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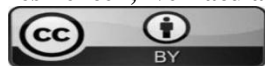
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Crafting Black Identity Through Vernacular: The Artistry of Langston Hughes

A B S T R A C T

The current research looks at how Langston Hughes utilises African-American Vernacular English (AAVE) in his writings to establish and validate Black identity. Via analysing chosen lines of poetry, the study investigates how Hughes uses vernacular speech to express Afro-Americans' perspectives on culture, hardships, and perseverance. It also emphasises the impact of ancient Black music on Hughes' profound technique. It emphasises how a conventional Black melody is inextricably linked to Afro-American belonging, acting as an avenue for shared memories, cultural creativity, and rebellion. Examples include bluesy and jazzy melodies. Hughes subverts prevailing creative norms and portrays the spirit of Black existence using melodic components and colloquial language. Finally, this research emphasises the importance of native speech and ancestral traditions in black literary works as vehicles for self-expression, preserving heritage, and intellectual creativity.

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صياغة الهوية السوداء من خلال اللغة العامية: الإبداع الفني للانغستون هيوز

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الملخص

يتناول البحث الحالي كيفية استعمال لانغستون هيوز للغة العامية الأمريكية الأفريقية (AAVE) في كتاباته لتأسيس الهوية السوداء وإثباتها. من خلال تحليل سطور مختارة من الشعر، تبحث الدراسة في كيفية استعمال هيوز للغة العامية للتعبير عن وجهات نظر الأمريكيين من أصل أفريقي حول الثقافة والصعوبات والمثابرة. كما تؤكد على تأثير الموسيقى السوداء التقليدية على تقنية هيوز العميقة، مؤكدة على الطريقة التي يرتبط بها اللحن الأسود التقليدي ارتباطاً وثيقاً بالانتماء

الأمريكي الأفريقي، ويعمل كوسيلة للذكريات المشتركة والإبداع في الثقافة والتمرد. تشمل الأمثلة الألحان البلوزية والجازية. يقوض هيوز المعايير الإبداعية السائدة ويصور روح الوجود الأسود باستخدام مزيج من المكونات اللحنية بالإضافة إلى اللغة العامية. أخيرًا، يؤكد هذا البحث على أهمية الكلام الأصلي جنبًا إلى جنب مع التقاليد الأجداد في الأعمال الأدبية السوداء باعتبارها وسائل للتعبير عن الذات والحفاظ على التراث والإبداع الفكري.

الكلمات المفتاحية: الهوية السوداء، اللغة العامية، أمريكي أفريقي، لهجة، الصمود.

The use of dialect is important in forming a sense of self, particularly within oppressed cultures demanding recognition of culture and self-expression. Langston Hughes, a pioneer in Harlem Renaissance, is inspired by the richness of Afro-American discourse to provide a realistic and vibrant portrayal of the Black community. By combining spoken words, Black melodies, and customs, Hughes captured Black life and, in doing so, depicted both the group's successes and its challenges. His innovative use of slang provided a platform for authentic freedom of speech, busting stereotypes and establishing a distinctive cultural narrative that resonated with listeners of all ages. Hughes's writing continues to impact how Black identity is illustrated in American literature significantly. The current study examines how Hughes's writings challenged popular racist narratives in America and impacted mainstream Black consciousness by looking at the innovative use of dialect for resistance and cultural expression.

Marta Zięcina, in "African American Vernacular English in Cultural and Historical Linguistics" (2019), the idea of linguistic vernacularity is connected to black people's separation from white American culture. According to Somerset and Watson (2003), the name has Latin roots and stems from the word "vernacularis," which means "of a slave". Vernacular is a common language spoken by a community and shaped for personal and communicative purposes. The establishment of a vernacular language within an ethnic group is caused by a loss of "prestige of authenticity or integrity" (Somerset and Watson, 2023, p. 10)

David Crystal, in *An Encyclopedic Dictionary of Language and Languages* (1992), defines vernacular as "the indigenous language or dialect of a speech community" (P. 410). In *Linguistics Encyclopedia* (1991), which Kirsten Malmkjaer edits, it is pointed out that vernacular is utilised "non-technically to refer to the current local language of a region as opposed to, e.g., classical or liturgical languages, or more generally to popular usage of an informal, not to say uneducated, kind. It has been used in the field to refer to the most casual style of speech produced by speakers, or, more specifically, by the least standardised speakers."(p. 95)

