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The African–American Poets' Struggle for the Rights of People: A Study in Claude McKay's Selected Poems.

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Abstract

This study scrutinizes selected protest poems written by the prominent black poet of the Harlem Renaissance Claude McKay (1889-1948). McKay is considered as a key literary figure of the Negro movement who played a significant role in struggling for and awakening his own people to demand their rights. His major aspiration was to end all forms of prejudice and oppression against blacks portrayed in his poems during the most effective movement in African American literary history comprising the times between 1920 to almost the mid-1930s. McKay established himself as a powerful literary voice for social justice during the Harlem Renaissance constantly struggling for people's identity and rights against the widespread prejudice, segregation, and racism against blacks in America and worldwide along with his pride in his black race and culture. These central issues had different impacts on the Harlem Renaissance and on the lives and works of those who participated in that movement; depicting how both race and racism could define the African American experience in the early twentieth century, as well. McKay, skillfully combined traditional forms and political protest in many of his sonnets. He took the old poetic genre and made it new and relevant to his own project by examining within its bounds unconventional and contemporary subjects. Along with his poetic diction and imagery, he juxtaposes contrasting images to show the hypocritic nature of America, showing his inevitable faith in the country. McKay's enthusiasm for and belief in the authority of intellectuals was strengthened by his understanding of America's deep-rooted racism. He closes many of his sonnets with gloomy observations of blacks' sufferings. The clear conclusion of his struggle was the fact that negro writers succeeded in showcasing

the sufferings of people, incited blacks to demand their legal rights, and proved they are capable of everything and as genius as whites.

Keywords: McKay, Struggles, Racism, identity, prejudice, rights.

African-American literature Review

As black Americans often were marginalized and denied the majority of legal human rights, under severe conditions of prejudice and discrimination, like voting rights and other civil freedoms, they asserted that by outdoing in cultural fields of literature, performing arts, and education, as well as in commerce and industry, they could emphasize their presence and secure their real value accepted and recognized in America, as black Americans frequently were denied voting rights and other civil rights. Relating to this subject, it clearly was a political gesture to represent race in literature and art and meant to be as self-assured as other forms of political indicators, such as marches, petitions, and strikes in the interest of black civil rights. In the struggle for the black development process, New Negro artists considered themselves as leaders who could intervene in racial and interracial relationships. But the way to developing a tradition of race literature required more than a small number of exclusive, inspired writers engaged dedicating their time to write. But, the reality is that a valuable literary-cultural harvest results from exchanging ideas between writers, editors, publishers, printers, readers, and reviewers, not to mention all the others. After the Civil War, African Americans seriously paced in founding or developing institutions and networks

such as periodicals, reading groups, and clubs and friendship associations that produced, distributed, consumed, and interpreted and consequently embraced black writing. Wallas Thurman and his colleagues could trust and depend on the proven copiousness of black periodical culture when Thurman edited the innovative journal *Fire!!* In 1926 to display the work of Zora Neale Hurston, Helene Johnson, Langston Hughes, and others to the general attention by the time of the Harlem Renaissance. Frances Smith Foster reminds us that "nearly since the rise of the first black newspaper, *Freedom's Journal*, in 1827, African Americans had turned to newspapers, journals, and magazines as primary publishing options. Afro Protestant churches actively contributed to the nineteenth-century black print culture's growth" (Foster, 2005, P. 715). They often had their own publishing organs like weekly *Christian Recorder* and a quarterly magazine, *The Church Review* in separate dominions.

For instance, the religious allied publishing organs of the African Methodist Episcopal Church (AME) were not limited to spiritual matters, rather, they also included a variety of political news, poetry, and serialized fiction that regularly and gradually distributed and shared separate chapters over the duration of several weeks or months. In the same method, the secular non-spiritual press served as a forum for African Americans for holding sharp argumentative debates of racial inequalities, gender roles, world events, and social relations within African American communities. In her, *A Companion to The Harlem Renaissance*, Sherrard-Johnson confirms that a crucial aspect of the promoters' progressive vision of the New South was the enforced racial segregation (Sherrard-Johnson, 2015, pp. 301-15).

Adding to that, African Americans, too, were new to a different life position and mission. Here, black women actively contributed to the continuing events and helped to shape the excited tendencies of the New Woman. As a whole, the African Americans generation coming of life in the late 1910s, 1920s, and early 1930s built up a modern racial sensitivity that provided a particular shape to their approaches for racial development along with their interracial relationships regarding class, sexuality, gender, along with their overall cultural expression.

1.2. African-American Theory, Criticism, and the Literary Text

Charles E. Bressler, writing in his *Literary Criticism: An Introduction to Theory and Practice* (2011) arguing that: Like any other school of criticism, the bulk of African American literary texts, theory and criticism have been progressing over time since the publication of the earliest African-American literature, poems written by Jupiter Hammon (1711-1806) and Phyllis Wheatley (1753-1784). From the publication of these poets' works to the writings of contemporary African-Americans, African-American criticism confronts established ideologies, racial boundaries, and racial prejudice.

Charles Bressler then continues; since the emergence of Derridan's theories, African -American criticism frequently employs binary oppositions, viewing the white American as the oppressor of the black art and black people. Its strong historical sense, it's understanding of racial issues, and its concept of what being black means combine to create a school of criticism that is unique, multifaceted, and ever-growing. Since its beginnings, African-American Literature has been shaped by the enslavement

of blacks in colonial America by white western Europeans and the suppression of the black race that follows. This highlights the multiple concerns of contemporary African-American criticism, as Bressler argues:

The marginalization of blacks, social, political, economic, ideological, and literary oppression. The historical and cultural significance of the black experience that has ties to African language and culture. Celebrating that which is black in black art. The significance of slavery as a historical event and its present-day racial implications. Reading race into all American literature because whiteness is "the other" of blackness (Bressler, 2011, p. 218).

To understand, analyze and interpret African American writing texts, Bressler concludes that, when examining a text through the lens of African-American theory and criticism, the answers to the following questions should be taken into consideration.

"Is race evident? Who are the marginalized characters, and what color is their skin? Who are the oppressors? What does it mean to be black in the text? What is the dominant hegemony? Are the marginalized characters aware of their oppression? What are the ties of the black characters to African language and cultural practices? Who speaks for blacks? Are any characters marginalized through silence?" (Ibid., pp. 210-18). Finally, the above-mentioned points, and the previous ones, illustrate the multiple concerns of African-American criticism that justifies the writings on racial issues, and the legality of the struggle for securing black people's rights. The mentioned remarks can be applied as yardsticks used to

point out the struggling areas within the poetry of the three poets understudy at the same time.

