

## The Essential Characteristics of Langston Hughes' Poetry and Their Impact on the Congolese Conscience

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### Abstract

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The main purpose of this paper is to present and popularize the essential characteristics of Langston Hughes' poetry and their impact on the conscience of the Congolese population exposed to the poet's ideas and validates the reception of his poetry as an arsenal for justice, emancipation, equity and elevation. If Langston Hughes' poetic arsenal has produced a major impact on the African American conscience, it still produces today the same effect on the conscience of blacks from the Congo, Africa and all over the world who are exposed to the Poet's work. Langston Hughes' poetry is used to encourage his people during their hard times. He was a powerful man who used his poetry skills to express his feelings towards the African American race, which was being highly discriminated against. Langston Hughes did not only impact the African American Community of his time but became an inspiration for all generations (<http://www.redhotjazz.com/hughes.html>). Stretching further Langston Hughes could be regarded as a Poet whose poetry includes "a new way of thinking about relationships between cultures" (Bourne, 1916: pp.86-97). This cultures blending could, in fact, be viewed as one of "the conditions of possibility of a new humanity that promotes and celebrates multiculturalism, mutualism, biodiversity and conviviality" (Lokangaka, 2017:3). In the present essay, I extend this formulation by resorting to some Hughes' poetic characteristics and their impact on the conscience of the Congolese population exposed to the poet's ideas.

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**Keywords:** Langston Hughes, arsenal, hybridity, new humanity, justice, emancipation, equity, elevation, Congolese conscience.

### I. The essential characteristics of Langston Hughes' poetic arsenal

The following elements are the essential characteristics of Langston Hughes' poetry: the employment of the simple and popular language, the employment of the radical political language, the employment of the revolutionary tone, the employment of varied themes as well as the employment of the jazz and the blues.

#### I.1. The employment of simple and popular language

The intention of Langston Hughes is to achieve by his poetic discourse the population of all races, including the black one of which he is the mouth speaker. The poet thus uses a simple unsophisticated language. In addition, he uses the dialect and the free, decoded, unconventional verse. "I, Too, Sing America" for example, is an outstanding poem expressing the speaker's dream. "At the end of his lecture programs in the South, Hughes would recite his poem "I, Too, Sing America". As often as he invoked this poem, he would be reaffirming his faith in the American dream" (Kramer, 1987:246).

#### I, Too, Sing America

1. I, too, singAmerica.

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2. I am the darker brother.
  3. They send me to eat in the kitchen
  4. When company comes,
  5. But I laugh,
  6. And eat well,
  7. And grow strong.
  8. Tomorrow,
  9. I'll be at the table
  10. When company comes.
  11. Nobody'll dare
  12. Say to me,
  13. "Eat in the kitchen,"
  14. Then.
  15. Besides,
  16. They'll see how beautiful I am
  17. And be ashamed –
  18. I, too, am American
- (I, Too, Sing America, 1925)

The use of the simple language in this poem is poetic and rhetorical. It is poetic because it meets the main characteristics of poetic discourse; it is condensed, coherent, connoted, and implicit. It is rhetorical because it contains eleven rhetorical devices, namely repetition, refrain, foregrounding, humor, irony, metaphor, kenning, symbol, image, hyperbole, and ellipsis.

**Repetition** is the most outstanding sense device used in this poem. The personal pronoun “I” is repeated seven times in the title, and in the lines, 1,2,5,9,16 and 18.

**Refrain:** The last line is the repetition of the first line.

**Foregrounding:** Words such as “I”, “Tomorrow”, “Then” and “Besides” are used in forefront and prominent positions.

**Humor** is used in verse 3: “They send me to eat in the kitchen”

**Irony:** The white man thought he would not eat well in the kitchen and that he would grow weak but on the contrary he grows stronger because he eats well.

**Metaphor:** “I” stands for the African – American community in general.

**Kenning:** “darker brother” (verse 2) is a kenning because it is a compound or phrasal metaphor.

**Symbol:** - “The kitchen” is a symbol representing slavery, segregation, and injustice;

“company” is a symbol representing economic growth, and work development.