Vernacular usually "occur [s] in the everyday language of a place and is regarded as native or natural to it. The term is used contrastively to compare the mainly or only oral expression of a people, a rural or urban community, or a lower social class with languages and styles that are classical, literary, liturgical, or more socially and linguistically cultivated and prestigious."(McArthur, 1992, p. 1086)

Marcyliena Morgan, in *Language, Discourse and Power in African American Culture* (2002), defines the inquiry of African American vernacular as examining how individuals of

African heritage utilise language as a cultural tool to portray, construct, and mediate social reality. Moreover, Fadi Habash (2024) notes that black racial identity refers to how African Americans themselves reimagine the community's traditional understanding of race.

The life events of Afro-American creative individuals, musical performers, and poets in the United States frequently motivated their creative endeavours. Langston Hughes, one of the remarkable authors of the Renaissance of Harlem, is an outstanding example of how he used his literary work to highlight Black culture, belonging, and experience. (Hayes, 2024)

Sajeev Dev (2024, p. 3) illuminates that Hughes remains a pivotal character in the Harlem Renaissance, inspired by Black groups' depth of culture and profound traditions. Hughes' works of art, imbued by a unique amalgamation of traditional blues, jazz, and folklore influences, mirror the cadence and depth of African Americans existing in American society. Hughes's writing is profoundly associated with Afro-Americans and the general public through its investigation of issues of ethnicity, societal equity, and the splendour of quotidian lives.

In the article "Black Music in the Poetry of Langston Hughes Langston" (2020, p. 34), Peng Zhao reveals that Hughes is primarily associated with his perceptive as well as vibrant portrayal of African American experiences in America from the 1920s to the 1960s. He is particularly renowned for the impact of black musical genres on his writing. By surpassing all black poets and writers, Hughes meticulously documented the subtleties of black existence and its vexations.

Redona Boriçi, in the article "Reading through the Lens of Music: African American Literature and Music" (2018), articulates that African-American literature is deeply influenced by the traditional genres of Jazz and Blues, which is evident in the portrayal of characters, structures, and themes that he incorporates in his writings. Musical genres have a fundamental role in African-American cultural heritage as well as literary endeavours. Spirituals, blues, and jazz represent an extensive range of musical genres. Each is associated with a distinct history intricately connected to African origins. Black experiences within American society are distinguished by humiliation, denial of human rights, slavery, and suffering, and these incidents pave the way to the fight against discrimination and racial oppression. The traditional genres represent their heritage and furnish the fortitude and optimism required to surmount the adversity of enslavement. As with their journey through this world, the slavery songs attest to the tribulations, sorrow, and relief that accompanied this period. In contrast, the spirituals establish a connection with God through the provision of faith.

According to Ella Forbes' article "Hughes as Dramatist" (1995), Langston's aesthetically pleasing literary works supported his community and sense of belonging. Forbes states, "Langston wrote in a manner designed to speak to, for, and from African Americans, and we recognise ourselves, our triumphs, and our failures in his work" (Forbes, 1995, p.167). One might contend that Hughes sought to demonstrate that Afro-Americans had an inevitable role in shaping America by giving them a stronger historical voice and placing them in a spot of prominence. Hughes' academic work shaped his humanistic viewpoint, emphasising the importance of African Americans advocating their rights whenever they are under-represented.

Like various African-American poets of the Renaissance of Harlem, Hughes' writings focus on race-related themes. He documents the entirety of black life he saw, encountered, observed, and learned. Hughes's significance lies in internalising his ancestry and race rather than conflicting with his identity. He opposes racial and discriminatory practices and is a vocal opponent of such prejudices in the US community. (Durmazoğlu 2017, p. 32)

In *The Collected Poems of Langston Hughes*, Arnold Rampersad identifies Hughes as an enduring sound of Afro-Americans in the United States. He argues: "To many readers who love verse and are also committed to the ideal of social and political justice, [he] Hughes is among the most eloquent American poets to have sung about the wounds caused by injustice" (Rampersad, 1995, p. 3). Hughes' portraits of prejudice, discrimination, justice, and cohabitation provide a platform for the marginalised and under-represented.