Regarding the same subject of African American critics and the literary texts, Lois Tyson writing in his *Critical Theory Today: Racial issues and African American criticism theory* (2006) states that :

Critical race examines how details of our everyday lives are related to race, though we may not realize it, and studies the complex beliefs that underlie what seem to be our simple, commonplace assumptions about the race to show us where and how racism still thrives in its "undercover" existence. Let's start by examining what Delgado and Stefancic identify as the basic tenets of critical race theory. 1. Everyday racism is a common, ordinary experience for people of color in the United States. 2. Racism is largely the result of interest convergence, sometimes referred to as material determinism. 4. Race is socially constructed. 3. Racism often takes the form of differential racialization. 5. Everyone's identity is a product of intersectionality. 6. The experiences of racial minorities have given them what might be called a unique voice of color (Tyson, 2006, pp.369-370).

Tyson, then indicates that, like feminist, lesbian, gay, queer, postcolonial, or any criticism that analyses the writing of any historically oppressed group of people, African American criticism is both a subject matter that studies the literature written by a group of marginalized people and a theoretical framework, too. Thus, any analysis of a literary work written by an African American, regardless of the used theoretical framework, might be called African American criticism, even if no attention is paid to elements in the text that are specifically African American. While, as a

theoretical framework, African American criticism center stages race, racial identity, African American cultural traditions, psychology, politics, as the body of analysis because race, in America, informs our individual and cultural psychology, and therefore our literature, in overwhelming ways. As a theoretical framework, then, African American criticism can be used to analyze any literary text that speaks to African American issues, regardless of the race of its author (Ibid., pp.394-95).

1.3. Phases of African American literature

According to Youlanda Page, African American literature can plausibly be divided into three phases. The first phase, which is known as the literature of African tendency and organization, shows the high mental ability of Africans through the use of the English language as a medium for expressing themselves in different fields of life. Phillis Wheatley (1753-1784) can be regarded as the pioneer writer of this phase is the antecedent of this phase of literature with her poetic volume, *Poems on Various Subjects, Religious and Moral* (1773).

The second phase of African American literature is named the literature for freedom. It is that of slave narratives that dealt with the abolishing of slavery institutions presented by authors like Olaudah Equiano, Frederick Douglass, Harriet Jacobs, William Wells Brown, Harriet Wilson, Frances Harper, David Walker, George Washington Williams, and many others. These writers recounted the appalling Africans blights deeply tangled in their bitter experiences within the oppressive institution of slavery. This phase shows how African Americans moved from collective confinement of servitude to a collective life of independence.

Concerning the third phase of African American literature, it is the Harlem Renaissance that acts as the introductory catalyst of this last phase which may be called the literature of hard struggle for self-identity, individual liberties, and rights. While the most significant works of the 18th and 19th centuries dealt with progress, the third phase of African American literature which, as mentioned above, is the literature of self-identity, individual freedom, and struggle for blacks' rights, which is best characterized by the newly found freedom that African American authors demonstrate and explore in their literature of this period (Page, 2011, p. 104).

1.4. African American Literature at the Dawn of the Twentieth Century

The starting paces of the Twentieth Century brought Booker T. Washington's last slave narrative, *Up from Slavery* (1901), and W.E.B. Du Bois's *The Souls of Black Folk* (1903) treatise, which are described as pioneering ones, to the scene for public audiences. Du Bois' work set up the foundation stone for the literature of self-identity and individual freedom by describing how whites perceived African Americans, as well as narrating the African American experiences from the perspectives of the African Americans living in America. Du Bois finally started a work that depicted itself specifically within the Harlem Renaissance age. His consideration of double consciousness and realizing what it was like to be understood and taken as a problem inspired many African American artists to start eagerly for searching for their real identity and their objective and role within the American culture. This realization and discussion demonstrate that Harlem Renaissance was a self-discovery process that depicted itself in the arts that also offered whites an opportunity to see the standpoints of the African

Americans towards the world and their position in it. During these times, artists produced works that conversed a variety of life-related matters as well as everyday experiences. The movement produced high and low art that mirrored the community in an accurate method, and the works portrayed and discovered those people who were really starting to consider themselves as the determiners of their own destinies and not merely the victims of a terrible fate. Harlem Renaissance was supposed to be the primary activating catalyst that led not only to self-discovery but also to result in producing outstanding artistic works that would turn the principles of African American and American literature in later times, popular all over the 20th century. Wilfred Samuel, in his introduction to Encyclopedia of African American Literature, illustrates:

These now recognized classic texts are transparent pieces of evidence of the way Africans and African Americans directly influenced the improvement of Western literature and scholarly history. Like those minds who prepared the original drafts of the 'Declaration of Independence' and the American Constitution, the documents that provided moral support to the Western thought and philosophy, both Equiano and Douglass have much to tell about the real denotation of freedom, the rights of the individual principally within a democracy, and universal human rights. Many of these ideas were resounded and added to by other 19th-century African-American fiction and nonfiction writers. many of whom were very determined supporters of obliterating slavery institutions, including William W. Brown, Nat Turner, Martin Delaney, Henry H. Garnet, and Frances Ellen Watkins Harper. African Americans entered the Twentieth Century with a succession of rhythms of development and precision within their pillars resolutely placed in the souls of

determination, spirituality, and literacy. In Du Bois' 'The Souls of Black Folk (1903)', which is considered by the majority of critics and writers as the master text of the blacks or the African-American masterpiece of the Twentieth Century; it seems, prophetic vision, with precise and concise terseness, that captures African Americans' determined life journey from children of emancipation to youths with feeling the first ray of the knowledge of one's own existence (Samuel,2007, p. v.).

1. 5. The literature of the Harlem Renaissance (1900-C.1935)

This time marks a period of creative outbursts among African American artists. Although it began as a series of discussions in various sections of New York City, this movement was eventually known as "The New Negro Movement". The term coined by Alain Locke which later in this time was known as the Harlem Renaissance during which blacks frankly celebrated their heritage and hardly struggled to achieve their ultimate objective showing that. "[t]he new negro to be different from the old negro." The efforts during this period prolonged beyond previous literary and social movements as they were used to encourage the uniqueness of African American culture and their overall artistic expression.

1.6 Research Questions:

1. What kind of struggling areas the poet tackles and exposes?
2. What are the reasons that used to justify those struggles?

1.7 Hypotheses

1. The study hypothesized that the poet's struggles comprise all the walks of life such as political, economic, social, and religious

with the maximum focus on racism, color segregation, rights, and identity.

2. The other hypothesis is that the African-American blacks were enslaved, marginalized, and considered inferior citizens for a long time in the history of America.

1.8 Methodology

The study group data collected from the selected poems by Claude McKay who was one of the main literary figures of the Harlem Renaissance who practically experienced those struggles and tried to maintain his people's rights and prove their identity. As one of the most talented and respected younger writers of the Harlem Renaissance, Festus Claudius McKay (1889-1948), known as Claude McKay, set himself apart from his colleagues and spent most of the 1920s living and writing outside America. His radical political views and contempt, for those who saw as compromising their own ideals, indicated that he was only a reluctant member of the Harlem Renaissance. He wrote some of the period's best poetry, and he was much esteemed by his contemporaries and later generations of writers and thinkers, as well. Although McKay's poetry introduces traditional rhyme schemes and forms, especially the fourteen-line sonnet, it is filled with revolutionary ideas and a strong sense of the injustice that African Americans had endured for centuries. Hence, his call for people's rights emerges clearly in his writing.