**Image:** - “grow strong” is an image of good health; “table” is an image reproducing the end of segregation and injustice.

**Ambiguity:** The verb “sing” is ambiguous having two meanings: sing and celebrate

**Ellipsis:** “And be ashamed” for instance is elliptical, the complete syntactical construction being: “And they’ll be ashamed”.

Langston Hughes also used popular language or dialect. The following extract of the poem “The Weary Blues” illustrates it:

17. In a deep voice with a melancholy tone
18. I heard that Negro sing, that old piano moan--
19. "Ain't got nobody in all this world,
20. Ain't got nobody but ma self.
21. I's gwine to quit my frownin'
22. And put my troubles on the shelf "

(The Weary Blues, 1925)

## I.2. The employment of the political radical language

Langston Hughes' poetic arsenal includes a way to act skillfully and concerned in order to fight and overcome the institutional and factual slavery (de jure and de facto segregation). Langston Hughes is in the vanguard of the Afro-American Movement of Harlem. He is much influenced by W.E.B. Du Bois who is the founder of "The National Association for the Advancement of Colored People" (NAACP), without forgetting Claude Mc Kay, Countee Cullen, Wallace Thurman and Zora Neale Hurston.

What unite the participants of the Harlem Renaissance, meanwhile, is their participation and their common commitment to produce an artistic expression in relation to the existence of the Afro-American identity in particular and the black identity in general.

Langston Hughes clearly shows in his poem "The Negro Speaks of Rivers" the experience of the black slave deported through the rivers and oceans. The poem is mainly a reminiscence of these rivers that have enriched the soul of the narrator and represent the life, death, endurance, perseverance, the wisdom and the victory. A fire burns in the poet; it nourishes a deep passion to write poetry in order to use it as arsenal for justice, emancipation, equity and elevation. Like the Euphrates in which he bathed when the dawns were young, we see here a young man who wants to become one of the greatest poets of all times.

4. My soul has grown deep like the rivers.
5. I bathed in the Euphrates when dawns were young.
8. I heard the singing of Mississippi when Abe Lincoln
9. went down to New Orleans, and I've seen its muddy
10. bosom turn all golden in the sunset.

(The Negro Speaks of Rivers, 1921)

Langston Hughes wishes that America was the house of freedom and equality for all, whites and blacks. His poem "Let America be America Again" speaks primarily of the enslaved America liberation.

6. Let America be the dream the Dreamers dreamed-
7. Let it be that great strong land of love
8. Where never kings connive nor tyrants scheme
9. That any man be crushed by one above.

(Let America be America again, 1936)

## I.3. The employment of the revolutionary and protest tone

It is here a sudden change which occurs in Langston Hughes' behavior. He is strongly shocked, outraged because of the persistence of segregation that "insidiously seeps in the north and into Harlem while the situation of the black proletariat had not improved. The lynchings in the south were numerous, despite the contribution of Blacks to the Allied armies of the Great War" (Dodat, 1964:35).

Langston Hughes revolts against this generally dark state of American life. He doesn't trust the Christian religion. It is a revolt against the people who use Christianity as a mantle under which are hidden their oppressive actions, which inspired him to write his poem "Goodbye Christ".

1. Listen, Christ,
2. You did alright in your day, I reckon-
3. But that day's gone now.
4. They ghosted you up a swell story, too,
5. Calledit Bible-
6. But It's dead now,
7. The Popes and the preachers've
8. Made too much money from it.
9. They sold you to too many
17. Goodbye,
18. Christ Jesus Lord God Jehova,
19. Beat it on away from here now.
20. Make way for a new guy with no religion at all-

21. A real guynamed

22. Marx Communist Lenin Peasant Stalin Worker ME

(Goodbye Christ, 1932)

Langston Hughes is not anti-Christ. He is not separated from Christ but he rather denounces white supremacy which uses the church, the Bible and the name of Christ to exclude blacks.

