The Harlem Origin of the Negro Renaissance:
The Poetics of Langston Hughes, Countee Cullen and Claude McKay

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Abstract

The Harlem Renaissance as a golden age of African American arts was an effort to remove the masks of racism to put a new face on African Americans. Known as The New Negro Movement, the Harlem Renaissance was an unexpected outburst of creative activity among African Americans. Poems of Langston Hughes, Claude McKay, and Countee Cullen comprise frustration and hope and help to empower the African-American population to realize the injustices. Langston Hughes consciously sheered from the Anglo-American tradition to create a Negro culture in America, without being copied from another race. Likewise, Cullen developed an aesthetic that clasps both “black” and “white” cultures to bring the races to close together. Besides, Home to Harlem by McKay as a representation of Harlem through its international and proletariat migrated characters who have found a unique comfort in Harlem such a pitch that they do not try to assimilate or accommodate into White America. The idea of class-consciousness by West Indian Negroes influenced American Negro writers who began to take up the Negro as a literary subject throughout the Harlem Renaissance. They explore a new form for African American literature and art, and their efforts in expanding the New Negro art soul of the Harlem Renaissance sets the literary and social frameworks for later internationally black and queer movements.

Keywords: The Harlem Renaissance, The New Negro Movement, African-American Art and literature, Identity, Class-Consciousness.

Introduction:

The 1920s and 1930s constitute a critical period in American cultural history that is famous for its results in producing creative works focusing on the lives and concerns of African Americans. This flowering of art and literature is known as the Harlem Renaissance, the New Negro Movement, or the New Negro Renaissance. The years between the First World War and the Great Depression were prosperous times for the United States when jobs were plentiful in cities, especially in the North. Between 1920 and 1930, many African Americans left the South, and many of them migrated to urban areas in the North,
the Harlem section of Manhattan to take advantage of the wealth, success and the more ethnically tolerant environment. According to A.B. Christa Schwarz (7): “Harlem’s development […] occurred in the context of a mass migration […]. New York attracted the greatest number of migrants and, mainly owing to the practice of racial segregation, the previously white neighbourhood of Harlem was transformed into the residential centre for African Americans.” Christopher Buck described the history of the movement and the influential time cards: “The Harlem Renaissance arose during the period of American progressivism, with its faith in the reform of democracy. Ultimately, the Harlem Renaissance crashed along with the stock market in the early years of the Great Depression, and its failure to effect any real social change was dramatically underscored by the Harlem riot of 1935.” (Buck, 799)

Charles S. Johnson’s *Opportunity* magazine became the leading voice of black culture, and W.E.B. Du Bois’s journal, *The Crisis*, launched the literary careers of such writers as Arna Bontemps, Langston Hughes, and Countee Cullen. The enduring value of the work produced by black artists from this era has urged literary scholars to recognise the Harlem Renaissance as the one. Through, it could speak to African Americans in which the black community is able to self-expression and self-determination. W.E.B. Du Bois by representing the injustice of the separate but equal doctrine prevalent in American social and political life imagined a social utopia;

Even as you visualize such ideals you know in your hearts that these are not the things you really want. You realize this sooner than the average white American because, pushed aside as we have been in America, there has come to us not only a certain distaste for the tawdry and flamboyant but a vision of what the world could be if it were really a beautiful world; if we had the true spirit; if we had the seeing eye, the cunning hand, the feeling heart; if we had, to be sure, not perfect happiness, but Plenty of good hard work, the inevitable suffering that always comes with life; sacrifice and waiting, all that—but nevertheless lived in a world where men know, where men create, where they realize themselves and where they enjoy life. It is that sort of a world we want to create for ourselves and for all America. (Du Bois, 1926, 293)
The movement defined by two anthologies: James Weldon Johnson’s *The Book of American Negro Poetry* (1922) and Alain Locke’s *The New Negro* (1925). The white literary establishment soon became attracted to the writers of the Harlem Renaissance and began publishing them in more significant numbers. However, for the writers themselves, acceptance by the white world was less critical. Langston Hughes in *The Negro Artist and the Racial Mountain* mentioned the movement is the “expression of…individual dark-skinned selves.” (Hughes, 1926, 1) Hughes express his feelings to this reform as a must in his poetry as “So long, / So far away / Is Africa. / There comes this song” (Hughes, 1995, 129). In against, there are critics who think the Harlem Renaissance came to nothing. Christopher Buck said, “Without a unifying ideology, it was given over to exoticism and exhibitionism and failed in its stated mission to solve the racial crisis through cultural diplomacy. It was not so much that the Harlem Renaissance failed; rather it was America that failed the Harlem Renaissance. This failed impact was the fate of modernist movements in general, which sought to create a social conscience for the age of modernity.” (Buck, 799)