Hughes' aesthetics are characterised by the distinct characteristics of the folk heritage he holds in such high regard. According to Chinitz David (1997), spirituality is inextricably linked to the black experience of oppression and suffering. His endeavour distinguishes Hughes's early stage of employing verbal heritage as a blueprint within African-American and Afro-American poetry (Onwuchekwa, 1977). The poems intend to captivate the average citizen's thoughts, using vernacular and incorporating folk materials' profound meaning. This demonstrates that social variables are essential for comprehending how resilience is demonstrated in Hughes's work.

Lauri Ramey (2016) expresses that the distinctive features along with techniques employed in dialect poetry encompass various elements such as "music, rhythm, repetition, double consciousness, counterpoint, irony, hyperbole, religious and natural imagery, subtle political resistance, and indirect portrayals of society and human psychology " (p. 97)

By shedding light on the diverse customs, challenges, and goals of his fellow citizens in America, Hughes's written work acts as a vehicle for the celebration of his cultural heritage and legacy. Hughes makes a point of consistently affirming Afro-American belonging throughout his creative endeavours to give voice to those whose stories are too frequently silenced or ignored in popular culture. (Dev, 2024, p. 5)

In Hughes' "Mother to Son", the persona's voice, the mother, is similar to the antiquity of the Afro-Americans as it retells their conflict and struggle of the race. Making the mother speak in the vernacular adds to the feelings of dignity and pride throughout the different generations who suffered from slavery and ignorance. This painful history "ain't been no crystal stair." (Hamad and Alzubaidi, 2020)

Black identity is represented by using vernacular language, which reflects the black voice. Vernacular language validates a mother's tone and speech to her son. Furthermore, it emphasises the importance of sustaining black identity in adversity. The vernacular language represents an appreciation of identity. Adopting their traditions, behaviours, and speech is helpful in easily integrating into white society. However, Hughes seeks to preserve his dialect while striving for inclusion. (Benabdallah, 2015)

Amrita Ghosh (2018, p. 731) elucidates that the mother wishes for her son to consistently ascend the stairs and reach the "landing," which may symbolise a higher status. She desires her son to persistently ascend towards his ultimate goal and successfully attain his

objective without setbacks or failures. Hughes delves into the dynamics of the mother-son relationship within the African-American community in this work. Additionally, he emphasises the resolute and unyielding nature of a Black mother, who serves as a tangible representation of the enduring strength and significance of the Black community.

The work of Hughes significantly influences the representation of Black groups within American society. Based on Rampersad, Hughes' writing expresses both hardship, sadness, and sacrifice, along with optimistic sentiments. According to Rampersad (1995), Hughes felt the possibility of progress even during the early 20th century despite the challenges of unequal treatment and prejudice. Hughes' speech reflects his broad perspective on historical events and the years to come. (p.375).

I've been a-climbin' on,
 And reachin' landin's,
 And turnin' corners,
 And sometimes goin' in the dark
 Where there ain't been no light. (Hughes, 1995, p. 30).

The mother's current existence is not only hard on her body but also psychologically terrible. This part explains the hardships of becoming homeless and marginalised. In her quest for leisure, she has been climbing, reaching, turning curves, and sometimes going in darkness. Connecting with a different culture can be challenging. The gerund in verbs represents the continuous agony of black people who think they have been integrated yet remain unaccepted by American culture. The lingering sound "in" represents their agony and indecision. In contrast, the omission of the "g" sound that makes up the suffix "ing" causes the sensation of indecision to become incorporated into the written word, suggesting an elderly, exhausted mother attempting to motivate her son. (Benabdallah, 2015, p. 27).

Hughes' work "The Weary Blues," published in 1926, is composed in "free verse" with an "irregular scheme." The departure from the traditional structure of a poem allowed him to imitate the organic structures of music and language. Hughes was shaped by the musical works he encountered during childhood and motivated by the hardships he observed in his New York community. (DePaola, 2021).

His earlier compositions typically represent the black traditional genres and their struggle during the 1920s. Arguably, Hughes's significant literary contribution is incorporating these musical styles in poetry (Sanders, 2007, p. 108 7). In the verse, Hughes explores racism and social injustices as motivating topics. He primarily addresses the issues of economically disadvantaged Afro-Americans.

Additionally, the poem recalls a blues musician's play at a bar in Harlem. The work mimics the beat and structure of traditional bluesy songs and incorporates spontaneous poetry akin to Afro-American Vernacular English. Hughes composed this piece amidst the Renaissance of Harlem, a period when the general population celebrated and accepted Afro-American artists, musicians, and writers. (Swope, 2021).