In the analysis process, McKay's poems were analyzed with the African-American literary theory framework in a descriptive-analytical method. African American literature is the embodiment of that bulk of black literature within the decades immediately

followed Emancipation Proclamation, issued in 1863 by the US president Abraham Lincoln. It pronounced that all persons held as slaves within the rebellious states are, and henceforward shall be free. In those critical times, this declaration was a strong incentive toward self-definition and would continue to be so during the Harlem Renaissance. After the American civil war, the United States' New Negroes aimed to represent themselves through a spacious body of literature, sociology, and political theory intended to represent black African Americans as of honourable origin citizens which were called race literature.

2. Material Analysis and Discussion

McKay dedicates the poem "To the White Fiends" to the whites considering them as enemies. He clearly addresses the white people early in the octave, regarding them as white enemies. The poet urgently requests white people to think about blacks' right case showing them their unfair oppression against blacks as their difference is restricted only to the colour of their skin:

Think ye I am not fiend and savage too?

Think ye I could not arm me with a gun

And shoot down ten of you for every one

Of my black brothers murdered, burnt by you?

Be not deceived, for every deed ye do

I could match--out-match: am I not Afric's son,

Black of that black where black deeds are done?

But the Almighty from the darkness drew
My soul and said: Even thou shalt be a light
Awhile to burn on the benighted earth,
Thy dusky face I set among the white
For thee to prove thyself of highest worth;
Before the world is swallowed up in the night,
To show thy little lamp; go forth! Go forth!
(Maxwell,2004, p.132)

This poem was published in the widely read Socialist magazine the Liberator in the September issue of 1919. Huggins comments on the qualities of this poem saying that: in this poem, we can note some of the characteristic features of McKay's sonnets. The defiance, the militancy, is rhetorical and argumentative rather than substantive and palpable (Huggins,2007, p.217).

McKay frankly tells the white people that he is not an enemy or savage like white people, he is not ready to kill ten of them in revenge of each black person, considering them his brothers, though they deserve revenge. The whites continuously kill and burn blacks in (Lines 1-5). The speaker is proud of his being created by God as a black African indicating it in the addressed question, am I not an African son? (Lines 5-7).

In the second part of the sonnet, the sestet, the speaker illustrates that God created the blacks to be better than the whites in their benevolent soul and body illustrating a spiritual rebirth in blacks. Their faces are black to be like a light that glows and illuminates others among the whites and they are of the highest

value (Lines7-11). McKay encourages black people through clarifying these facts in order not to be revengeful and at the same time to highly esteem themselves, change and improve themselves and prove their highest worth despite all life difficulties (Lines 12-14)

The implied appreciation then of said "The White Fiends" in the octave communicates the unbelievable expectations of white Americans of black men to be able to revenge, as in fact, they are, but they do not want to behave like that, while the sestet articulates the transcendent power of black spiritual culture, the poet juxtaposes the anticipated racism against the black Americans in the first stanza with the redemptive forgiving soul and power of black culture in the second stanza. Thus, the message of the speaker is conveyed to calm down all the enmities calling for coexistence in equal life opportunities.

According to Kevin Ascate (2012), Claude McKay's poem "To the White Fiends," acts as a double agent, siding with the whites while threatening both their physical and mental superiority. McKay represents the blacks as hypothetically darker, in a sense of evil deeds than the whites; however, even though this was a popular opinion thought of by the whites at the time, the blacks mostly thought that they were more righteous, or at least equally just, than the whites. The question is addressed to white people as whites do in fact believe that blacks are savages and continue naming their harsh acts against his own race confirming that he could outdo them: "Be not deceived, for every deed you do//I could match--out-match..." By supporting the stereotype of blacks being the symbol of all that is bad, he is threatening the whites and ironically mocking the reality of the stereotype, as the whites would not expect the blacks to agree with their assertions about

their inferiority. The speaker continues by exaggerating the intensity of the connotation of "black" by repeating it three times within the same line, "Black of that black land where black deeds are done?". These set up the following line: "Thy dusky face I set among the white/For thee to prove thyself of higher worth" While McKay seemingly agrees with the whites, he makes them question their own thought patterns in the poem but with this line especially: He demands them to prove their elite status beyond that of skin color. By forcing the whites to think in such a way that they are not used to, McKay gets inside the heads of the elitists and puts their own beliefs against them.

McKay reached the facts about the problematic issues and found the social reality beyond his control that is why he dreams of burning all the whites into the 'sacrificial fire' to liberate his people from the ugly social reality. The poet becomes contemplative and suddenly realizes that he too is able, powerful, brave, and bold, though cornered on all sides by the whites. McKay is arousing, and challenging the 'civilized savages' using juxtaposing terms to highlight the white people, and warns them that once aroused, the blacks are savages too to indicate that blacks are also capable of fighting for their rights and revenge (Kevin, 2012, p.170).

"The Dominant White" seems to be a kind of support to the previous poem as the speaker remains in his constant attack against American whites though they are made so powerful by God, as McKay says. The poem was originally published in the Liberator in April 1919. McKay begins showing the authority of the whites upon the others straight from the title depicting them as dominant oppressors:

God gave you power to build and help and lift;

But you proved prone to persecute and slay

And from the high and noble course to drift

Into the darkness from the light of day.

He gave you law and order, the strength of will

The lesser peoples of the world to lead;

You chose to break and crush them through life's mill

But for your earthly gains to make them bleed;

Because you've proved unworthy of your trust,

God—He shall humble you down to the dust.
(Maxwell,2004, p.134)

In a direct intelligible language, the speaker addresses the white people throughout the four parts of the poem. He ends each stanza with a refrain repeating two lines along with the poem with only a change in the adjectives that suits the content of the stanza for the sake of emphasizing his theme and message, highlighting the case and subject of his goal in the long run.

Thus, the speaker begins his attack by addressing the whites telling them that God provided them a happy life along with the power to do the best of everything, but they deviated from that righteous path and intended instead of that to oppress and kill other people and to humiliate your noble position to low and a dark life (Lines1-4). Then, he adds that God gave you full authority to rule other poor people through a justified law, but instead of dealing with other colours and races in the best possible way, you, whites,

you crushed them in the metaphorically used mill of life through torturing them, left them bleeding and confiscated their rights only for materialistic earthly benefits without thinking of the next world (Lines5-7).

