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KEYWORDS	ABSTRACT
Art, Agenda, Universality, Feelings, Propaganda, Supremacy, Stereotypical, and Image	<p>The social purpose of art expands its value and significance to problematize many social and political situations of day rather than limiting it to idea of aesthetic pleasure alone. African American philosophers, poets, and authors also attempt to project the issues of race and culture country is facing. They made an effort to create a strong literary framework despite various attempts at discrediting the significance of art and artists on global scale. Considering Alain Lock's idea of 'Real art or Propaganda' this paper examines true values of African American literature and takes it a step further to recognize the attempts made via literature to project their rights and preserve their culture and history. This influence never strays from true purpose of art and results in meaningful poems that appeal to human emotion and feelings on a universal level. They have historically given more weight to universal purpose of art, which is to arouse pleasure, and have utilized this as a platform to expose the systematic goal that disadvantages and presents negative picture of African American community.</p> <p> 2023 Journal of Social Research Development</p>
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INTRODUCTION

After World War I, African Americans made significant contributions to literature, music, art, and architecture to regain their identity, put a stop to racial conflicts, and move away from the violent past. Many African Americans redirected their attention away from the racial issues and towards forging their own identities and sense of self-respect by focusing on their true worth. The literary legacy of African Americans tacitly reflects culture and traditions of those who have experienced oppression. The oppressed and disadvantaged members of the African American race and society

are shown in writers' creative works (Evans, 2022). The authors represent the suffering and misery of people via their artistic and creative expressions in the shape of plays, poems, fictions, and tales. The writings have received widespread acclaim on international intellectual arena. People of color who write are socio creative. This form of art emerged right away from the social setting that the Afro-American found himself in. Due to its direct connection to human growth and progress in terms of history, economy, education, and society, it has a special position in the world literature. This study analyzes idea of pure artistic creation of African American literature and criticizes the propaganda against their literature.

The study notices that black authors take the time to reflect, they produce socio-creative art. They consider their awful situation. Their in-depth analyses and critical evaluations of their adverse situations result in their creative production. They engage in combat for both their lives and their art (Thomas, 2022). African Americans' efforts to attain self-realization and self-identity, according to Franks, may have been impeded by White supremacists' attempts to distract them from their household responsibilities and engage them in sociopolitical propaganda. This idea had an impact on several artists at the time who were active in creation and deconstruction of negative images of the nation. They could not help but write about the nation's social, political, economic, and religious struggles because they couldn't turn a blind eye to them. they mingled emotion with social scenario. Crawford (2021) writes that emotion is mixed with social status and my aim to write word "negro" is when I want a peculiar emotion which associated with this name" (p. 8). Their opponents started a propaganda effort in a similar manner to how they did, dissing their work and denigrating their storytelling skills and aesthetic abilities as mere propaganda that dealt with ethnic difficulties and stereotypically biased ideas.

Several African American poets who were dealing with this upheaval wanted to overcome racial barriers to gain entry to the privileges and prestige of bourgeois society. In their poems, Cullen and Hughes address subject of ethnic variety. When feelings of passion and love clash with racial and racist concerns, it could be challenging. They show love for the blackness. African American writers deals the subject with intense emotion and even they recommend "color of the cover of Black Art literary text was often black" (13). Even The opposition, however, does not appreciate the incursions or the struggle of this progressive poet. They protest the growth of segregation and, although being influenced by White supremacy, utilize their poetry to alter the neighborhood's social and moral milieu. They gained reputation of being a talented poet who flourished in era of self-awareness and self-worth known as Harlem Renaissance. Afro-Americans' social upheaval, American literature underwent revolutionary change through 1920s thanks to Harlem Renaissance movement. African American writers who gone to promote freedom to northern whites in expectation that they would persuade southern counterparts who practiced slavery were particularly drawn to South's ongoing use of slavery (Bernard, 2011).