In an unpublished poem entitled "The Bible" Hughes wrote:

1. It is funny as you can read a book
2. And not to pay any attention
3. The Bible is in almost all the houses
4. And it seems that the people are blind,
5. In the way in which they read the Golden Rule
6. And they pay no attention to it
7. This lasts for so many years,
8. That it is not worth to talk about it.

In 1932, during his trip to the Soviet Union with a group of about twenty Black Americans, Langston Hughes is surprised to see that all Russian citizens, Whites, Blacks, Asians and Europeans live as equals without any difference between them. Dodat (1964:41) said: "In Moscow, the segregation seemed reversed, because everywhere the whites let them the best seats in buses, queues and the theaters. On the sidewalks everybody moved aside to let them pass". It is therefore in the Soviet Union that Hughes writes and publishes several of his revolutionary poems such as "Goodbye Christ" and "Good Morning Revolution"

1. Good Morning Revolution :
2. You're the very best friend
3. I everhad.
4. We gonna pal around together from now on.
5. Say, listen, Revolution:
6. You know, the boss where I used to work,
7. The guy that gimme the air to cut down expenses,
8. He wrote a long letter to the papers about you:
9. Said you was a trouble maker, a alien-enemy,
10. In other words a son-of-a-bitch.
11. He called up the police
12. And told'em to watch out for a guy
13. Named Revolution.
14. You see,
15. The boss knows you're my friend.
16. He sees us ending hangin' out together.
17. He knows we're hungry, and ragged,
18. And ain't got a damn thing in this world-
19. And are gonna do something about it.

(Good Morning Revolution, 1932)

Langston Hughes is now accused of being a communist. But he denies that even before the American Senate, who called him out. The Communism simply inspires him to decry the injustice, the enslavement and the insecurity experienced by the Negro-American. Hughes trusts God, the only Lord able to liberate the black slave. The Lord acts when he wants and not when we want. Hughes clearly expresses this hope in his poem "Who but the Lord?"

9. I said, O, Lord, if you can,
10. Save me from that man!
11. Don't let him make a pulp out of me!
12. But the Lord he was not quick.

13. The law raised up his stick
14. And beat the living hell
15. Out of me!
16. Now I do not understand
17. Why God don't protect a man
18. From police brutality.
19. Being poor and black,
20. I've no weapon to strike back
21. So who but the Lord
22. Can protect me?
23. We'll see.

(Who but the Lord?, 1947)

#### **I.4. The employment of various themes**

The living conditions of the black American have greatly influenced the work of Langston Hughes as to a variety of themes. Andrews (1997:309) identifies sixteen themes including: the miscegenation, parental rejection, race, racism, the history of the deportation, the pride of blacks, the anger, the protest, the dignity of Blacks, social injustice, suffering, the fight for equality, the oral tradition of Africa, death, the jazz and the blues. Here, we briefly discuss the themes of miscegenation or hybridity, history of the deportation, the pride of the Blacks, the struggle for equality and the suffering.

##### **I.4.1. The theme of hybridity**

Hybridity refers in its most basic sense to mixture. The term originates from biology (Hermsen and Ramanna, 1976:1) and was subsequently employed in linguistics and racial theory in the nineteenth century (Young, 1995). Its contemporary uses are scattered across numerous academic disciplines and is salient in popular culture (Hutnyk, 1997:106). In fact, the term hybridity demonstrates clearly by giving proof or evidence how cultures that claim to be authentic or pure come to be represented by processes of mixture, influence and overlap.

Langston Hughes is mulatto, he is multicultural. He clearly and deeply treats the theme of hybridity in his poem "The Cross". Hybridity is a burden for the mulatto, black, a cross to bear. This entails the image of the Cross on which Christ is permanently represented crucified. As Jesus, the black suffers from the constant persecution by the white man. The narrator of the poem is at crossroads. What world to integrate, the white or black, being neither white nor black?

1. My old man's a white old man
2. And my old mother's black.
3. If ever I cursed my white old man
4. I take my curses back.
5. If ever I cursed my black old mother
6. And wished she were in hell,
7. I'm sorry for that evil wish
8. And now I wish her well.
9. My old man died in a fine big house.
10. My ma died in a shack.
11. I wonder where I'm gonna die,
12. Being Neither white nor black?