**Harlem Renaissance Writers Illustrate the Concerns of Post-Colonialism:**

In France, Pan-Africanism with the Harlem Renaissance inspired the Négritude Movement among a group of African and Caribbean students. The Négritude literary movement that is inspired by the Harlem Renaissance was born out of the Paris intellectual environment by black skinned French-language writers joining together in 1930s and 1940s to assert their cultural identity. Authors such as Langston Hughes and Claude McKay did the groundwork for black expression. Other artistic influences were jazz and poets such as Rimbaud, Mallarmé, Baudelaire and writers such as Senghor, Damas and Aimé Césaire— who together published their works. Besides, Langston Hughes and later figures such as Richard Wright addressed the themes of racism. Further inspiration came from Haiti, where there had similarly been a blossoming of black culture in the early twentieth century. Historically, Haiti holds a particular position in the African diaspora world due to the slave revolt led by Toussaint L’Ouverture in the 1790s.

Négritude is an ideological and literary movement which is developed by francophone black politicians, intellectuals and writers in France in the 1930s. The Négritude writers found unity in black identity as a rejection of perceived French colonial racism. They used the shared heritage of the African diaspora in fighting against French political and
intellectual domination and hegemony by developing a Marxism based literary style. It must also be noted that there were several influential women, the Nardal sisters, who introduced the black American art to Aimé Césaire and many others. Kuenz enounces the procedure as;

[At] the very moment when African American writers invested seriously in the production of black literature and the cultivation of an audience sympathetic to it, the creators of ‘literature,’ understood as an elite art capable of influencing anyone, self-consciously distanced themselves from that wide audience for whom they cultivated a studied contempt. That such an attitude itself betrayed a similarly utilitarian stance toward art seems not to have occurred to most of them. (Kuenz, 511)

These black-consciousness movements spread across Africa after World War II, motivating artists to explore the potentials of their African heritage and creating them with Western elements. When Ghana gained political independence from Britain, an active member of the Pan-African movement, Kwame Nkrumah—who became its first prime minister and, later, president—made funds available for public art projects for contemporary Ghanaian artists to use their ancestral values and African personality in their works. Kuenz says, “Almost everything written in the 1910s and 1920s about ‘authentic’ art was shaped by an unstated because so broadly presumed, understanding of the determinant relation between mass culture and inauthenticity. Indeed, the belief that popularity guarantees the inauthenticity of art was often the one precondition for recognizing art as modernist at all.” (Kuenz, 510)

Although Alain LeRoy Locke, a famous American writer and philosopher, was encouraging African-American artists and writers to look to Africa for artistic inspiration. Known as “the acknowledged ‘dean’ of the Harlem Renaissance,” and “the Martin Luther King of African American culture,” Alain Locke’s anthology, The New Negro is “hailed as the first ‘national book’ of African Americans. He ingeniously used culture as a strategy for ameliorating racism and for winning the respect of powerful white elites as potential agents for social and political transformation.” (Buck, 796) Locke announced that “American Negroes have been a race more in name than in fact” and “more in sentiment than in experience,” reflecting a “common condition rather than a common consciousness.” In response to this “problem in common rather than a life in common,” the Harlem Renaissance
offered African Americans their “first chances for group expression and self-determination” (Stewart, 6). Huang advert the following sense of equality in art and literature as;

‘New Negro’ movement writers and intellectuals, making a case in art and literature for the rights of equal citizenship, were challenged by Locke and others to conceive of an art that was simultaneously “universal” and black. Harlem artists were encouraged by the goal of ‘pure art’ to transcend race and represent life’s ‘truest’ beauty. According to the dictates of romantic modernism, a ‘pure’ artist seeks to disclose ‘universal’ truths unencumbered by social categories such as ‘race.’…Furthermore, in America, who determines what are the universal values?” Universal = European American= White norms. (Huang, 11)

Internal conflicts of the Harlem Renaissance and the Négritude Movement:

Négritude responded to the alienated situation of blacks in history. The movement asserted an identity for black skinned people around the world. For Césaire and Damas, the travel from Africa through the Atlantic Slave Trade was a significant part of their cultural understanding. There are authors who told the story of the loss of their motherland in their works; such as, Senegalese Senghor whose works focused more on African traditionalism. Although the style of each poet differs from others, the combination of different perspectives fed Négritude. The journal Presence Africaine was founded in Paris in 1947 to serve as an organ for disseminating the Négritude manifesto to the black world. Aimé Césaire and his wife, Suzanne, two noticeable Caribbean Surrealist writers, are respected by the Surrealist leader, Andre Breton. One of Senghor’s books included an introduction by existentialist writer, Jean-Paul Sartre. Sartre’s introduction discussed Négritude as the “anti-racist racism.” There is no clear end to the movement, and it continues in any artistic expression asserting black identity. To understand how literature formed the Négritude Movement, there should be a unified black identity in Africa as well as the African diaspora in the Americas and Europe.

Apart from in their works, the Négritude writers and poets were celebrating the richness of their African past and questioning the civilising task of Europe in Africa, given the impact of African art on European modernism. Black people globally share specific cultural and emotional characteristics that create the spirit of blackness. Négritude was an essential aspect in the rejection of colonialism. Huang emphasized, “The ‘New Negro’ ideology declared that
African-American culture should not be European/Caucasian based. Rather, the ‘New Negro’ would represent advanced black culture. The desired result was to be an explosion of the art and music that would spring from deep roots in Africa and black slavery.” (Huang, 3) Developing the African independence movements, Négritude made an impact on the way colonised viewed self in responding to global politics.

The connection between the various forms of black movements in the modern world has thematic links between the Harlem Renaissance and the Négritude Movement, forming a defined response through which black intellectuals and authors on both sides of the Atlantic have related to each other within the black world’s historical experience. As Bontemps mentions, “racial self-assertion in the arts would provide the race with a cultural foundation derived from its own historical and cultural roots.” (Bontemps, 171) It is essential to consider the historical and sociological background that determined the background of black expression in the twentieth century, a background in which the idea of Africa has defined as a prominent theme. Robert Bone says, “Because the Negro American writer is the bearer of two cultures, he is also the guardian of two literary traditions.” (Millanes Vaquero, 50)

The Négritude Movement started by Négritude writers, meeting black American intellectuals in Paris. These intellectuals—including Langston Hughes, Claude McKay and Countee Cullen—found common ground in the black experience, and the Négritude movement was born. The Harlem Renaissance led the Négritude writers such as; Cesaire, Senghor and Damas who were inspired by the black American art movement and the Harlem Renaissance affected by the concept of The New Negro. Kuenz says, “the suspicion that ‘the new’ in ‘New Negro’ threatens always to mean merely ‘the latest’ fully registers African American awareness of the brutal efficiency of mass culture in appropriating oppositional cultural forms and recycling them back to a public increasingly characterized by its short memory and eagerness for the new.” (Kuenz, 509)

Du Boisian Self-Consciousness:

In *The Souls of Black Folk* (1903), Du Bois had expressed his own interpretation of the situation of African descent people in a different and innovative way. Each chapter in the book is purposely bicultural and prefaced by an excerpt from a white poet. These examples of the authentic black experience were called by Du Bois as the “Sorrow Songs” that were
looking back to the times of slavery, representing the present and in the future of African-Americans. Huang says,

In seeking to understand the black condition, Du Bois analyzed the characteristic dualism of black Americans and defined it as ‘double consciousness’. ‘Double consciousness’ is an awareness of one’s self as well as an awareness of how others perceive that person. The danger of ‘double consciousness’ resides in conforming and/or changing one’s identity to that of how others perceive the person. The term ‘double consciousness’ originated from an 1897 Atlantic Monthly article titled ‘Strivings of the Negro People.’ It was later republished and slightly edited under the title ‘Of Our Spiritual Strivings’ in his collection of essays, The Souls of Black Folk. (Huang, 8)

Under the “separate but equal” doctrine that was the “governing policy until the 1954 decision in Brown v. Board of Education,” African Americans were accepted as “second-class citizens” (Anderson, 27). Chiefly literary, the Harlem Renaissance transformed social disappointment to a sensuous race pride. Du Bois speaks of “this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity”, and of a two-ness, of being “an American, a Negro; [...] two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder” (Du Bois, 8). Huang wrote,