Afro-American intellectuals found Harlem to be stimulating and inspiring environment because of the racial climate of the 1920s. they observed and judge the situation around and "within context of specific communal performance inspired by Big Boy, the artist in poems, the poet has been a true listener" (Furlonge, 2018, p. 30). Even though their poems were written after enslavement, Harlem

Renaissance poets like Langston Hughes, Frances Ellen, James Weldon Johnson, and even Countee Cullen at that time many things to contemplate over them because he was overwhelmed by history of torture and discrimination against his ancestors. He captured these broken images in his poetry to highlight that torture against people of his community. Literature of Harlem renaissance give new ways and space to the progress of African American community and during that time “negro seems suddenly to have slipped from under tyranny of social limitation and to be shaking off psychology of the imitation and inferiority” (Lock, 2021, p. 4). As they were mistreated and too frequently faced idleness at close of World War II, the black community lofty dreams for inclusion and equality in American society were dashed. Black metropolitan hubs like Harlem became new home of black laborer throughout the war.

From these locations, resentment over white people's oppression of black people exploded, and it was quite new and encouraging for member of black community to stand by the weaker side and promoting the rights of dejected community through his verses. Other than slavery, the main topics we usually encountered in African American poetry were protest racial biases, quest for identity, and desire for freedom. Nonetheless, key characteristics and themes of chosen areas of interest in Harlem writing have received greatest criticism. Harlem Critics like Granville Hick, Harry Allen, and Stanley Crouch typically charge Renaissance authors with using their works of writing as anti-racial propaganda rather than as genuine works of art. They accepted cultural studies in the field but ignored passions of literary creators “as a field and practice, cultural studies have not provided material support for alternatives forms” (Jarret, 2006, p. 21), of writings. The truth is presented in its whole, rather than just one side. They continue by stating that while using propaganda as a tool for racial advancement may have been justified, this kind of outlook is at odds with what was occurring in Harlem. Critics like Stanley Crouch criticized black authors for embracing what they and others referred to as “victim studies.”

Victim studies refer to any literary work in which protagonists actively display flaws they believe society has forced upon them. They typically lament what they perceive to be their inferior place in American culture. Instead, according to Stanley Crouch, writers should start by imagining that they are part of privileged society; therefore, they deserve all kind of facilitation and honored given to other American authors. Such technique would exclude works that loudly declared, “I hurt racially,” As it advocates for equality, dignity, identity, and self-respect so strongly, such writing leaves out some of the principles of literature. On other side, there are those who vehemently reject this idea and insist that the Harlem Renaissance was a literary movement that embodies the spirit of its time and cannot be discounted as propaganda while portraying situation that predominated at the time more subjectively. Researcher made an effort to ascertain if criticism in article is accurate or biased. Researcher first identified and discussed difference between propaganda and actual art to achieve this. The researcher then, considering this, looked at the works of two specific poets from the Harlem Renaissance, Countee Cullen and Langston Hughes, to see whether there was any proof confirming or disproving the assertion.

To distinguish whether the writings of the Harlem Renaissance are true works of art or propagandist art, the researcher has made an attempt to do so. Is it only a byproduct of racial strife, or is it a sort of

art that has the potential to improve not only Black Americans but also entire human race? Also, it's crucial to make it clear that term "art" in this research paper only refers to literature (and notably poetry), not to other forms of art like painting, music, sculpture. Afro-Americans' social upheaval and American literature underwent revolutionary change throughout the 1920s thanks to Harlem Renaissance movement. The Harlem Critics like Granville Hick, Harry Allen, and Stanley Crouch typically charge Renaissance authors with using their works of writing as anti-racial propaganda rather than as genuine works of art. African Americans' efforts to achieve self-realization and self-identity, according to Franks, may have been impeded by White supremacists' attempts to distract them from their household responsibilities and engage them in sociopolitical propaganda. Another reason the researcher picked Countee Cullen and Langston Hughes as the example poets is because they are the representative of all communities living in America and present their issues and images in their work. They show that they are Americans and present all Americans in their writings as equal citizens of the country.