The speaker ends the stanza with a conclusion giving them a premonition of their punishment by God saying that: you, whites proved that you are not deserving whatever God had provided with His trusting, that is why God will insult you through crushing you down to the dust as a revenge of your cruelty, humiliation, and oppression of the blacks (Lines7-9). This seems to be a way of threatening whites through spiritual means to think about other rights and end their suffering under their oppressing power:

You have betrayed the black, maligned the yellow;

But what else could we hope of you who set

The hand even of your own against his fellow;

To stem the dire tide that threatens yet?

You called upon the name of your false God

To lash our wounded flesh with knotted cords

And trample us into the blood-stained sod,

And justified your deeds with specious words:

Oh! You have proved unworthy of your trust,

And God shall humble you down to the dust.
(Maxwell,2004, p.135)

In the second part of the poem, the speaker continues to attack the whites through the means of other accusations mentioning the word black openly; You, whites, betrayed the blacks and even harmed your own white color mates that is why black people are disappointed about you not expecting you to be friends at all, you lynched us and crushed our bloody wounds under your feet and justified your bloody deeds with empty accusations using racial words (Lines10-17).

Like the first part, the speaker repeats that the whites never deserved what God has granted them, that is why God will revenge upon them because the strong pain that resulted in all that wrong deeds against the blacks is so powerfully aching that nothing can soothe or relieve it(Lines18-19). This conclusion is well clarified through the third part of the poem adding that the black race is so strong and virile though you made them feel shame about their color and race. White people are so arrogant and highly esteem their race preaching that continuously to others without appreciating and gratefulness to God's trusting their race which will be the main reason for God to punish them, according to the speaker:

This pain you gave us nothing can assuage,

Who hybridized a proud and virile race,

Bequeathed to it a bastard heritage

And made the black ashamed to see his face.

You ruined him, put doubt into his heart,

You set a sword between him and his kin,

And preached to him, with simple, lying art
About the higher worth of your white skin!
Oh, White Man! You have trifled with your trust,
And God shall humble you down to the dust.
You blinded go, afraid to see the Truth,
Closing your eyes to and denying beauty;
You stultify the dreams of visioned youth
All in the prostituted name of Duty.
You place your Seers with madmen, fools and rogues,
Their words distort and twist, despise their creed;
You choose instead the little demagogues
That will uphold you in your shameless greed;
Because you've proved unworthy of your trust,
Oh, He shall humble you!—down to the dust
(Ibid.,p.135)

McKay affirms in the third part of the poem that the pains caused to the blacks cannot be calm down, the black race is made bastard and feels ashamed of its destroyed heritage, they are ruined by the white people who taught them that the white skin worth the highest appreciation (Lines 20-29).

In the final part of the poem, the speaker goes on addressing the white people considering them to be blind, unable to recognize the reality and beauty of other people, and denying others rights at

the same time. White people manoeuvre public emotions to gain power which is a worldly lust without paying attention to their faith which is a shameless gain according to the speaker's view (Lines30-37).

The speaker ends his poem with the same conclusion of the other three stanzas through a refrain repeating two lines in each part emphasizing that whites are not worthy of what God has granted them, and they will be humiliated and insulted by the power of the Almighty (Lines 38-39).

Race segregation in American society is extended even to social relations. Here, in the following short poem "The Barrier", the poet clarifies that even love is forbidden between blacks and whites as colour is the primary source of life problems of the colour line.

I must not gaze at them although
Your eyes are dawning day;
I must not watch you as you go
Your sun-illumined way;

I hear but I must never heed
The fascinating note,
Which, fluting like a river reed,
Comes from your trembling throat;

I must not see upon your face love's softly glowing spark;
For there's the barrier of race,

You're fair and I am dark.

(Maxwell,2004, p.157)

"Barrier" explains the barrier that separates these two lovers for the difference in their skin colours, which is why the speaker cannot look at her eyes which are like the beginning of sunrise, must not pay attention to her sweet voice, and cannot watch her brightly walking (Lines 1-8) because she can never love him, and if he loved her then he wouldn't allow her to put herself through the hell that would accompany an interracial relationship during the time period. McKay wrote this poem with the specific intent of proving to the reader just how disgustingly deep-rooted racism had become, in the United States, comprising even social relations. Here we have the instance of this man who is so obstinately in love with a woman, and yet the sole thing that keeps them apart as a strong barrier between them and others is their racial differences. He, as a black man, would never be able to properly wed the white woman he so desperately yearns for because of societal norms and prejudice. The story presented through a special poetic diction invokes sympathy in the audiences as it fascinatingly captures the injustices of racial divisions by showing how even lovers are kept apart merely based on the colours of their skin. This is also a violation of the simplest human rights.

The narrator is so obviously in love with the woman, yet keeps a distance from her because he knows that their relationship would only result in trouble for both of them according to the segregations imposed on both races. The injustices of racism and the necessity for civil rights are two contradicting poles in society. This shows the deeply rooted racism that was ever-present in American society of that time. The speaker sheds light on the ridiculousness of racial prejudices, as two people who are clearly meant to be together cannot, because of the symbolic barrier that separates them racially,

be considered as a call for ending racial discrimination through the realization of blacks' rights.

The poem blends melancholic emotions with passion as the narrator's words evoke both sympathy and admiration in the reader. Readers are capable of observing real love, and then get brought back to a bitter reality as each stanza ends with a note regarding the barrier that damns them to a lifetime of separation to indicate a clear violation of human rights.

"Barrier" is a real picture of the heavy barrier of racism that was prevalent in American society during those times, as it is what held the black man back from loving the white woman he so passionately admired. It serves to be a remarkable representation of the deeply-rooted racial tensions that existed before the Civil Rights movement.

A general portrait of "Barrier" shows that McKay attempts to shed light on color discrimination which prevents even love among the different races in America. This is the simplest right of human beings of which the African Americans are deprived of which a dark spot in society is regarding human relations. In the poem, the speaker, who is certainly black, expresses a form of painful, forbidden love between a man and a woman, who unfortunately come from different racial backgrounds.

In the last stanza, McKay focuses on the lady's face, seeing and hoping to ignore "Loves softly glowing spark." This ends the poem on a final note of despair, hopelessness for their love. The rugged, intense emotion that is focused on and heightened through the poem is highly effective, as the reader does not actually realize the poem is about racism and the race barrier, where a door slams

shut on the hope that has been formed throughout the poem. The final statement "For there is a barrier of race, you are fair, and I am dark" is the emotional climax of the poem. It brings out the suppressed pain of forbidden love concerning the racial barrier, which is a recurrent picture and a negative consequence of race and colour segregation. The violation of human rights is implicitly depicted, and the poem is an open-ended state as final things are left to the readers to add (Lines9-12).

McKay attempts to present a heart-breaking night portrait of poor black people wandering through the streets of dark Harlem nights like shadows. The speaker in "Harlem Shadows" shows that his black race lives in an exhausting life of poverty in rich America. He observes through his senses, in invisible scenes of the night, the black glass, the dark and dusky girls have no haven to stay at night, rather they wonder street to street like shadows. The speaker expresses his melancholic heart for, as he calls it, his fallen race:

I hear the halting footsteps of alas

In Negro Harlem, when the night lets fall
Its veil. I see the shapes of girls who pass

To bend and barter at desire's call.