At this historical moment of the Harlem Renaissance, the absence of an authoritative African American voice in American public discourse strengthens the mainstream canard that there is no separate black thought of public value. This leads back to the question whether all Americans (as human beings) are generally the same. For Du Bois, social and economic power inequalities must not and cannot be ignored. Subject positions matter: the oppressed are not just like their oppressors, and the subaltern is not the equivalent to his/her superior. Marked by history, blacks possess a different worldview from their white oppressors, and therefore their dreams are not the same as those of whites. (Huang, 13)

W.E.B. Du Bois stated his philosophy of African American drama as “The Negro Art Theatre should be (1) a theatre about us, (2) a theatre by us, (3) a theatre for us and (4) a
theatre near us.” (Mitchel, 70) When radical authors were writing about the strengths of black people and their uniqueness, younger Renaissance writers left the assimilative nature of Du Bois ideology. Du Bois pronounced distinctly that “Just as soon as true Art emerges; just as soon as the black artist appears, someone touches the race on the shoulder and says, ‘He did that because he was an American, not because he was a Negro… He is just human; it is the kind of thing you ought to expect.’” (Du Bois, 1926, 297) Likewise, Lewis elucidating Du Boisian impressions as:

Du Bois’s ‘double consciousness’ demands three responses. First, recognition of the power of white stereotypes on black life and thought (being forced to satisfy the dominant culture by misrepresenting one’s own people while struggling to determine self-identity). Second, acknowledgement of the systemic racism that excluded black Americans from the mainstream of society, from being American enough to have an ‘American Dream’. Finally, awareness of the internal conflict between being African and being American simultaneously. The related concept of ‘the Veil’ is also tripartite. ‘The Veil’ suggests the veil of darker skin of Blacks, a physical demarcation of insuperable difference from whiteness. Moreover, ‘the Veil’ suggests white people’s lack of clarity to see Blacks as ‘real’ Americans. Lastly, ‘the Veil’ refers to Blacks’ lack of clarity to see themselves outside of the roles that white America projects onto them. (Lewis, 280-282)

Hughes is Criticising McKay and Cullen:

“The Negro Artist and the Racial Mountain,” by Langston Hughes is about an African American poet who shows to be a white-skinned poet. This was showing that at the time they knew it was easier to be a white man or a white writer. At the time, artists such as poets in the black community were looked down on. Hughes stressed the theme of “black is beautiful” as he explored the black human condition in a variety of depths. His main concern was inspiring of his people, whose humour, strengths and courage were recorded as part of the general American experience. In his manifesto, “The Negro Artist and the Racial Mountain,” Hughes wrote, “We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it doesn’t matter. We know we are beautiful. And ugly too.” Locke praised the essay as a “declaration of cultural independence” (Stewart, 446).
This was during the 1960s in America, and the essay by Hughes was speaking about families of the time. Those African American families would teach their children to worship the white man and try to become more like them. That was a sad time in history when people were trying to keep their own culture away from their children. Those families believed that being white would be the only way to go. The essay of Hughes speaks of a lack of difference between middle and upper-class African Americans. He speaks of an artist who held on to their culture who at the time was almost rejected by everyone else. People now look to the artists as heroes and look upon them as saviours of the community. Unable to historicize the Harlem reality, Hughes concentrates on the purely artistic, aesthetic, and intellectual worlds and loses sight of the cultural aspects of social change in Harlem. (Cruise, 307)

Reading “The Negro Artist and the Racial Mountain” helps to see the past of the African American community more clearly. Hughes desired to stop racism to help African Americans appreciate their colour and race. In 1926 African Americans were considered as the “other.” Hughes described that African Americans always felt that being themselves was not something to be proud and they said: “Don’t be like a nigger.” Hughes wants African Americans to know they “are beautiful.” (Hughes, 1926, 1) He wants African Americans to gain enough respect for them. An artist’s work should be considered by the quality of the work and out of the skin colour of the artist. However, he goes on to state that younger Negro artists intent to express their dark-skinned selves without the fear or shame. Langston Hughes states his theory as, “I want to be a poet, not a Negro poet.”