Problem Statement

African American literary artists are entitled as the socio-creative individuals who articulates the predicament of their deprived community in their writings. They create art that immediately grew out of the socio-political environment that Afro-American found himself in. Many critics and social activists call these social creative literary writing as mere racial propaganda in literary writings of African American writers in general and Countee Cullen and Langston Hughes in particular. This study is an attempt to appreciate true artist features in their poetry and unveil propaganda against their artistic creations. Paper investigates special place held by these selected writers in the world's literature because it has a direct bearing on the historical, economic, educational, and social growth and development of people.

Research Objective & Questions

1. To examine the universal worth and Function of African American Literature in the context of race and culture.
2. To investigate the nature of propaganda against poetic creation of the Countee Cullen and Langston Hughes.
3. How do African American Writers maintain universality in representing race and culture in their literature?
4. What kind of propaganda did the racial essentialists launch against poetry of the Countee Cullen and Langston Hughes?

LITERATURE REVIEW

It is necessary to understand the connection between the ideas of propaganda and art as well as the definitions, ramifications, and connotations associated with these terms before moving on. Most of propaganda is prejudiced and biased. It frequently lacks democracy and focuses on convincing and imposing predetermined truths on audience (reader/viewer). Propaganda always aims to persuade people to agree with already held opinion. Instead of persuading people whether claim is accurate or false, propaganda succeeds by getting them to accept it, either covertly or overtly. There is no doubt that race is integral part of American literature: fiction and poetry. Many novelists create

character who shows racial tone in their dialogues and poets create poems which shows love for other people and Christianity. In African American writers' poems "the speaker mobilizes a radical, loved based imagination: the good Christian act towards others" (Ernest, 2022, p. 66). Because it does not teach us how to respond without thinking, cruder propaganda falls short as literature. Yet, propaganda differs from literature not as it uses literary similes, metaphors, syntax, or grammatical structures, but rather as it does not compel its audience to do more study or to make any real effort to reach their own conclusions.

If anti-racist propaganda just intends to block the reader's thinking about racial complexity and contradictions. But, to some of its critics, anti-oppressive writing from the Harlem Renaissance is just protest, not kind of propaganda and during that time "Negro problem we are achieving something like spiritual emancipation" (Lock, 2021, p. 5). The literature of that time reflects their struggle for freedom and emancipation of the community. In this linking, propaganda of every kind, including anti-racist propaganda, always uses certain political, social, religious, and even the racial language and has specific goals. As "anti-racism" requires a view of racism tied to existing realities, anti-racist literature does not convey a visionary or evolving goal. According to Locke, such books are more akin to propaganda than art. The piece What Is Literature? by Myers (1900), more effectively and inclusively defines in What Is Literature as if a literature "does not release you for a moment from your lonely island in the sea of isolation: if it doesn't inform you of some of the resources of human spirit, of its triumphs and frustrations" (p.39). in this connection, renaissance literature is distinctive and important. All the writers of the age have that ability to see the inner life and internal conflicts of the people of their time.

They can differentiate between true values and art and also between originality and propaganda. They have the capacity to discern inner conflicts and inner values, as well as other aspects of poetry that are also significant and present in Harlem Renaissance poetry. Alain Locke (1928), a renowned philosopher is of opinion that basic concern of African American writers was "Art or Propaganda." Harlem Renaissance is considered something more than merely unplanned emergence of African American talent; rather, they saw it as a pivotal historical movement to combat American racism. Locke and many others believed that it was intended to counter the widespread notion that black people are inferior to white people. The movement aimed to increase Black people's sense of pride and dialoguing with white people while wielding authority. Yet Locke believed that the moment brought significance change in mind of people and its anti-racist social drive needed to go beyond rhetoric. Spreading propaganda will just deepen gap between Blacks and Whites already there. Yet, art could offer fresh perspective on society. Lock argues that propaganda is problematic as, despite protests to contrary, it maintains group's inferiority mindset while also offending due to its repetition and exaggeration.