Ah, little dark girls who in slippered feet

Go prowling through the night from street to street!

Through the long night until the silver break

Of day the little grey feet know no rest;

Through the lone night until the last snow-flake

Has dropped from heaven upon the earth's white breast,
 The dusky, half-clad girls of tired feet
 Are trudging, thinly shod, from street to street.
 Ah, stern, harsh world, that in a wretched way
 Of poverty, dishonour and disgrace,
 Has pushed the timid little feet of clay,
 The sacred brown feet of my fallen race!
 Ah, heart of me, the weary, weary feet
 In Harlem wandering from street to street.
 (Maxwell,2004 ,161-62)

The speaker attempts to present influential blended scenes of wretched black girls and boys of the working-class who remain working along the dark cold nights of Harlem wandering from street to street barefooted, tired, and have no rest for getting their daily living. They all are plagued by discrimination and exploitation. The poem is clarified in Cooper's words, "He conveyed a startling bitter, and essentially modern, message of despair, alienation, and rebellion" (Bloom,2009, p.41). Regarding the intense descriptions of the world's poverty disgrace and dishonor that afflicted black people, Howes comments on the poem showing that:

Through its vivid portraits of life in Harlem, Harlem Shadows helped establish McKay as a major poet of the Harlem Renaissance. These poems reflect the anger and alienation that African Americans were feeling in the years when racism showed

no sign of dying and blacks were being lynched by the thousands. Harlem Shadows is infused with the anger and rebelliousness that blacks were beginning to express in the 1920s, and it also reflects the sense of alienation that had always made McKay feel like a restless "guest" rather than a full-fledged member of society (Howes, pp.63,246).

This poem is among other poems from McKay's 1922 collection, Harlem Shadows is said to be the motivating force of the poetic revolution of the Harlem Renaissance that cried loudly for the rights of people in the rich American democracy. The poem keeps pace with the street-walkers reflecting their own relentlessly driven movements. Harlem Shadows places itself deliberately in a part of the district where high art and smart fashion give way to poverty and struggle. It begins with a single figure, affectionately and impartially termed "lass". And then as the speaker's eyes become accustomed to much more dark and dusky girls emerge from the streets like shadows. The two infinitive verbs used to describe the ladies' movement as they stop to conduct their dealings are perfectly judged (Lines 1-6). The euphemism is eloquent, precise, tactful, the individuals are not judged, only their movements under scrutiny. The painful process of the boys and girls starts at the night until the silver dawn as they walk heavily and restlessly (Lines 6-12).

The poem emphasizes the street-walkers' youth and frailty in tender sympathy. It avoids being merely sentimental because it expresses the political truth. These women, whatever their ages, however strong their courage, experience childlike vulnerability, and disempowerment. The continuing reference to their trudging, poorly shod feet reminds us of the forced marches of the times of slavery, and the migrants' endless search for acceptance at work

and home. McKay's own restless wandering footsteps seem to echo along with the poem.

The last stanza's antitheses are especially effective, from the mixture of compassion and borrowed moralization in "timid little feet of clay", to the "sacred brown feet of my fallen race". McKay is not blaming the women or his race for being "fallen". He's lamenting what white power has inflicted on their shared history. We glimpse a dreamlike past in which the women, barefooted and vigorous, step regally together as if they are in some procession. But there can be no restoration, and the repetition "weary, weary feet" in the couplet's refrain emphasizes and underlines the present forlorn reality with affirmation, attracting the attention of the reader to support girls' dire condition in that particular night to be generalized on the overall situation of all black women of in America and consequently on the entire black race (Lines13-18).

As a powerful proponent of black liberation, McKay mastered the dominant "voice" of traditional culture, making it accommodate his different ways of seeing and portraying his black race's facts of life along with his visions and anger to convey his calls for the rights of black people. The fusion of urban realism with more traditional Romantic tropes in "Harlem Shadows" still leaves room for clear blasts of rage against "the wretched way / Of poverty, dishonor and disgrace." Lines (9-10). McKay talks about how blacks lived in poverty during those hard times as it was very difficult to keep their families and maintain the daily living necessities mainly because of the inequality in the economy and working issues. Whites care about them as they lived in prosperity that is why they did not care about the dire living conditions of black people. He talks about the little girls walking about in the streets from dawn to midnight where people are expecting them to

do what they please just for making some money within the risk of being turned to be prostitutes. This a stark violation of children's rights.

The speaker then talks about how unfair, mean, and despicable this world is to people who need help especially during a time where poverty is really common with the African American race. He believes that discrimination is the cause of these dishonorable acts of blacks represented by little working girls, an act which brought his race to the lowest level in a call for rights within better life conditions for the African Americans who are the subject of all types of oppression.

Some writers call McKay a rebellious figure standing in the face of oppressors and he is committed to his own community, his criticism may lead to secure some of his black race's rights. Related to this issue, Sherrard-Johnson, in *The Black Well Company to Literature and Culture* (2015), states that:

The poet is a rebel facing down the "powerful majority"; his sense of himself never strays far from his sense of community. McKay suggests that not belonging can become a form of belonging. But it must be contentious. The weak must criticize the strong: the "outcast group" must be a group of outcasts, rebels all. McKay's pastoralist is a rebel in lyric form, challenging the conventions of pastoral to challenge an outdated mode of national and cultural identity (Sherrard-Johnson, 2015, p.200).

Hoagwood summarizes McKay's "Harlem Shadows" writing that it is "Vivid, specific, and also as large as the range of human fear, loss, and sympathy, the poem embodies its emotional and ultimately moral themes in the forms—rhythm, alliteration and

assonance, pitch of vowels, and pattern of rhyme—that communicate, as poetry can, the bodily as well as artful levels of sense and meaning. The human experiences among the poem's characters which the poem treats as meaningful not only include the lawless (prostitutes) and the lowly—the poem also sings of their sacredness. Despite the complaints of some of McKay's later critics, the structures of traditional forms do not apparently imprison the messages of McKay's poems, but rather set them free (Hoagwood, 2010, p.54).

In the coming sonnet-like poem "Enslaved", McKay encompasses all the struggling and suffering issues of the black race portraying them first in the powerful title enslaved to denote long life prejudice and oppression of blacks not only in America but throughout the Western countries.

Oh, when I think of my long-suffering race,
For weary centuries despised, oppressed,
Enslaved and lynched, denied a human place
In the great life line of the Christian West;
And in the Black Land disinherited,
Robbed in the ancient country of its birth,
My heart grows sick with hate, becomes as lead,
For this my race that has no home on earth.
Then from the dark depths of my soul I cry
To the avenging angel to consume.