(Cross, 1925).

"Cross" is a free-rhymed poem written in a simple, common language. The speaker of the poem is an I – Speaker who possibly is the poet himself. The central theme of hybridity is hidden in the title of the poem itself. The term "cross" has multitude of connotations: bitterness, anger, threats and apologizes, confusion, crossroad, Lord's crucifix, crossbreed and traversal.

The speaker's purpose is to express the bitterness, anger, and confusion for being bi-racial. Bi-racial was a major problem that affected the society and bi-racial individuals, with no identity, found it difficult to integrate with the society. The first line "My old man's a white old man", is expressed in an angry tone. At the beginning the speaker makes threats at his/her parents but at the middle, the speaker takes back the threats and apologizes. Both lines "I take my curses back" and "I'm sorry for that evil wish, show that the speaker apologizes for the threats and curses made earlier. At the end, the tone changes to confusion. The speaker does not know whether to be black or white (<http://speaker.ezinemark.com/analysis-of-the-poem-cross-by-langston-hughes-18df5ede24a.html>).

Langston Hughes is an enduring poet. His work impacted much on his own community during his time and other communities over time round the world. The reading of "Cross" is a great experience by the fact that the poem discusses significant world issues of everyday concern: the undergoing of bitter, conflicted and enigmatic situations to fight against with endurance and determination in order to conquer various significant values such as human dignity, justice, emancipation, equity and elevation.

#### **I.4.2. The theme of the black pride**

Langston Hughes has never considered himself as white. He was rather proud of his color and black race. Huggins (1976:4) said: "At root or at its primary origin black awareness includes the fact of acting in full consciousness of being deliberately created black by God and as such being equal to all human beings. Therefore, a real conscious black man should not surrender his soul to anybody and has to struggle against all the forces that try to imprison it".

1. I am a negro
2. Black as the night is black,
3. Black like the depths of my Africa.

(Negro, 1922)

15. Besides,
16. They'll see how beautiful I am
17. And beashamed-

(I, too, SingAmerica, 1925)

1. Ah,
2. My black one,
3. Thou art not beautiful
4. Yetthou hast
5. A loveliness
6. Surpassing beauty.

(To the Black beloved, 1924)

#### **I.4.3. The theme of the history of the deportation of the blacks**

Several poems of Langston Hughes include this theme of the deportation which took place through the wide and deep rivers and oceans.

1. I'veknownrivers:
2. I've known rivers ancient as the world and older than the
3. Flow of human blood in human veins.

(The Negro Speaks of Rivers, 1921)

10. I've been a Singer:
11. All the way from Africa to Georgia
12. I carried my sorrow songs.
13. I made ragtime.

(Negro, 1922)

#### **I.4.4. The theme of the fight for equality**

"The problems of social equality will take more and more magnitude in all the writings of Langston Hughes. His fight will be that of the NAACP of which he will be the historian and one of the standard-bearers. " His revolt will be that of the son at age who asks to be the equal of his father, while preserving for the latter the respect that must be given to an elder. Langston Hughes has therefore chosen to be a writer. He will from now on exert the rights, and will assume all responsibilities" (Dodat, 1964:35).

The major intention of Langston Hughes is to encourage Blacks to fight for the equality between whites and blacks. In his poem "I Dream a World" The poet strongly celebrates the dream of an America where will reign love, peace, freedom and equality among all races:

1. I dream a world where man
2. No other man will scorn,
3. Where love will bless the earth
4. And peace its paths adorn.
9. A world I dream where black or white,
10. Whatever race you be,
11. Will Share the bounties of the earth
12. And every man is free,
13. Where wretchedness will hang its head

(I Dream has World, 1945)

#### **I.4.5. The theme of suffering**

At the beginning of their deportation in 1562 until 1865, the year of the legal abolition of racial segregation, the enslaved African-Americans were living in miserable and inhuman conditions. Several poems of Hughes include this important theme.