One of the most promising of the young Negro poets said to me once, ‘I want to be a poet—not a Negro poet,’ meaning, I believe, ‘I want to write like a white poet’; meaning subconsciously, ‘I would like to be a white poet’; meaning behind that, ‘I would like to be white.’ And I was sorry the young man said that, for no great poet has ever been afraid of being himself. And I doubted then that, with his desire to run away spiritually from his race, this boy would ever be a great poet. But this is the mountain standing in the way of any true Negro art in America—this urge within the race toward whiteness, the desire to pour racial individuality into the mold of American standardization, and to be as little Negro and as much American as possible. (Hughes, 1926, 1)
Harlem Renaissance writers employed the political, religious, and social aspects of the African American activities as a catalyst for dramatic illustration that differs in their experiences, style and language usage. The difference of Countee Cullen from other poets of the Harlem Renaissance period such as Langston Hughes was that he raised and educated in a mostly white community; therefore, he could not write based on his personal experience. Even, he did not employ favourite black themes in his works and did not collect much attention to the theme of race. Cullen was considered as a man who has racial self-consciousness. As Jones affirms, Cullen “reflects doubts about whether American Blacks can find a true sense of identity by going back to African roots” (Jones, 263). It seems that Cullen, as an African American, did not show a struggle with his individuality in the world of white intellectualism. Maybe, the reason is that he had a more severe identity struggle of his homosexuality against the Christian statement of heterosexuality.

Contrary to Du Bois, who uttered that “all art is propaganda and ever must be” (Du Bois, 296), Cullen’s option was “art for art’s sake. Hughes said his “poetry of sound” implied “the beginning of a new era” (Rampersad, 64). In against, Cullen “felt that there was very little free space for him to develop his creative potential between traditionalism and the New Negro modernism.” (Sánchez-Pardo, 352) African-Americans had suffered from “popular misunderstandings of evolutionary theory,” and “many assumed that the Blacks’ ancestors had but lately descended from the trees.” Hughes made clear through his poems that “it was indeed important to be able to have come from the creators of the pyramids and other ancient glories” (Jones, 263-264). Langston Hughes emphasized, “[a] poet is a human being. Each human being must live within his time, with and for his people, and within the boundaries of his country.” (Millanes Vaquero, 50) Similarly, Hughes practised the literary technique of intertextuality. In an article, “The Twenties: Harlem and Its Négritude,” Hughes claimed the epithet for other popular poets of the New Negro Movement “négritude poets” before la lettre. Specifically, he wrote, “Had the word négritude been in use in Harlem in the twenties, Cullen, as well as McKay, Johnson, Toomer, and I might have been called poets of négritude” (Wintz, 408). Hughes explored the intertextual allusions of Negritude in various examined poems, by comparing McKay and Cullen, Waring Cuney and himself (Hughes 1966, 11-20).
For both Cullen and Hughes, Africa is their ancestral home of imaginations. Trying to project it as a home, it runs into paradoxes. McKay experiences Africa as an absence and unknowable missing point in his life. Namely, what is missing can only be imagined. For McKay, a complication of Jamaican ancestry and black American experience makes him more asunder from Africa. Besides, Langston Hughes’s works influenced by his personal life, his concern for South America, Africa as well as the Caribbean, his participation and role in protest and radical movements, and his travel experiences. The struggle of his own cultural identity as a multiracial person with multicultural influences is revealed in his works. However, the uncertainties of his cultural truth make him resolve the inequalities between the black voice and the white voice and the happenings that his poetry exposes.

[Much] of the creative work of black artists and writers was dependent on white patrons and persons of influence, who were key protagonists of the Harlem Renaissance. This is a remarkable fact. Legally barred from congregating socially, it was practically illegal for blacks and whites to have social relationships beyond the most impersonal kinds of interactions. White patrons played a key role in publishing for and marketing black arts to white consumers for their mutual enrichment. Carl Van Vechten was probably the pivotal white promoter of the Harlem Renaissance. In 1926, he published Nigger Heaven, a controversial novel about black life in Harlem. Van Vechten was often excoriated for the title. Nigger Heaven was partly a collaborative black-white effort: James Weldon Johnson and Walter White read the galley proofs, and poet Langston Hughes wrote verses to replace song lyrics that Van Vechten had used without permission, which prompted a lawsuit.” (Buck, 797)