Hughes' writing utilises melody as an essential tool in investigating private and public problems in the black community. His stories blend melody and conversational language, creating a unique style of storytelling that draws on oral heritage. Hughes' style exemplifies the writer's commitment to establishing a style of writing rooted in the African American experience and developing a realistic character that black readers accepted as one of their own people" (Harper, 1995, p. 92).

Hughes's creativity in employing everyday speech to portray his people's enjoyments, difficulties, and ambitions is one of his work's foremost important features. That technique successfully democratises his spoken word, making it easier to read to more people. Within pieces like "The Weary Blues," he utilises a jazz-inflected dialect which involves the audience in the lively music of Harlem evenings, representing his artistic inventiveness and the anguish of the black struggle. The linguistic harmonic movement and melodic character strongly link the written word and the group's traditional pulse. (Dev, 2024, p. 6)

Likewise, Jack Rummel, in the book *Langston Hughes* (2005), states that Hughes' poetry is innovative and extraordinary. His innovative employ of rhythms and cadence, influenced by black language and blues melody, proved a huge success. His poem "The Weary Blues" uses street melody and speech to create a unique and firm tone. (p. 28).

The poem "The Weary Blues" has various linguistic variables which are unique to AAVE, such as the usage of the particle "ain't" to generate a negative statement, "negative concord", "double negation," and dialectal differences in particular verb shapes. The poem uses the phrase "ain't" several times, including:

Ain't got nobody in all this world,
I ain't happy no mo'
I's gwine to quit ma frownin'
Ain't got nobody but ma self (Hughes, 1995, p. 30).

The text frequently uses negative concord or double negation, which involves using multiple negative elements in a phrase with a negative meaning. For instance, in lines: "Ain't got nobody in all this world, / Ain't got nobody but ma self." In line 21, Hughes uses the morphosyntactic AAVE word 'gwine' ("I's gwine to quit ma frownin'"), which is a dialectal past participle form for the past participle of the verb "to go." (Mayordomo Larrea, 2022, p. 18)

Pavla Zídková (2021, p. 22) elucidates that Hughes addresses the "low-down folks" in their native dialect:

Ain't got nobody in all this world,
Ain't got nobody but ma self.
I's gwine to quit ma frownin'
And put ma troubles on the shelf. (Hughes, 1995, p. 50)

In this sentence, -ing suffixes are dropped, several negotiations are used, the overall negator "ain't" is abbreviated, and the auxiliary verb is misused with the pronoun "I." Hughes' spoken word is realistic because he employs language that reflects her personality and emphasises her point of view. (Zídková, 2021, p. 22).

Aminah Patel, in the work "The Beauty of Hip-Hop Culture: Linguistic Connections Through The Beauty of Hip-Hop Culture: Linguistic Connections Through Music, Poetry, and Literature" (2023, pp. 12-13), demonstrates that colloquialism is a noticeable type of casual language among the Black community. Using the indicative morpheme illustrates the technique of condemning spoken words "s" after pronouns. It is a "cultural identify" and an established linguistic characteristic of African Americans, in particular during the heyday of the Harlem Renaissance and to this day. Hughes uses the "Black accent" in his phrase "I's gwine to quit ma frownin'," which equates to "I am going to quit my frowning." Using a period to substitute the final letter of the word is an example of elisions, a method for identifying speech in writing. This method creates an oral style that does not follow regular word order.

The poem has phonological traits of this variety, such as cluster simplification, consonant dropping, and monophthongisation of the /aɪ/ diphthong (Wolfram and Schilling Estes 236). Speakers of AAVE often reduce or drop word-final consonant clusters, such as the final -g in words with -ing endings. As an illustration, in line 21 of "The Weary Blues," the word frownin' is utilised rather than the usual frowning. Hughes's first-person perspective singular possessive determiner, "And put ma troubles on the shelf" (line 22), demonstrates the 'monophthongisation of the /aɪ/ diphthong into a /a/ sound. " (Wolfram and Schilling-Estes, 2016, p. 236).

In order to project a genuine image, African Americans employ spoken language, an essential component of their everyday life. It is important to remember that their language serves as a conduit for sharing their life's struggles. Employing this material in their writing was justified because there was no apparent distinction between literary and daily life. Using vernacular language allows those who write to relate their creativity to individual and societal realities. It breaks boundaries between individuals and artistic endeavours, fostering real interaction. (Sargar, 2013).