It criticizes, pleads, threatens, or begs for pardon because it does so in presence of a strong majority. Crawford (2021) defines that in case of African American literature "I am cutting around corner and feeling this flow of feelings that creates a literary tradition built on disruption, shock & contingent" (p.10). To him the literature of African American is influenced by world around them. Propaganda, in Locke's view, is something that creates arouses feeling and expresses most unexpressed to attract

people around art. By establishing its own parameters for understanding, art enables us to reject the accepted and usual means of meaning and to embrace alternatives that are put before us. Locke and many others believed that it was intended to counter the widespread notion that black people are inferior to white people. Bois, a prominent African American philosopher, expresses *Criteria of Negro Art* (1926), that art in African American should be kind of propaganda that could highlight the injustice exercised against them and may arouse pity for their broken hearts and denied rights. They should use it as source to articulate predicaments voiceless community. Bois (1926) explains that “whatever art I have for writing has been used for propaganda for gaining right of black folk to love and enjoy” (p.89).

Yet American history has demonstrated that early abuse may have a lasting effect. Poets like Paul Lawrence Dunbar, Sanchez, Madhubuti, & Baraka collaborated not just during Harlem Renaissance but also in the latter quarter of 19th the second half of twentieth century to draw attention to the stark differences amid American society's practice and ideas. They write on personal experiences and “every personal story is the vehicle by which we and our social world often conspires to tell the stories about a stable self in order to verify our self-perception” (Furlonge, 2018, p. 35). In African American writers' poems “speaker mobilizes a radical, loved based imagination: the good Christian act towards others” (Ernest, 2022, p. 66). Such technique would exclude works that loudly declared, “I hurt racially,” As it advocates for equality, dignity, identity, and self-respect so strongly, such writing leaves out some of the principles of literature. Because it does not teach us how to respond without thinking, the cruder propaganda falls short as literature. Locke and many others believed that it was intended to counter widespread notion that black people are inferior to white people. These writers use art to raise voice against the growing injustices and deliberate rejection of the community. They celebrate themes of race and rejection by using storytelling methods to highlight their issues in their writings.

RESEARCH METHODOLOGY

This article explores myths surrounding the brilliant poetry of two of the most promising poets like those of Langston Hughes and Countee Cullen and tries to evaluate worth of African American literature at universal level. Considering Alain Lock's idea of distinction between propaganda and genuine art, the researchers analyze the numerous works of selected poets. In this connection, the researchers also consider many African American scholars and critics' viewpoints on the value of literature in the community to get an objective conclusion on the subject. Based on the information acquired, the texts of various poems by the selected poets are analyzed to achieve the research's objectives. Similarly, poetry by Langston Hughes and Countee Cullen serve as the primary source of information, while secondary sources include other authors' analyses on the issue in their books, essays, and reviews. The data has been collected from library, research articles and internet sources. The Alain Lock idea of genuine art vs. propaganda was used to analyze the data using a textual analysis technique.

RESULT OF STUDY

It has been found out that the topic under discussion has been the subject of two opposing cultural interpretations in the development of African American literature. According to one perspective,

referred to as "integrationist" Black males must try to adapt into American experience. It decided to put black people's interests below those of United States. The opposite claim asserts that because America is not homogenous country, integration is not conceivable there. Thus, they support ethnic and racial equality and "negritude". In past, African American authors have wavered between these two aesthetic principles. They have proved their worth in racial as well as universal literature. At that period, segregation, discrimination in educational and other institutions, and general unfair treatment by whites at all levels all had an impact on the ideas and thinking of African American authors in America. In this regard, slavery, mistreatment by Southern landlords, Jim Crow laws, lynchings, and other violent crimes, especially in the South, were further influences on their art. Renaissance poets' schooling, and influences on their personalities and their work, may be learned a lot from their poetry.