4. I've been a slave:
5. Caesar told me to keep his door-steps clean.
6. I brushed the boots of Washington.
7. I've been a worker:
8. Under my hand the pyramids arose.
9. I made mortar for the Wooldworth Building.
12. I've been a victim:
13. The Belgians cut off my hands in the Congo.
14. They lynch me still in Mississippi.

(Negro, 1922)

35. Hungry yet today despite the dream.
36. Beaten yet today-O pioneers!
37. I am the man who never got ahead,
38. The poorest worker bartered through the years.

(Let America Be America Again, 1936)

### **I.5. The employment of the Jazz and the Blues**

#### **I.5.1. Definition of the Jazz and the Blues**

Hornby (2010:802) defines the jazz as "a type of music with strong rhythms, in which the players often improvise, originally created by African American musicians"

Hornby (2010:149) defines the blues as "a type of slow sad music with strong rhythms, developed by African American musicians in the southern US".

The blues is first of all a style that expresses an ill-being, it originates from the work songs held by black slaves.

#### **I.5.2. The impact of the jazz and the blues on Langston Hughes**

Langston Hughes was never far from the jazz. He spent whole nights in nightclubs listening to the music of Jazz. He was obviously not a simple fanatic seduced by the sound but he was rather a vocal follower of Black Consciousness. The poet saw the jazz and the blues as the only artistic forms of the African-Americans.

The two forms choked in the poet the desire of the assimilation and the acceptance of the white culture but rejoiced rather in the black inheritance and creativity. Hughes wrote in "The Negro and the Racial Mountain ":" But 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; the tom-tom of joy and laughter, and pain swallowed in a smile" (<https://www.arts.gov/art-works/2014/jazz-poetry-langston-hughes#sthes.FGZYVVOR.dpuf>).

23. Thump, thump, thump, went his foot on the floor
24. He played a few chords then he sang some more-
25. "I got the weary Blues
26. And I can't be satisfied.
27. Got the weary Blues
28. And can't be satisfied-
29. I ain't happy no mo'
30. And I wish that I had died."

(The Weary Blues, 1925)

Mac Mannis (2011:1) in his article entitled "Songs as accessories of the Psychotherapy" writes: "The music has a unique ability to touch our souls and to stimulate our strong and deep emotions. The music illuminates a dozen parts of the brain, including the language, the hearing and the center of the muscle control. The music improves in us the production of endorphins, energy and our positive specific attitudes. The music increases the creativity, self-expression and the usual functionings. The music reinforces the learning process; it has proved as a means of emotional, almost magic of learning social and emotional skills.

("http://imgn.psychcentral.com/www/delivery/ck.php?n=a06008BD&cb=6101200' ").

### **I.5.3. The origins of jazz and blues**

The jazz and the blues come from spirituals and the Gospel. They had just left their land, on vessels of slave traders, the captives sing and in them remains the remembrance of this Africa rich in customs and traditions which combine intimately singing in all the circumstances of the life: births, bereavement, games, prayers, work, success, love,...

From the date of their arrival on the American continent in 1619, the first African slaves will carry their history through their music and their songs. They organize large groupings during which they will sing and dance. They will also be joined by white people. The Negro Spiritual was born in the course of these groupings in the 18<sup>th</sup> century. The texts of these songs are inspired by the Bible and also speak of the daily life of the slaves. These are first of all songs of hope. It should be noted in these songs the importance of the rhythm, slowness and lack of orchestration.

Richard Allen, Pastor of the first Methodist Church publishes in 1801 a compendium of these songs: "A Collection of Spirituals songs and Hymns selected from various Authors". The Negro Spirituals evolve and will give birth to the Gospel which is distinguished by its texts inspired of the New Testament. The Gospel expands rapidly in the 1930s, period to which develop the assaults of the Ku Klux Klan with the rise of racism. But the black culture begins to establish itself in the United States of America especially through music. The singers of Gospel music as Thomas A. Dorsey and Mahalia Jackson have more and more success. The singing of Gospel becomes more rhythmical and an instrumental accompaniment is generally added. The Negro Spirituals have African origins. Indeed, as already mentioned, the captives, during their deportation, had only songs as baggage. These are the songs intimately linked to their African tradition and those inspired by the painful conditions of the deportation. At our days, gospel and spiritual exist and evolve under several forms in evangelical groups which also produce songs inspired of the Bible and the daily life. This is the case of the Group Kilombo of the Evangelical Church of the Congo Brazzaville and the Evangelical Community of the Democratic Republic of the Congo. The Kilombo is recognized in particular by the use of songs of spiritual awakening, songs revealed, received in dream and sung in an agreement of spontaneous and popular voices, with traditional instruments (tambourines, bamboo, horn, gong, kingulu-ngulu, maracas, etc.).



