

## Important questions and answers on the course « Poésie

### Américaine »

#### What is poetry ?

**Poetry** is a *form of artistic expression* that uses *language to evoke emotions, ideas, or experiences*. It is a type of literature that often employs *figurative language, such as metaphors and similes, to create imagery and convey meaning*. Poems can be written in various *styles and forms, including free verse, sonnets, haiku, and ballads*. *Poetry can serve many purposes, such as to entertain, educate, inspire, or express personal thoughts and feelings*. It is often considered a way to communicate complex emotions or ideas in a concise and impactful manner.

#### What is American poetry ?

**American poetry** refers to the poetic tradition in the United States, which has its roots in the early colonial period and has evolved over time to include a wide range of styles and movements.

Early American poetry was influenced by European forms and themes, but eventually developed its own unique voice, often characterized by a focus on individualism and democracy. The 19th century saw the rise of Romanticism and Transcendentalism, which emphasized the importance of nature, emotion, and spiritual exploration.

In the 20th century, American poetry underwent significant changes with the emergence of modernism and postmodernism, which rejected traditional forms and experimented with new styles, such as free verse and collage.

Throughout its history, American poetry has been influenced by a diverse range of cultural, social, and political factors, including race, gender, sexuality, and the impact of war and social movements. Some notable American poets include Emily Dickinson, Walt Whitman, Langston Hughes, Robert Frost, Sylvia Plath, and Allen Ginsberg, among many others.

#### Native American poetry ?

Native American poetry is a rich and diverse genre of literature that reflects the cultural and spiritual traditions of Indigenous peoples. Here are some examples of Native American poetry and their themes :

« **Song of the Sky Loom** » by **Tewa Pueblo** : This poem is a traditional prayer that celebrates the interconnectedness of all things in the natural world. It emphasizes the *importance of balance and harmony, and expresses gratitude for the gifts of the earth*.

#### Example stanza :

O our Mother the Earth, O our Father the Sky,  
Your children are we, and with tired backs  
We bring you the gifts that you love.  
Then weave for us a garment of brightness ;  
May the warp be the white light of morning,  
May the weft be the red light of evening,

May the fringes be the falling rain,  
May the border be the standing rainbow.

## Contemporary Native American poetry ?

**Contemporary Native American poetry** is a genre of poetry that is written by Native American poets who are living and writing in the present day. It is characterized by its diversity of styles, themes, and cultural influences, reflecting the wide range of experiences and identities of contemporary Native American people.

**Contemporary Native American poetry** often draws on traditional Native American storytelling, mythology, and cultural practices, as well as contemporary social and political issues. It explores themes such as identity, history, language, spirituality, nature, and community, and is known for its powerful and evocative language, use of metaphor and symbolism, and experimentation with form and structure.

Many contemporary Native American poets have gained recognition for their work both within and outside of Native American literary circles, and their poetry is widely published and anthologized. The genre has also played an important role in bringing attention to issues facing Native American communities, challenging stereotypes and misconceptions about Native American people, and celebrating the richness and diversity of Native American cultures.

**Contemporary Native American poetry** is a **vibrant and diverse genre** that encompasses a wide range of styles and themes. Though Native poets had been writing and publishing poems for decades, a perfect storm of groundbreaking books seemed to arrive all at once, announcing the presence and significance of American Indian poetic voices. **In the early 80s, important figures like Lance Henson (Cheyenne/Oglala Sioux) and Maurice Kenny (Mohawk) published selected poems, while younger writers began to release their first books.** For example, **Leslie Marmon Silko's (Laguna Pueblo) ground breaking Storyteller (1981) appeared, as did a number of canonical collections of American Indian poetry, such as Meskwaki writer Ray A. Young Bear's Winter of the Salamander (1981), Osage poet Carter Revard's Ponca War Dancers (1971), Louise Erdrich's (Ojibwe) Jacklight (1984), Simon Ortiz's (Acoma Pueblo) from Sand Creek (1981), and Mvskoke (Creek) poet and musician Joy Harjo's She Had Some Horses (1983).** The title poem from Harjo's collection remains one of the most famous poems by a Native writer :

*She had some horses who were bodies of sand.*

*She had some horses who were maps drawn of blood.*

*She had some horses who were skins of ocean water.*

*She had some horses who were the blue air of sky.*

*She had some horses who were fur and teeth.*

*She had some horses who were clay and would break.*

*She had some horses who were splintered red cliff.*

Notable for its **repetitions and its mythopoetic images**, the poem moves back and forth between the **real** and **unreal**, the **beautiful** and the **ugly**. Later in the poem she has **horses who "cried in their**

*beer," who "licked razor blades," and who "prayed as they raped her."* Like **Maurice Kenny, Harjo** invokes *tribally specific animals and landmarks*, but her poem is punctuated with *moments of despair, anger, and fear*. Those very emotions animate most of the collection, *She Had Some Horses*, including the more memorable poems in the book, such as *"Call It Fear," "The Woman Hanging from the Thirteenth Floor Window," "She Remembers the Future," and "I Give You Back."* In these poems, the speaker attempts *both to reclaim and reassemble the assailed self*.