Black American literature has a lot of resistance but destroying it would also mean denying the context in which it first appeared. African American authors, like authors from any other culture, have been pulled to the place and the culture that created them despite the brutality and inequity that have marked that past. In this linking, African American literary landscape surely continues to include resistance, not propaganda, since that shape is full of many things that are unpleasant. In this linking, as it advocates for equality, dignity, identity, and self-respect so strongly, such writing leaves out some of principles of literature. Consequently, they support ethnic and racial equality and "negritude". In this connection, despite fact that we concur with the last clause of the excerpt above that the poetry of these two poets and other Harlem Renaissance writers primarily addresses Negroes' aspect of American life and ignores the other side, including those who joined forces with them for their rights, how can we deny the aesthetic beauty, variety of themes, and presence of emotions, feelings, and sufferings that each and every man around the world can experience in this poetry? Also, it is important to remember that this poetry was always written with educated white bourgeoisie in mind.

DISCUSSION

The Harlem Renaissance, explosion of Afro-American art, originated in Harlem, largest and most populated of new black urban enclaves. Cullen, one of most well-known voices of the period, was the best source for figuring out if Harlem Renaissance was a racist movement or beginning of a new art movement. Cullen is also criticized on the grounds that though as critic he considers poetry race less yet his own poems like *The Black Christ*, *Yet Do I Marvel*, *Heritage* and *Incident* all contain racial themes. Cullen reached height of his fame with publication of *Color* and rose to prominence as a young man in Harlem. During his informal education, Cullen was exposed to black ideas and goals, whilst white influences shaped his academic education. This contrast served as major source of inspiration for both his creative work and his criticism. He was popular poet in both black and white cultures because of his romanticism. We discover that he displays a dualistic aesthetic. He was a writer who believed that irrespective of color, art could bring together blacks and whites. He didn't select Keats as his poet of choice to placate white America for valid reasons: In spite of fact that there some of most prominent black American poets yet poetic tradition was not as mature at that time as it should be.

The second factor was that while he was in school, he had access to and had studied English poetry tradition. He felt pressured, which is third and most important reason, and he showed how successful a black poet could be when he worked inside that traditional framework. Like most artists, he had a sensitive mind that was sensitive to even the tiniest vibrations, and like Keats, he believed in human perfection. He also shared their intense self-involvement. In poems such as 'Heritage' and 'Atlantic City Waiter' the notion of 'Negritude' is evident that was the popular themes during that time. He supported conventional writing and English standards for black American poets, as he did, but he was never a racist propagandist. Yet, Cullen's writing and philosophy are at odds with one another. Notwithstanding his claims that racial poetry was harmful, he was so moved by the unfairness of racial discrimination in America that much of his poetry, if not all of it, was an expression of racial protest. Cullen's poetry exhibits recurring racial themes, such as Negritude, that is also celebrated and enjoyed in literature written during 1920s that is known as time of black literary moments. He did not choose title of his poem Color without its significance. Ballad of Brown Girl and Atlantic City Waite also presents the example of similar kind of literary tradition used by Cullen to write about the themes of Negros.

I came to see your bonny bride, I came to wish you well, Her voice was clear as song is clear & Clear as a silver bell (Cullen, 1927)

The poem shows Cullen's sympathy for African women. He appreciates her image and loves her complexion. Black women had to fight a double battle since they were sexually assaulted by both black men and white masters. Black women in America were denoted as prostitutes and monsters because they were treated like slaves. As a result of this approach, unfavorable perceptions about black Jezebel were reinforced. Through numerous literary portrayals and characterization of black people as the "Other" by imposing negative connotations and biases, it was aimed to legitimize a hierarchical racialized system and legitimize oppression in a white-hegemonic American society. In this connection, the Black Christ presents his open and fair love for blackness and culture of black people that he applauds in his poems. Consequently, Heritage is also an apt example of his triumph as black writer in which he never yields in front of white supremacist and keeps his heart alive in the love of Negros as:

One three centuries removed, From the scenes his fathers loved, Spicy grove, cinnamon tree, What is Africa to me? (Cullen, 1991)