By his songs the group Kilombo makes us experience our inculturation, that is the way to live the Christian message in our own culture. Because, Christ does not change, but the way of praising him changes depending on the culture. The Group delivers messages of consolation for those who are afflicted. And with the warmth of his punchy songs, the Kilombo aims as well to face the harsh reality of Christians' life.

## **II. The impact of Langston Hughes' poetic characteristics on the Congolese conscience**

### **II.1. The impact on the Congolese singer**

Langston Hughes rejoiced through the jazz and the blues in the black inheritance that impacted much on his conscience and stocked positive feelings and thoughts in him.

Not wanting to leave this heritage at the level of simple monodic declamation, the Congolese musician who has been exposed to Hughes' poetry has wished that the declamation be made in a mass of people who unite their voices in polyphony and present Hughes' poetic characteristics through a few selected poems, transcribed and sung in musical scores.

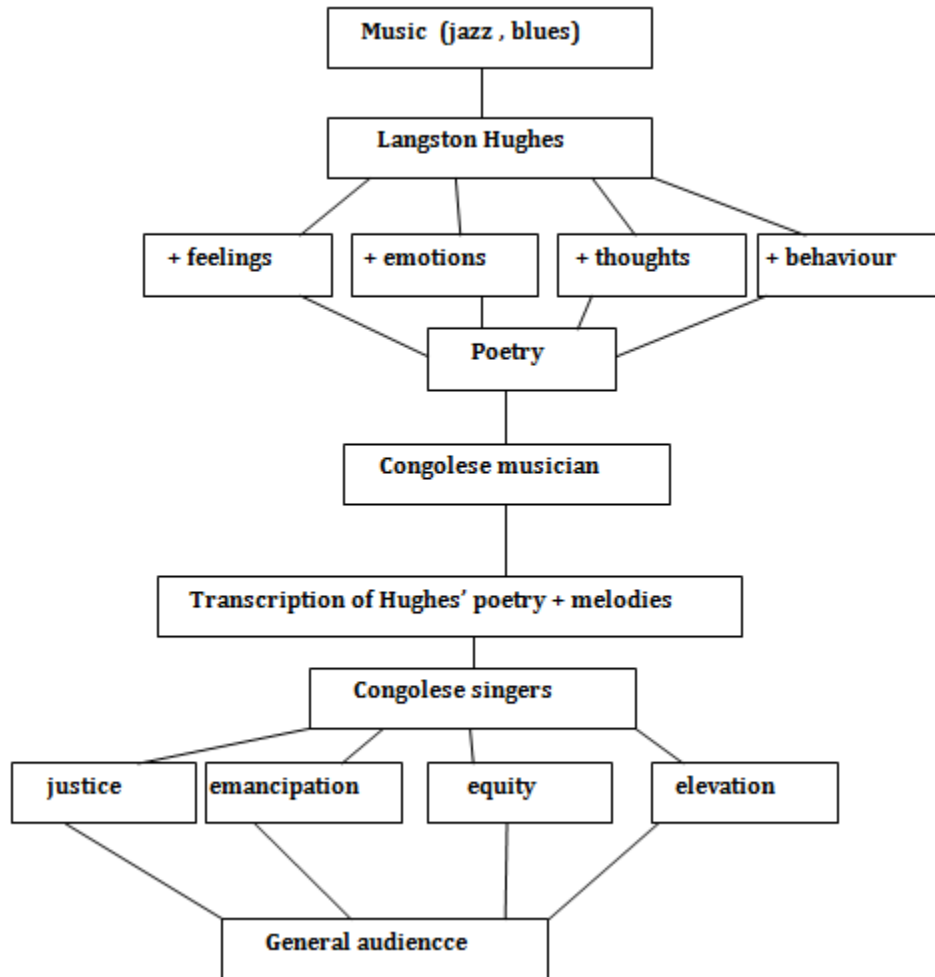
A group of 100 singers has been taken as a sample and been exposed to Hughes' poetry and submitted to a multiple choice questionnaire with ten verifiable assertions below to which the singers had to answer by true, false or I do not know.