« *Conflict Resolution for Holy Beings* » by **Joy Harjo** : Joy Harjo, a member of the Muscogee (Creek) Nation and the first Native American poet laureate of the United States, is known for her powerful and evocative poetry that explores themes of identity, spirituality, and social justice. « *Conflict Resolution for Holy Beings* » is a collection of poems that draws on traditional Native American storytelling and myth to create a portrait of contemporary Native American life.

#### Example stanza :

But I need to remember to write down  
My thoughts in a notebook because memory is a slippery fish  
And the mind, the mind is a net, and poetry is  
Rescue. So, little fish, swim into my hand.

« *An American Sunrise* » by **Joy Harjo** : This collection of poems by Joy Harjo explores her personal and ancestral history as a member of the Muscogee (Creek) Nation. Through her lyrical and evocative poetry, Harjo grapples with themes of *loss, love, and resilience, and celebrates the enduring spirit of Native American culture*.

#### Example stanza :

We are still here,  
Moving in the breath of the ancient ones  
Who taught us how to write the spirit  
Alive beneath the ruins, with the breath  
Of a living land, a living people  
Who birthed us in these lines  
Written by the hand of the spirit.

## Puritan poetry ?

**Puritan poetry** is a genre of poetry that was written by Puritan poets during the 17th century in America. It reflects the religious and moral values of Puritanism, a strict and austere form of Protestantism that was prevalent in colonial New England.

**Puritan poetry** often explores themes of sin, salvation, and the individual's relationship with God. It emphasizes the importance of living a virtuous and pious life, and often employs stark and vivid language to convey a sense of the urgency and seriousness of religious matters.

Here are some examples of **Puritan poetry and their themes** :

« **Upon the Burning of Our House** » by **Anne Bradstreet** : This poem, written in 1666, reflects Bradstreet's struggle to come to terms with the loss of her home in a fire. It is a meditation on the transience of earthly possessions and the importance of placing one's faith in God rather than material goods.

**Example stanza :**

There's wealth enough, I need no more,  
Farewell my pelf, farewell my store.  
The world no longer let me love,  
My hope and treasure lies above.

« **Huswifery** » by **Edward Taylor** : This poem, written in the 1680s, compares the process of making cloth on a loom to the process of salvation. It emphasizes the importance of surrendering oneself to God and allowing Him to shape one's life according to His will.

**Example stanza :**

Then clothe therewith mine understanding, will,  
Affections, judgment, conscience, memory ;  
My words, and actions, that their shine may fill  
My ways with glory and thee glorify.

« **The Day of Doom** » by **Michael Wigglesworth** : This poem, written in 1662, is a vivid and terrifying depiction of the end of the world and the final judgment of humanity. It emphasizes the importance of leading a virtuous life in order to avoid eternal damnation.

**Example stanza :**

For now the Judge is at the door ;  
His Sickle's in his hand, I'm sure,  
His wrath's begun to burn.  
Oh sinners, now lament and cry,  
« I have sinned away my day !  
I'm lost, undone, I die ! »

« **Preface, God's determinations touching his elect** » by **Edward Taylor**.

« **Preface, God's determinations touching his elect** » is a poem written by **Edward Taylor**, a Puritan poet who lived in the 17th century. The poem is part of a larger work called « **Preparatory Meditations**, » which consists of a series of poems exploring the themes of sin, redemption, and salvation.

In this particular poem, Taylor reflects on the idea of God's sovereign grace, which is the belief that God chooses certain individuals to be saved, or « *elect*, » regardless of their merits or deeds. Taylor explores this concept through vivid images and complex metaphors, using language that is both beautiful and intellectually challenging.

The poem is structured in three parts, with each part exploring a different aspect of God's determinations. In the first part, Taylor reflects on the mystery of God's grace, which he compares to a « *veiled sun*. » In the second part, he meditates on the nature of sin and the human condition, which he describes as a « loathsome dungeon » from which only God's grace can free us. In the final part, Taylor considers the joy and gratitude that come with the knowledge of being one of God's elect.

Overall, « *Preface, God's determinations touching his elect* » is a *deeply contemplative poem that reflects the Puritan belief in the sovereignty of God and the importance of personal piety and faith.* Its rich imagery and complex language make it a challenging but rewarding read for those interested in the history of American poetry and religious thought.