The poem 'Heritage' carries significant message. Countee Cullen is an author of African American heritage. In 1920s, African Americans faced several writing-related problems. They had to choose amid writing in traditional artistic manner, creating novel forms influenced by Black experiences, writing in American-like style, or writing on issues throughout world. Countee Cullen was troubled by these issues. He explains what it's like to be an African American in America in his long poem Heritage. According to reports, African Americans experience "double-conscious" state when they are compelled to see themselves through perspectives of others. Being divided between two makes it difficult for them to remain impartial towards any culture. Other themes that convey various forms of racial hatred, such as black chauvinism and miscegenation, recur in Cullen's poetry. In 'To Brown Boy' Cullen, provoked by racial defeat and outrage, prefers death as escape. Even though

Cullen expresses uncontrollable rage over racial injustice, his protest is more subdued than some of other poets of the Harlem Renaissance. We cannot ignore Cullen's outspoken criticism of racism in American culture because doing so will cause us to miss the fundamental point of his writing. In "Incident," where he describes a personal experience of being called a 'nigger' by a Baltimorean, his poetry throbs with rage as:

Once riding in old Baltimore, Heart-filled, head-filled with glee, I saw a Baltimorean, keep looking straight at me.

Now I was eight and very small, and he was no whit bigger, and so I smiled, but he poked out, His tongue, and called me, Nigger.' (Cullen, 1928).

The humanitarian undertones, however, give it worldwide appeal. Everyone could go through what the author did based on racial, social, and religious disparities, and every sensitive mind is required to respond to and remember it. Cullen's desire to write poetry that seemed to contradict his own views against racial poetry was warmly explained by James Weldon Johnson, author of *The Book of American Black Poetry*. Johnson (1938) writes "racial limitations, technical and spiritual, that best of his poetry is motivated by race" (p. 34). He further says that he cannot free himself from the bondage of race and burden of his community. Cullen was more than just forceful, yet courteous, protest poet. He proved that poets of color were capable of writing poetry on par with anyone. His poetry mostly touches on issues that are universal, such as love, faith and doubt, and mortality. In his poetry, he also used aspects of faith and pessimism. Love and death are both portrayed in a way that demonstrates Cullen's creative skill. These modern themes are dealt with in philosophical manner. His uncertainty about women and reservations about heterosexual love are undeniably features of his love poetry. His 'Medusa' and 'The Cat' express his idea and notion about the relationship among men and women.

In his poem, 'If Love Be Staunch, that love is transitory and cannot stay longer than the drop of water. and in "The Love Tree" he depicts the love and life of Christ who has sacrificed for all human beings. He remains under the influence of early death of his brother and other racial experiences which quite evident his poems. His poetry is characterized by a profound longing for life after death and a keen knowledge of how ephemeral life is. With his own work and those of his contemporaries, Cullen sought to advance racial peace in America, finally achieving total and colorblind creative freedom. In his 1927, given how reliant they are on the English language, Cullen claims that negro poets may have to gain from rich heritage of English and American poetry than from any misty atavistic yearnings for an African origin. Also, because their work is result of English language, it will not indicate any considerable deviation from poetic impulses of their times, he continues. Even the collection's subtitle, *Anthology of Poetry by Black Poets*, which implies that there is only poetry and, in case of *Caroling Dusk*, that all poetry is produced by Afro-American poets, expresses his conviction that all art is the same.

He spoke against those who include the race and other racial themes in their writings. He was concerned about the true aim of art and literature. He presents himself forwards as a pure artist who celebrates universal themes in his writings. In 1926, he reviews *Weary Blues* by Langston Hughes

and advises him not to have racial concerns in his poems. He further recommends excluding any kind of relevance to Africanism, especially jazz music, from his writings. He keeps on pleading all negroes writers get away with racial themes and all those bad experiences of black people, however, he never praised those who used their own difficulties as inspiration for their art or that he always disparaged those who did; in fact, he regularly praised the black artists' work, even when it was explicitly racist, when he believed it was deserved. He always judged a work of art on its aesthetic qualities and accorded it the greatest praise, regardless of writer's ethnicity. He appreciated Frost, E. A. Robinson, and Edna St. Vincent Millay as writers and as critics. In this connection, on the poetry's predisposition to be romantic rather than unromantic, Cullen rests his criticism. He was dedicated to promoting greater racial harmony and had conventional inclinations. Consequently, he also had a keen sense of objectivity.

