sources about his life and lifestyle are mentioned. It is examined how Langston Hughes led the society with the assistance of other poets, authors and pioneers. It is shown that he has a lot of information about the general structure of society, the wishes, demands and difficulties that the society experienced. His works, criticism, comments and analyses are discussed over the course of this thesis. Sentences

which are stereotyped and admitted have been made public. How they reflect African culture in America in the field of music and other areas and how they adapted are cited. Striking aspects of Hughes' life are mentioned and his works and awards are listed. The fact that the poem is an art, which mostly affects, is mentioned by indicating the significance of the poem in the point of literature. The effect of poem about change in Harlem Renaissance era is examined by analysing Hughes' poems in detail and it is cited that these poems are found to have various kinds of direct and indirect messages.

In the third chapter, an examination of works written about the Harlem Renaissance era was carried out and it gives information about this period along with the quotations. Also, social events are examined in detail. Langston Hughes, who has one of the most recognized names of this period come to the forefront and he took his place in social events. And all this term has been evaluated with the guidance of some international books.

In this last part entitled racism, some researchers' ideas and examinations according to different cultures take its place. In this part, it is realised that not only do white and black people argue among themselves, but also that black people have a quarrel and conflict amongst each other. It is mentioned that corporate racism and its explanations in different fields of economic, politic, religious education, culture and legal with different views. It is underlined that there should be reciprocal and satisfying respect. Meanwhile, pressure in the society is evaluated. It is cited that there could be conscious and unconscious ideas. Several comments against racism have drawn attention. The uneasiness and threat which racism provokes the society is mentioned by talking about Nazi Germany. Some of Hughes' poems reflect the art of the poet. The effects of racism on culture, communication and modern era are interpreted.

In the fourth part, it is shown that racism, discrimination and prejudice are associated with each other and are parallel. General evaluation is done by adding ethnocentrism to these notions. The fact that people living on the other side of the World are subjected to racism is discussed. That brotherhood depends on reciprocal respect and necessity of trying to understand each other between white and black people are mentioned. That irritating activity and situation should be avoided is noted. A message which Hughes gives to the statesmen directly or indirectly in his poem

Abelton is observed. That everybody can live fairly and rakishly at peace is highlighted as one of indispensable things to requirement if a peaceful community.

Finally; It is concluded that racism is a tragic phenomenon which damages any society seriously to a large extent. During the Harlem Renaissance period, some authors, including Langston Hughes and the other poets declared war against racism, discrimination, injustice and prejudice with their works. In particular, with poems, novels and other productions they wanted to prevent injustice and inequality, which was not only experienced by black people but also by other people from all over the world as well. Prejudice and misunderstandings in the society are tried to be expressed so that the society lives all together in a peaceful and friendly environment and harmoniously. Although in some aspects the Renaissance era is still known as a reason for moral breakdown, that every person living in the society should live together in harmony without disturbing each other. This was the main purpose for lots of people who dwell there. According to the religious beliefs, it is necessary to mention that the other world is real it is the beginning of life that everyone their reward or their punishment surely according to whatever he or she does in this world; to make it clear, it cannot be accepted that some powerful ones have right to judge, scorn or pull apart other people with regards to their position, power and rank. To sum up, from the past to today, it is the duty of everyone who should understand, to get to know better each other, respect each other's values in order to form a peaceful society in the world where everyone is dead or will be dead one day. Surely, changing one society is not an easy matter. It cannot be achieved suddenly, but it is an event that can be realized step by step. It is clear that all these works are mainly prepared not only to overcome racism, discrimination and prejudice but also to make a major contribution to the character development of the people over the course of many years. And what's more, could it be said that at the present time, the president is one of the black people which is a result of the determination of blacks and their pioneers' hard work and struggle in America?

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