The white man's world of wonders utterly:

Let it be swallowed up in earth's vast womb,

Or upward roll as sacrificial smoke

To liberate my people from its yoke!
(Maxwell, 2004, p.167)

This poem was first published in *The Liberator* in July 1921. This sonnet is an open powerful attack against blacks in the western Christian-dominated society, and an illuminating portrait of a long era of discrimination and oppressive acts of white Americans who were the causes of the black race's long-suffering and calamities through history. Hence, within the structure of a sonnet and means of an intelligible eloquent poetic language and the power of different past tense intentionally chosen verbs, the speaker addresses his poem conveying his message to readers motivating them to think and see what was happening to the blacks during that era in America and other western countries. In directing that clear message, to those who participate in any acts of oppression and his audiences together, the speaker highlights the legal case of fighting for the rights of blacks who not only are deprived of their simplest human rights, rather they are constantly enslaved, lynched and denied a human position not only in America alone but even in the greater Christian Western world in general or, as the speaker says, on earth (Lines 1-6). These stark violations of human rights justify the speaker's struggle in that legal path and his inciting the black race to fight for their rights and get rid of the heavy yoke.

Relating the poetic expressions of the poem to the speaker's search for identity, Jennifer Chang writes in *A Companion to Harlem Renaissance*, that:

The poem "Enslaved" provides a context for reading the pastoral lyrics because it makes explicit how McKay understands place as instrumental to the formation of identity: The single sentence of this sonnet's octave bursts forth from the exclamatory lament "Oh," gathers a stream of past participles that together describe a painful history: "despised, oppressed / Enslaved and lynched, denied," and then "disinherited/robbed." Much like Whitman's lyric "I," McKay's speaker contains multitudes, expressing an individual identity that is historically indivisible from a collective identity. Further, this collective identity is indivisible from the placelessness the poet describes. As part of a "long-suffering race," the speaker has been "denied a human place" and thus has "no home on earth. McKay moves from thought ("I think of my long-suffering race") to feeling ("My heart grows sick with hate"), and the poem climaxes with a displacement that is both individual and collective ("this my race that has no home on earth"). The historical displacement of a man's race becomes the lens through which he understands his place in the world. The poet's own experiences of displacement join a history of displacement, from the African diaspora to the Great Migration. "Enslaved" describes his place-sense in a world where he has been denied a place, where he feels strange and unwelcome everywhere. The poem, therefore, demonstrates how, beyond psychological experience, double-consciousness is spatially felt. But "Enslaved" is also a private response to painful public history and concludes with a cry for vengeance (Qtd., Sherrard-Johnson, 2015, pp.189-190).

The narrator clearly turns the life of a race created by bitterness, hatred, and wrath into an eloquent art form that to be a straight forward message to anyone to feel the atrocities of blacks to wonder at, and finally work to end those calamities through securing the rights of that black race.

The "long-suffering race" comprises McKay's own heritage in Jamaica, greatly influenced by the long-colonized countries under the European colonizers. Blacks were disinherited and robbed even in their own black land, in his birthplace, Jamaica, Africa showing the continuation of blacks suffering. The speaker's wrath and hatred grow more and strong metaphorically as lead finding his race denied even a home on earth as the simplest rights of a human being's lifetime (Lines 7-8).

Hixon (2017) states that McKay experienced a state of consciousness of how he viewed himself, and a devoted awareness of how American whites, in particular, viewed him and other blacks as the ethnic contrast was stark, something McKay himself states in his 'A Negro Poet.'" This attitude of vigilance is displayed in McKay's protest sonnets. In "Enslaved," McKay expounds on this sentiment when he begins his verse with the lament, "Oh when I think of my long-suffering race, "For weary centuries despised, oppressed, Enslaved and lynched, denied a human place on earth." In these thoughtful lines, McKay meditates on the overwhelming tragedy of the African people observing what has happened to them in America and another lifeline of the Christian West. The first quatrain introduces his heartfelt pain for the adversity of the African race along with its hard circumstances and their oppressed conditions. Consequently, his heart, sore with hate and anger, becomes as strong as lead finding his black race marginalizes and left without a home in the world.

Finally, it seems that the speaker is not ready to practically revenge upon those oppressors and those who disinherited and robbed his black people. Thus, the last six lines are indicative of McKay's obstinate attitude towards injustice, then, cognizant of the despair of his race, the speaker cries out from the dark depths of his heart and soul, pleading to the avenging angel to eliminate the white world for the sake of his race's legal rights and liberty which is the core of the speaker's struggling (Lines 9-14). This sense of deep sorrow and depression may justify his call for the angels to destroy the white dominant civilization from the roots.

"Enslaved" portrays a world filled with segregation, racism, and hatred which constructed the mindset of Claude McKay. Every line is filled with sadness, anger, or some combination of the two. As a historic poem, it serves as a powerful reminder of what a racist world creates, the anger and pain and the soul of revenge it causes that manifest themselves not only in the minds of ordinary humans but in the protesting writers as well who could bravely call for the rights of people.

The ill-reputed inexcusable process of "lynching" the blacks in the open air, under the hands of brutal white mobs, is a recurrent theme of many writers of the Harlem Renaissance. In the following poem "Lynching" which is given the title of the process, McKay immortalizes lynching and the cruelty of the whites in an unjustified murdering process of blacks considering it unforgiving sin:

His Spirit in smoke ascended to high heaven.

His father, by the cruelest way of pain,

Had bidden him to his bosom once again;

The awful sin remained still unforgiven.

All night a bright and solitary star

(Perchance the one that ever guided him,

Yet gave him up at last to Fate's wild whim)

Hung pitifully o'er the swinging char.

The day dawned, and soon the mixed crowds came to view

The ghastly body swaying in the sun

The women thronged to look, but never a one

Showed sorrow in her eyes of steely blue;

And little lads, lynchers that were to be,

Danced round the dreadful thing in fiendish glee.
(Maxwell, 2004, p.176)

This Shakespearean-like sonnet was first published in the Cambridge Magazine 10, in Summer 1920.

A flashback to the deadly events and victims of 1919, and in a particular looking back to the history of lynching of blacks in America, impelled McKay to directly address the atrocious process of lynching, the most outrageous form of senseless devastating way of victimizing blacks through racial oppression. The speaker, adopting his preferred sonnet form illustrates the blacks, who are lynched and murdered in the cruelest inhumane ways possible, granting them a symbolic weight well beyond mere social outrage and death: they are depicted in the sonnet as martyrs as their innocent, divine blessed souls descended to the Heavens during a

period that witnessed a wide range of violence against African-Americans who felt victims of violence and transgression on their human rights. The poem paints an appalling picture of the process of lynching and reveals much about the darkest hidden elements of humanity throughout history. Through several themes that can be drawn from the poem like religion, slavery, human cruelty, and the passing of harmful traditions from one generation to the next, the speaker attempts to convey his powerful tragic message to present a portrait of the horrible unjustified wrongdoings against blacks calling for an end to all oppressions against his people struggling to secure their rights.