- 1) The poetry of Langston Hughes is an arsenal for the freedom of the oppressed black people.
- 2) Langston Hughes encourages the nigger to be proud of his identity and to fight for his freedom.
- 3) The poetry of Langston Hughes contended the perseverance of the black to fight for his equality with the white.
- 4) In his poem "Goodbye Christ" Hughes is not anti-Christ; he is against the hypocritical practice of Christianity.
- 5) The poetry of Langston Hughes raises hope, love, sadness and regret.
- 6) The poetry of Langston Hughes teaches wisdom, determination, endurance to defeat slavery in all its forms.
- 7) The poetry of Langston Hughes is an effective treatment for tensions and internal injuries.
- 8) The poetry of Langston Hughes is an arsenal for democracy.
- 9) Langston Hughes is a model to follow as a thinker, writer and fighter.
- 10) The poetry of Langston Hughes contributes effectively to the resistance of Blacks by the dance and song.

After analysis of the data, it was found that 95% of choir members think that the poetry of Langston Hughes is an arsenal for the freedom of the oppressed black people. 90% of choir members believe that by his poetry, Langston Hughes instructed the black to be proud of his identity. 87% of singers are of the opinion that Hughes contended that the black has to fight for his equality with the white. 88% think that in writing the poem "Goodbye Christ", Langston Hughes is not anti-Christ but he is against the hypocritical practice of Christianity. 93% believe that the poetry of Langston Hughes raises hope, love, sadness and regret. 95% believe that the poetry of Langston Hughes teaches wisdom, determination, endurance to defeat slavery in all its forms. 93% think that the poetry of Langston Hughes is an effective treatment of tensions and internal traumas. 93% of choir members think that the poetry of Langston Hughes is an arsenal for democracy. 97% think that Langston Hughes is a model to follow as a thinker, writer and fighter and 98% of choir members think that the poetry of Langston Hughes contributes effectively to the resistance of Blacks by the dance and song.

| No. | Assertions   | Solutions |           |              |           |
|-----|--|-----------|-----------|--------------|-----------|
|     |  | True/100  | False/100 | Not Know/100 | Highest % |
| 01  | The poetry of Langston Hughes is an arsenal for the <b>freedom</b> of the oppressed black people                                   | 95        | 03        | 02           | 95 True   |
| 02  | Langston Hughes encourages the nigger to be proud of his <b>identity</b> and to fight for his freedom                              | 90        | 07        | 03           | 90 True   |
| 03  | The poetry of Langston Hughes contended the perseverance of the black to fight for his <b>equality</b> with the white.             | 87        | 02        | 11           | 87 True   |
| 04  | In his poem "Goodbye Christ "Hughes is not anti-Christ; he is against the practice of a <b>hypocritical Christianity</b> .         | 88        | 11        | 01           | 88 True   |
| 05  | The poetry of Langston Hughes raises <b>hope, love, sadness and regret</b>   | 93        | 02        | 05           | 93 True   |
| 06  | The poetry of Langston Hughes teaches <b>wisdom, determination, endurance to defeat slavery</b> in all its forms.                  | 95        | 03        | 02           | 95 True   |
| 07  | The poetry of Langston Hughes is an effective treatment for <b>tensions and internal injuries</b>                                  | 93        | 03        | 04           | 93 True   |
| 08  | The poetry of Langston Hughes is an arsenal for <b>democracy</b> .   | 93        | 07        | 00           | 93 True   |
| 09  | Langston Hughes is a <b>model</b> to follow as a thinker, writer and fighter.  | 97        | 00        | 03           | 97 True   |
| 10  | The poetry of Langston Hughes contributes effectively to the <b>resistance</b> of Blacks by the <b>dance</b> and the <b>song</b> . | 98        | 00        | 02           | 98 True   |
|     | Overall validity of assertions.  | 929       | 38        | 33           | 92.2 TRUE |