Langston Hughes, one of the most famous Harlem poets, was Countee Cullen's contemporaries. His poetry has a strong connection to the world he and his people experienced. Every work of literature serves as a reflection of life, implying a social setting. We came across the same themes in his poetry that we had previously examined in relation to Cullen's poetry, but unlike Cullen, he passionately criticizes and denounces racial prejudice against blacks. Although, a writer cannot escape their surroundings and everything that happens in their immediate world shapes the subject matter of their poetry, the overall structure of the works stated above stays constant. In this connection, in 'Nocturne' and 'Works to My Love' he talks about the phenomena of death and its sudden effects on human life. But can anybody in the world can deny the aesthetic quality, the universality of the theme, the brevity of description exhibited in his poems such as *Dream Deferred*: What happens to a dream deferred?

Does it dry up, like a raisin in the sun? Or fester like a sore-- And then run? Does it stink like rotten meat? (Hughes, 1951).

The poetry *Dream Delayed* is only one of many examples that may be used to demonstrate that this is real art that addresses common human emotions and serves as a massage for all of mankind. Poets from Harlem are inextricably linked to the era to which they belong. In his poem, 'Let America Be America Again' Hughes like many other American poets wishes his community to attain American dreams. He is of the opinion that access of American dream should equally been provided to every American citizen beyond his or her social and political affiliation. It shows that he never raises any propaganda against denied rights rather he wants to be part of society and wants equal treatment for all people living in society. He states: Let America be dream dreamers dreamed, let it be that great strong land of love, where never kings connive nor tyrants' scheme, that any man be crushed by one above (Hughes, 1955).

Similarly, in this poem, he provides the distinctive viewpoint of an African American writer who emphasizes the injustices that many black Americans face. Langston Hughes, for instance, claims that "America never was America to me" and that he felt alienated. But by include both white Americans and native Americans in his depiction of the nation, he also widens the range of the experiences he captures in the poem. Like any other black author, he is a member of and a product

of the black community. When he speaks to his audience, he will communicate the needs and way of life of those people. He describes his frame of reference as being inside his community. They are what they are because of the unique people of the nation. In one of the most promising poems, 'I, too,' Hughes talks about the broken image of his community. He presents and appreciates the wretched history of his community.

I am the darker brother, they send me to eat in the kitchen, when company comes, But I laugh, and eat well, and grow strong (Hughes, 1924)

Hughes wrote regularly on the African Americans' lives in America throughout the early 20th century, especially in New York. His experiences trying to acquire passage aboard a ship from Italy back to United States in 1924 prompted him to write "I, Too," which was inspired by his experiences trying to get a berth aboard numerous ships while white sailors were welcomed aboard. It follows that racial inequality is a significant problem in Hughes' poetry. In this connection, the analysis of their poems shows that socio-creative art is what black authors create when they take the time to think. They reflect on their tragic circumstances. Their creative output is the outcome of their in-depth reflection and critical evaluation of their unfortunate circumstances. Thus, they battle for both their art and their lives and try to win a respectable place not only in the society but in the world literature as well.

CONCLUSION

The research demonstrates how Countee Cullen and Langston Hughes' writings demonstrate how a generation's political movements, religious convictions, and philosophical speculations all release energy via literature and other kinds of artistic expression. They depict themselves as literary men who are products of their culture in as much as their art is a reflection of their own response to life. Whether intentionally or unintentionally, even finest artists occasionally display their time spirit. Even if a person rebels against their century and race, according to Renan, they still belong to them. It is obvious that their poetry conveys sentiment and emotion of impoverished Black people who have been left at mercy of situation by Whites with taking care of their core authors, even though they attempted to make pure art and offer real soul to their works. It is true that they touched on every aspect of human existence that is universal in literature, yet their love for their neighborhood drove them to empathize with black people. Poetry of Cullen & Hughes informs us about resources of human spirit, of its frustration, complexities, and perversities in the same way; it emphasizes the significance of moral law and guides us toward realizing that despite changes on outside, all people are the same on the inside.

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