Hixon (2017) says that the voice that is echoing the endless struggle and wistful sentiment of the African-Americans is vivid in McKay's sonnet "Lynching," expresses great sympathy, and concern for the stark violation of human rights of the hanged and burnt black person:

McKay begins the sonnet with the Spirit of the victim soaring painfully into heaven, being called by God, yet with the sin remaining unforgiving. Furthermore, the white ladies with merciless "steely blue" eyes watched the victim and her children the "lynchers to be" dance distastefully around the dead body with glee. The poem does not explain the lynching nor suggests reasons why; it does point, however, to the active support of the white women of this crime and the socialization and training of white children to follow in their mother's footsteps (Hixon, 2017, pp. 45-46).

McKay starts his description and interpretation of the horrible lynching process by expressing himself within a Christian's religious point of view in an allusion to martyring Jesus whose

Spirit ascended to heaven. The black victim is tortured almost to death, then a white mob of oppressors burns the hanged body, thereafter, as the speaker indicates, his holy Spirit ascends to the heavens going back to his Creator right like when he was first created, or, it refers to the lynched person's father who receives him feeling the highest degree of pain for his victimized child. Thus, the lynched person is innocent and regarded as a martyr who goes back to Heaven (Lines1-3).

McKay, in his own terms, considers lynching as an awful unjustified sin that remains unforgiving, while a star continues every night to hang in sympathy with the victim. When the speaker explains that the star is perhaps the only one that has ever guided him, he is also referring to the man's living conditions before being lynched (Lines4-6). A common practice in slavery times was the breaking up of families. Children were separated from parents at a young age, wives and husbands were sold to different plantations, and siblings were broken up at a wild whim, whether for punishment or financial gain for the slave owners. Therefore, it is likely that the lynched person had no family left and only a solitary Star to guide him.

To add a terrible end to the process portrayed by the poem, McKay depicts white women with their strong blue eyes looked cruelly at the victim without feeling sad for that shocking scene, simply because the murdered is black. Then, white lads who will grow and be lynchers, dance round the dead body expressing their fiendish happiness on the scene (Lines 11-14) which depicts human cruelty reaching the peak degree of brutality and inhumanity of the whites violating even the rights of living and dead people, as well, calling for a critical decision to end all kinds of oppression against the black race.

The theme of human cruelty is revealed not only through the evidence of the lynched person, but also through the observing crowd's reactions, men and women who never show any hint of sympathy about that inhumane process though the accusations against the lynched ones seem to be only concocting ones, and in reality, their major sin is in being black. The terrifying unlawful act is clearly depicted as a very stark violation of human rights. This means that even though an innocent person was lynched, not only did the women feel no compassion and love for their fellow human, rather they took interest in the utmost brutality and barbarism of the victimizers, seeing the corpse as an entertaining spectacle which is a high degree of inhumanity against blacks calling for a critical decision to end all kinds of oppression against the black race.

Suppose the little lads, who danced around the victim, are considered the offspring of those who performed the lynching act. In that case, McKay's poem addresses not only the cruelty of the early to mid-twentieth century but also how racism and violence are passed from one generation to another. He shows that those children are learning by example and might be inclined to grow up to inflict the same savage violence they learned from their parents, and thus a violation of human rights, oppression, racial discrimination and consequently the suffering of the blacks will remain everlasting, and the struggle for human rights will go in vain.

This sonnet holds a much different interpretation according to how others look at the poem. Here, in his article "Thematic Trends in Claude McKay's Selected Poems of the Harlem Era" Adewunmi, Samuel Idowu, explains that the poem reveals the disgusting sight of the way the Blacks are lynched without being questioned to discover their criminal act, if there was any, to justify their

atrocious punishment. The Blacks mean nothing to whites looking on them with disdain as if they are not the creation of God. Moreover, the Whites take joy at the lynching of Blacks while the young whites are eager to learn more about the act of lynching. The theme of death tragically revolves around the poem when the persona talks about the Spirit of the lynched Blacks ascending into heaven in smoke. "His spirit in smoke ascended to high heaven" will have final rest in the bosom of the Lord had suffered greatly on earth in the hands of his fellow white men. There are pain and sorrow in the mind of the deceased's father who painfully witnesses the lynching of his son and could not complain because he too is in bondage and could not question the authority of the white dominant authority who backed the throng of lynchers. His father, by the crudest way of pain, had bidden him to his bosom once again. The theme of betrayal is evident in the poem. The persona reveals how the white guarding the Blacks in the plantation which he symbolizes with "a bright and solitary star" gives up the Blacks to be lynched with no visible crime committed: All night a bright and solitary star Perchance the one that ever guided him, Yet, gave him up at last to Fate's wild "whim". During the era of slavery until the late sixties, the white Americans treated the Blacks severely as they liked, without any authority questioning their gruesome actions considering the Blacks as sub-humans. This way of treatment is quite obvious in the biographical work of Richard Wright titled *The Black Boy* (1980). Tony Morrison's *The Bluest Eyes* (1994), and Tony Wilson's drama piece titled *Fences* (1985), where all the major characters are blacks and were treated inhumanly by their white masters. The speaker brings scenes of horror to the readers' minds, the pitiful and horrible scene of the lynching of the Blacks with their bodies dangling on the "swinging char" being described as the instrument of torture and death. The Blacks are hung over

the death chamber unquestioned, while whites carry out their dishonourable acts with humiliation. "The Lynching" ends with a dramatic image of young white witnesses to the senseless hanging of a black American: "And little lads, lynchers that were to be, / Dance round the dreadful thing in fiendish glee" (Howes,2001, p.246).

Conclusion

The analysis of McKay's poems showed that the word white is used deliberately and symbolically throughout most of his poems to highlight the inferiority of blacks, and that, the whites were always dominant, sources of oppression against blacks, and constantly seen as enemies. The struggles were concerning all the dimensions of the blacks' life and their deprivation of all human rights, but mainly focusing on race and colour discrimination, prejudice, oppression, and the search for identity.

McKay indicates that he and his black race have the right to revenge upon whites and to kill them instead of the black victims, but they are not as savage as the whites to do that. He adds that whites diverged from the right path of religion, as God granted them the physical and mental ability, but they lost their trust in God and oppressed continuously, slain blacks, and dealt them as slaves. He openly considers the white people as enemies, calling on his own black people to defend themselves and start a revolution to secure their own humane and legal right and finally put an end to those oppression and suppression.

The poet sees his people as no more than slaves who were downgraded to less than humans and even the whites' animals. This

is because the blacks were living through starvation and deprivation subject to all forms of prejudice and oppression. The writer tragically describes the black people as shadows who walked and worked with barefoot and even sexually assaulted and exploited in return for a bare hand to mouth life showing that only blacks lived in poverty in prosperous America.