Hughes utilises his black dialect in his poem "Feet O' Jesus"(Hughes, 1995, p. 78), which is evident in the absence of the last sound in certain words such as, "At the feet o' Jesus/ Come driftin' down on me (lines 1, 4). Christelle Lauture (2020, p. 19) mentions that the omission of the final sound of a word facilitates the ability to maintain a rhythmic atmosphere in AAVE. Omission can make it easier to transition from a single word to what comes after that, reducing the possibility of errors. Whereas these gaps are especially noticeable in AAVE, they additionally appear in informal conversation by Standard English speakers. Similarly, in the lines (3, 8), "Lordy, let yo' mercy / Please reach out yo' hand". According to Lauture (2020, p. 24), "yo/yer": the speaker usually uses this to get someone's attention or as a greeting, but it may be used in various contexts as a buffering sound." (Lauture, 2020, p. 24). John Russell Rickford (1999,p. 4) states that one of the "distinctive phonological (pronunciation) features of AAVE is 'Deletion of word-final single consonant (especially nasals) after a vowel, as in ma[mæ] for SE "(Rickford, 1999, p. 4). Hughes employes this in the line "O, ma little Jesus."(line, 7).

Hughes' utilisation of colloquial language also enhanced the realness of his people and his plots. Using Afro-American slang, he developed a speaking style regarding his group's real-life events. Due to such a linguistic decision, the work of poetry had a more profound impact on emotions and served as a conduit between the audience and the writer's history of culture. Hughes's capacity to merge the melodic aspects of the jazz genre alongside the form of verse

accordingly constituted a fundamental shift in the writings of Americans, demonstrating how artistic endeavours might function just like a strong channel regarding the representation of culture and a critique of society. (Dev, 2024).

Hughes, a poet striving to communicate with the black crowds, wrote directly to them in everyday circumstances. His approach is criticised for appearing overly simplistic and unlearned. However, his aesthetic of simplicity is characterised by simplicity in language and down-to-earth problems, facilitating what he writes as an essential tool for comprehending daily existence. (Alonso and Del Río, 2019, p. 100)

Amya Barahona (2021) articulates that Hughes sought to provide a vent to those who are silenced. Blues music enabled blacks to use their words effectively; rather than expressing their struggles openly, they talked in a secret vernacular that they knew how to comprehend. Moreover, the main outstanding components of Hughes' writing are its vernacular nature, blues and jazz rhythms, and grammar and diction. He employs free verse in his verses, eliminating strict implication and confined verse. Lawrence B. James (1980) adds that Hughes' poem "Fire" exemplifies the free-versed melodies, plain word choice, as well as intense devotion to Afro-American spirituality:

Fire,
 Fire, LordI
 Fire gonna burn ma soul!
 I ain't been good,
 I ain't been clean—
 I been stinkin', low-down mean.
 Fire,
 Fire, LordI
 Fire gonna burn ma soul! (Hughes, 1995, p. 117)

Furthermore, Yaron Zoller (2018) elucidates that Hughes's work "Dream Boogie" praises the completeness and depth of the vibrant African heritage. It features a conversation involving a pair, most likely a kid and a dad, and employs expressions such as "Hey, pop! Re-bop! Mop! and "Daddy", Hughes incorporates Afro-American jargon, a vernacular discourse. The piece's musical framework is dominated by references to jazzy melodies as well as an "off the beat" cadence that makes it seem as though one might boogie-woogie along with the beating. These expressions within the text mimic movements in dance and are connected to the fast-paced, frantic pace of the New York lifestyle:

Good morning, daddy!
 Ain't you heard
 the boogie-woogie rumble
 of a dream deferred?
 Listen closely:
 You'll hear their feet
 Beating out and beating out a -
You think
It's a happy beat?
 Listen to it closely:

Ain't you heard
 something underneath
 like a -
What did I say?
 Sure,
 I'm happy!
 Take it away!
Hey pop!
Re-bop!
Mop!
Y-e-a-h! (Hughes, 1995, p. 388)

Hughes's poetry belongs to the problems familiar to labouring class individuals. Hughes conveys in a tone recognisable to all blacks to relate his experiences within his people. The work of literature "Red Roses" exemplifies the convergence of artistic techniques such as simple vernacular language and the Black group's problems:

I'm waitin' for de springtime
 When de tulips grow—
 Sweet, sweet springtime
 When de tulips grow;
 Cause if I'd die in de winter
 They'd bury me under snow.