Estimated diagram



The diagram reads that the music impacts on Langston Hughes and arouses in him positive feelings, emotions, thoughts and behavior that inspire him writing poetry. Hughes' poetry is exposed to the Congolese musician who transcribes it in musical scores and partitions sung by a group of singers who fight for justice, emancipation, equity, and elevation.

During their exhibition, the Congolese singers impact the general audience listening to them.

## II.2. The impact on the Congolese Scholar

The impact of Hughes' poetry on the Congolese scholar has been established by the method of data analysis for the quasi-experiment design. In fact, a questionnaire was administered to 200 respondents including Professors, Senior Lecturers, Teaching Assistants and Students of three English Departments in two Universities and one Education College in Kinshasa.

The data were computer processed using the Statistical Package for Social Sciences (SPSS), and the Chi-square test. After analysis the data from the questionnaire of 25 items fell into five groups of those showing simultaneously "significant difference" or "no significant difference" to worry about by category of teachers, institution, gender, degree of teachers, and student level using the relative standard of 0.05 to serve as basis for accepting or rejecting the null hypothesis which says that Hughes' poetry is accepted as an arsenal for justice, emancipation, equity, and elevation for today's people when exposed to his ideas.

The chi-square tests showed **72% of items** of non significant difference to worry about between the respondents' views and their **category**. There is no significant relationship to worry about between the fact of being Professor, Senior Lecturer or Teaching Assistant and choosing **18 items** whose asymptotic significance is higher than the relative standard. Thus, it is impossible to reject the null hypothesis which says that Hughes' poetry is accepted as an arsenal for justice, emancipation, equity, and elevation for today's people when exposed to his ideas.

The chi-square tests showed **68% of items** of no significant relationship to worry about between the respondents' views and their institution. There is no significant relationship to worry about between the fact of belonging to the **Université de Kinshasa (UNIKIN), Université Pédagogique Nationale (UPN), Institut supérieur Pédagogique de la Gombe (ISP/Gombe)** and choosing **17 items** whose asymptotic significance is higher than the relative standard. Thus, it is impossible to reject the null hypothesis which says that Hughes' poetry is accepted as an arsenal for justice, emancipation, equity, and elevation for today's people when exposed to his ideas.

The chi-square tests showed **100% of items** of no significant relationship to worry about between the respondents' attitudes on **all items** and their gender. There is no significant relationship to worry about between the fact of being **male or female** and choosing all items. Therefore, it is impossible to reject the null hypothesis. The chi-square tests showed **60% of items** of no significant relationship to worry about between the teacher respondents' attitudes and their degrees. There are no significant relationship to worry about between the fact of being **BA, MA** or **Ph.D.** and choosing **15 items** whose asymptotic significance is higher than the relative standard. Thus, it is impossible to reject the null hypothesis.

The chi-square tests showed **84% of items** of no significant relationship to worry about between the Student respondents' attitudes and their levels. There is no significant relationship to worry about between the fact of being in second, third, fourth or fifth year and choosing **21 items** whose asymptotic significance is higher than the relative standard. Thus, it is impossible to reject the null hypothesis which says that Hughes' poetry is accepted as an arsenal for justice, emancipation, equity and elevation for today's people when exposed to his ideas.

## Conclusion

The goal of this essay was to present and popularize the essential characteristics of Langston Hughes' arsenal to determine and validate their impact on the conscience of the Congolese population exposed to the African-American poet's ideas. It was finally found out that Langston Hughes is an enduring poet for all generations. His ideas are powerful and viewed as a springboard to the process of new humanity referring to multiple interactions linking people and institutions across the borders of world countries.

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