McKay also presents an atrocious portrait of the ill-reputed lynching process during which the blacks were murdered by a mob of white people who torture, hang and burn the victims to death among dancing whites in public. Another depiction of colour discrimination illustrated by the poet through the restriction of social relations was forbidden of love between the whites and the blacks, which is a stumbling stone on the way of society's union.

Regarding the justifications for those struggles the poet expresses and illustrates the marginalization of the blacks, their dire economic condition, the continuous segregation, and the refusal of the black people in the mainstream of the American society, though blacks are as capable as any other race, affirming their significant role as well.

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پوخته

ئەم لىكۆلىنەۋەيە بە وردى دەروانىتە ھەلبىزاردەيەك لە ھۆنراۋەكانى
كلود مكاي (۱۸۸۹-۱۹۴۸) شاعىرى رەشپىستى پايەبەرزى ھارلەم
رېنەسانس. مكاي بە يەككىك لە كەسايەتتە ئەدەبىيە سەرەككەكانى
بزووتتەۋەي رەشپىستەكان دادەنرى كە پۇلىكى گىرنگى گىرا لە خەبات و
ھەلسانەۋەي گەلەكەي و داواكردنى مافەكانيان. ئامانجى سەرەكى ئەم
نوسەرە كۆتايى ھىنانە بە چەوسانەۋە و جياۋازى و زۆردارى بەرامبەر
رەشپىستەكان كە لە ميانەي ھۆنراۋەكانىدا وىنەي كىشاون لە ماۋەي
كارىگەرترىن بزاڤ لە مېژوۋى ئەفرىكە-ئەمىرىكەكاندا كە ماۋەي نىۋان
(۱۹۲۰) تا نىزىكەي ناۋەرەستى (۱۹۳۰) ەكان دەگرىتەۋە. مكاي ۋەك
دەنگىكى بەھىزى ئەدەبىي خۆي چەسپاند بۆ دادپەرۋەرى كۆمەلەيەتى لە
ماۋەي ھارلم رەنەسانس دا كە تىادا بە بى پچران خەباتى كرد بۆ ماف و
ناسنامەي گەلەكەي دژى بەر بلاۋى و زۆردارى و جياكارى و جياۋازى
رەگەزى بارامبەر رەشپىستەكان لە ئەمىرىكا و سەرەنسەرى جىھان
سەرەپاي شانازى كردنى بە رەگەزى خۆي و كەلتۇرەكاي .

ئەو بابەتە سەرەككەكانە كارىگەرى جياۋاز و بەھىزىيان ھەبوو لەسەر
بزووتتەۋەي ھارلم و ژيان و كارى ئەو كاسانەي كە لە بزووتتەۋە كەدا
بەشداربوون ھەرۋەھا وىنە كىشانىك كە چۆن رەگەز و رەنگ و جياكارى
دەتوانن پىناسەي ئەزموۋنى ئەمىرىكا بكن لە سەرەتاي سەدەي بىستەمدا.
مكاي شارەزايانە شىۋازى كلاسىكى و نارەزايى دەربېرىنى پاميارى لە
چەندىن سۇناتەكانى تىكەلى يەك كردوون ئەو ھەستاۋە بە ۋەرگرتنى
ژانرا كۆنەكان و بەرگىكى نوپى بە بەردا كىشاون تا لەگەل پېرۆژەكانى
خۆي بگونجىتت و لە نىۋو كەلەبەرەكانىدا بىروانىتە بابەتە كۆن و
دەستوورى و ھاۋچەرخەكان .

شان به شانی زمان و وینه هۆنراواييهکانی مکای وینه شعریه
پیچهوانهکان له تەنیشته یهکهوه ریک دهخات تا دوو پرووی ئهمریکهکان
پیشان بدا و له هه مان کاتدا دلسۆزی خۆی بۆ ئه وولاته دهردهخات.
پهروشی مکای بۆ دهسهلاتی بیرماندهکان و باوهری پێیان به هیزتر بو
بههۆی تیگهیشتهی له رهگی قوولی جیاوازی رهگهزی له ئهمریکا.نوسهر
زۆربهی سۆناتهکانی بهو راستیه کۆتایی پیدینی که نوسهره
رهشیستهکان سهرکهوتوو بوون له نیشان دانی مهینهتیهکانی خهڵک و
رهشیستهکانیان هاندا تا داوی مافه یاسهیهکانیان بکهن و سهلماندیان
که ئهوانیش وهک نوسهره سپیهکان توانای ههموو شتیکیان ههیه و له
زیرهکیدا هاوشیوهی ئهوانن .

ملخص:

تمعن هذه الدراسة النظر في قصائد مختارة كتبها شاعر نهضة هارلم الاسود البارز كلاود مككاي (١٨٨٩-١٩٤٨). يعتبر مككاي من الشخصيات الادبية الرئيسية في حركة الامريكيين السود والذي لعب دورا مهما في النضال من اجل حقوق الناس و ايقاظ شعبة للمطالبة بحقوقهم المشروعة. كانت طموح الشاعر الرئيسية انهاء كافة اشكال الظلم والاستبداد ضد السود شاملا الفترة بين ١٩٢٠ الى اواسط الثلاثينات من القرن الماضي. اثبت مككاي نفسه كصوت ادبي قوي للعدالة الاجتماعية في فترة نهضة هارلم حيث ناضل بثبات من اجل هوية شعبه وحقوقه ضد الظلم الواسع النطاق والفصل والتمييز العنصري ضد السود في امريكا و على نطاق العالم جنبا الى جنب مع افتخاره بعرقه الاسود و تراثه. كانت لهذه القضايا المركزية آثارا مختلفة على نهضة هارلم و على اعمال و حياة الذين شاركوا في تلك الحركة السوداء مصورا كيف ان العرق و التمييز العرقي بامكانهما تعريف التجربة الافريقية-الامريكية في مستهل القرن العشرين. جمع مككاي لمهارة الاشكال التقليدية و الاحتجاج السياسي في عدة قصائده السنوئية. لقد اخذ مككاي بالانوع القديم و احديثه لتكون ذو صلة بمشروعه الشخصي بواسطة الامعان في حدوده و مواضيعه الغير تقليدية والمعاصرة. يقوم مككاي الى جانب لغته وصوره الشعرية بتجاوز الصور المتضادة ليوضح الطبيعة النفاقية لامريكا موهبا و فاءه لوطنه. لقد تم تقوية حماسه واعتقاده في سلطة المثقفين بفهمه و استيعابه لعمق جذور التمييز العرقي في امريكا. ينهي مككاي كثيرا من قصائده بملاحظات و تعبيرات كثيفة حول معاناة السود. كان الاستنتاج الواضح لصراعه هو الحقيقة بان الكتاب السود قد نجحوا في عرض معاناة الناس و حرضوا السود على المطالبة بحقوقهم المشروعة و برهنوا بانهم قادرون على عمل كل شيء وهم اذكاء و عبقريون كالبيض .