**Cullen and Black Heritage:**

Countee Cullen’s *Heritage* is a classic poem about Africa from a Harlem Renaissance writer. In this extended meditation, Africa appears as a problematic and ancient land where wild animals wander and where the humans portrayed are only somewhat friendlier than the animals. As the speaker has been born in the Christian West and as a descendant of “heathen” Africans, he is dancing wildly whenever it rains. His heathen emotional feelings, make it hard to realise that they and him are civilized. Vaquero says, “although Cullen attacked racial prejudice, he found no particular beauty in the black masses, as Hughes did. The only one of them who had ever visited the motherland was Hughes but, as he notes in his autobiography,
this encounter was anything but inspirational because the Africans he met refused to believe that he was Black.” (Vaquero, 52) Kuenz explicitly described the disturbance in explicating:

Caught between a modernist reaction against traditional poetic conventions and a bourgeois desire to win cultural legitimacy by demonstrating competence in them, Cullen eventually became ‘the symbol of a fast disappearing generation of Negro writers’ Thurman predicted and his work dismissed as just the kind of ‘third-hand Keats’ Pound lamented: effeminate and raceless because it is traditional and popular and vice versa. Meanwhile, though they claimed that their genteel forebears (and eventually even poets like Cullen) had sacrificed racial authenticity for cultural legitimacy, some of those “younger Negro artists” like Thurman who consistently defended African American poetry in nonutilitarian terms and vehemently rejected any bourgeois mission for art ended up aligning themselves rhetorically with a new and largely white cultural elite determined to protect its own status and authority in large part by defining the poetic against the growing industry in mass produced literature. The final irony of this stance is that the Harlem Renaissance writers who found themselves on the side of those trying to rescue real literature from the masses and mass culture were the same people most likely to be associated in their work with both. (Kuenz, 513-514)

The poem consists a series of binaries comparable to those Hughes’s through repetitive rhyme and meter. Cullen accepts Africa as a primitive force that encourages him to apart from civilisation by giving up culture for a taste of the forbidden. Dark Continent, Africa as the opposite of Western civilisation is the imaginative space of release from the restrictions of civilisation, represents a clash that shapes African American representations of Africa during the Harlem Renaissance. Africa becomes an imaginative arena in which a speaker in a poem or a character in a text can shelter the clothing of civilisation and live a more straightforward, natural and uninhibited life.

Countee Cullen, whose meteoric rise and subsequent fall as poet laureate of the Harlem Renaissance might be seen as an object lesson in how not to be modern and black. Though he benefited at an early age from more and more positive attention than his peers, Cullen was replaced relatively quickly in literary history, first by Langston Hughes, then by Sterling Brown, as the dominant poets of the era and the most authentic or truly representative of New Negro aesthetics and goals. This fall from
grace was due in part to false periodization and, more specifically, a narrative of aesthetic development that moved away from conventional lyrics associated with a degraded and feminized genteel past and toward authentically realized folk forms linked with the present and future. This narrative had even profounder effects for black women poets, who, though they accounted for roughly half of the poems published in the periodical press, disappeared almost entirely under the weight of an emergent literary culture that broadly characterized their work, as it has Cullen’s, as bourgeois, racially empty, and feminine. (Kuenz, 509)

Cullen deeply respected the classics and decided to be seen as a Negro poet: “I am not going to be POET and not NEGRO POET. This is what has hindered the development of artists among us. Their one note has been the concern with their race. That is all very well, none of us can get away from it. I cannot at times. You will see it in my verse. The consciousness of this is too poignant at times. I cannot escape it. But what I mean is this: I shall not write of negro subjects for the purpose of propaganda. That is not what a poet is concerned with. Of course, when the emotion rising out of the fact that I am a negro is strong, I express it. But that is another matter” (Molesworth, 81)

Conclusion:

In the 1920s, the American society, which was plagued with its distinctive, dry and restrictive traditions and traditions, strongly moved towards other cultures that could have attracted charisma and pleasure Black American community was enslaved for many centuries and the interest of the American community eventually led to the emergence of primitive fashion among American black writers who wanted to take advantage of the opportunity to make the most of their use and, of course, had to write according to the taste of whitelist publishers, readers and sponsors. However, the Harlem Renaissance that was centred on Harlem in New York City in the 1920s and 1930s was an opportunity to develop a uniquely African American culture and aspects of the traditions of their homelands in Africa, combined with the developed cultural practices in the United States. The Harlem Renaissance, now, after years, the younger generation of authors are the fruits of the Negro Renaissance. We can say that after years, “Youth speaks, and the voice of the New Negro is heard.” (Pochmara, 72)
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