Un'neath de snow, Lawd,
 Oh, what would I do?
 Un'neath de snow,
 I say what would I do?
 It's bad enough to die but
 I don't want freezin' too.

I'm waitin' for de springtime
 An' de roses red,
 Waitin' for de springtime
 When de roses red
 'LI make a nice coverin'

Fer a gal that's dead. (Hughes, 1995, pp. 83-84)

Alonso and Del Río (2019, p. 100) express that the writer employs metaphors to describe a time to come filled with flowering flowers, such as "de tulips" and "de roses red," which will ultimately render the current misery worthwhile. These desires keep him resilient despite "de winter" and "de snow." Jack Sidnell, in "African American Vernacular English(Ebonics)", mentions that the "sound th" in AAVE is pronounced differently based on its position in the word. The vocal sound (e.g., in that) at the beginning of the word typically sounds like d; therefore, 'the', 'they', and 'that' are pronounced as de, dey, and dat, respectively. Notwithstanding its allegorical character, or perhaps to mitigate it, "Red Roses" is enhanced by incorporating highly vernacular language that echoes the oral heritage of the African American

community. Elimination of letters, as in "I'm waitin", and reduction of phrases, as in "Un'neath" are additionally often utilised in various poems when spoken language is purposefully replicated, such in the subsequent lines of the verse "Hey! Hey!", Sun's a risin', /This is gonna be ma song" (Hughes, 1995, p. 112).

Hughes' renowned poem "The Negro Speaks of Rivers," the African American poet-speaker expresses the perspective of a Black individual who has assimilated into the diverse cultural landscape of America. This individual, who is of African descent, has become familiar with other significant rivers in Africa and is now being introduced to the rivers in America. The poet endeavours to demonstrate that the Negro is an integral component of the natural realm, thereby rendering the White American's differentiation between the White and the Black as irrelevant. (Ghosh, 2018)

In "The African-American Legacy in American Literature" (1990, p. 392), Abu Abarry states that Hughes' poetry depicts African-Americans' journey to civilisation via some of the globe's outstanding rivers, including the Euphrates, Congo, Nile, and Mississippi. In the United States, Africans were once viewed as the "dark" brothers who "ate in the kitchen"(Hughes, 1994, p. 46). However, they will be allowed to eat at the table with guests in the coming years. The line "I've known rivers"(p. 46) highlights the author's extensive expertise and personal observations. It is important to feel an intense attachment to the black community as a historical group. He claims that rivers have existed as long as humanity existed. This demonstrates that such things have happened since prehistory. The writer used terms such as "ancient," "older," and "deep" to emphasise his ancestral identity. It significantly impacted their feelings and ideas, making them as profound as rivers. (Fatima, 2021b, p. 29)

The poem explores how Black people have constructed their memories throughout history, spanning Egyptian antiquity to Mississippi in the New World. Hughes recognises humans as an integral component of the global milieu. The poet's inventive use of cultural identities helps reframe history and create lasting recollections. Hughes' language of poetry emphasises black features, creating a patchwork of broken memories. The poet aims to reconstruct the cultural representation of Blackness throughout history from a fresh point of view. The poem's representation of Mississippi and New Orleans as places where Afro-Americans relocated reinforces the idea that they were once upon the ground for generations. (Nunes, 2021, pp. 112-113).

Conclusion

Hughes' adoption of everyday speech emphasised Black identity in the writings of Americans. He confirmed Afro-Americans' historical significance by mirroring their daily utterances and circumstances, resulting in a permanent appreciation of their unique perspectives and narratives. He highlighted the importance of marginalised narratives in writing in the US. Hughes' writings demonstrate the multifaceted diversity of Black existence and the importance of an everyday language for societal legitimacy and transformation. He depicted the essence of black heritage through jazzy tunes, melancholic blues, and traditional melodies. In addition to portraying the Black groups' struggles and resilience, this study reveals how Hughes' language of poetry obtains dialect to offer a meaningful and creative means of self-image, thus guaranteeing that Black Americans' views are recognised and appreciated in the tradition of literature.

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