**Other works include**, William Bradford's *Of Plymouth Plantation* and John Winthrop's *A Model of Christ and Charity*.

## Revolutionary poetry ?

**Revolutionary poetry** is often associated with political and social movements that have aimed to challenge and transform the status quo. It sets the beginning of Americans' resistance to the British authorities as one of their process for getting their freedom.

**Revolutionary poetry** in America often addresses themes of social and economic inequality, racial and gender discrimination, imperialism and militarism, and the struggle for human rights and justice. It seeks to raise consciousness about these issues and inspire people to take action to bring about change.

Here is an *example of revolutionary poetry and its themes* :

« *A Nation's Strength* » is a poem written by Ralph Waldo Emerson that celebrates the true strength of a nation. The poem highlights the idea that a nation's strength does not lie in its military might or economic power, but rather in the character of its people.

Emerson begins the poem by asking what makes a nation strong. He suggests that it is not the size of its army or the wealth of its citizens, but rather the virtues and character of its people. He writes, « *What makes a nation's pillars high / And its foundations strong ? / What makes it mighty to defy / The foes that round it throng ?* »

Emerson then goes on to list the qualities that make a nation truly strong. He suggests that honesty, integrity, and a sense of justice are essential to a nation's strength. He writes, « *Not gold but only men can make / A people great and strong ; / Men who for truth and honor's sake / Stand fast and suffer long.* »

Emerson also emphasizes *the importance of education and knowledge in building a strong nation.* He suggests that a nation's strength lies not only in its physical prowess but also in its intellectual and cultural achievements. He writes, « *And what if a man's needs be great / If he be hungry, poor, and cold ? / Shall we be deaf to his appeal / And make no effort to relieve ?* »

Overall, « **A Nation's Strength** » is a **powerful poem** that celebrates the **true strength of a nation**. Emerson emphasizes **the importance of character, integrity, and knowledge in building a strong and prosperous nation**. His message is still **relevant today**, as we continue to strive for a better world that is built on the foundation of these values.

**Here are a few examples of stanzas from Ralph Waldo Emerson's poem "A Nation's Strength":**

1. "What makes a nation's pillars high And its foundations strong? What makes it mighty to defy The foes that round it throng?"

In these opening lines, Emerson poses the central question of the poem - what truly makes a nation strong? He suggests that it is not physical strength or military might, but something deeper and more fundamental.

2. "It is not gold. Its kingdoms grand Go down in battle shock; Its shafts are laid on sinking sand, Not on abiding rock."

Here, Emerson emphasizes that material wealth and power are fleeting and ultimately do not contribute to a nation's lasting strength. He suggests that true strength lies in the virtues and character of its people.

3. "O, give us men of steadfast heart, Whom no lure of ease or gain, Nor the threat of danger's smart, Can ever make to swerve again; O, give us such as these to lead The nation in this hour of need."

In this stanza, Emerson calls for leaders who embody the virtues he has outlined earlier in the poem - men of steadfast heart who are dedicated to truth and honor, and who will not be swayed by the temptations of wealth or power. He suggests that it is only through the leadership of such individuals that a nation can truly thrive.

## **Philip Freneau and Revolutionary Era Poems.**

**Philip Freneau** was an American poet who lived during the **Revolutionary Era** and was known for his poems that celebrated the ideals of freedom and democracy. He was often referred to as the « **Poet of the American Revolution** » because his poetry played an important role in shaping public opinion during the period leading up to and during the Revolutionary War.

One of Freneau's most famous poems is « **The British Prison Ship**, » which describes the inhumane conditions on British prison ships where American prisoners of war were held during the Revolution. The poem is a powerful indictment of the British treatment of American prisoners and helped to raise awareness of their suffering.

« **On the Death of Dr. Benjamin Franklin** » is one of **Freneau's most famous poems, and it was written in 1790 shortly after Franklin's death**. The poem is a tribute to Franklin, who was one of the Founding Fathers of the United States and a prominent scientist, inventor, and statesman.

The poem begins with a description of Franklin's life, his accomplishments, and his contributions to American society. Freneau praises Franklin for his wisdom, his humility, and his commitment to public service. He also describes Franklin as **a symbol of America itself, representing the ideals of freedom, democracy, and independence that the nation was founded upon.**

As the poem progresses, Freneau shifts his focus to Franklin's death and the impact that it had on the nation. He describes how Americans mourned the loss of this great man, and how they came together to pay tribute to his legacy. He also reflects on the fact that Franklin's death was a reminder of the fragility of life and the importance of cherishing each moment.

In a nutshell, « **On the Death of Dr. Benjamin Franklin** » is a powerful tribute to one of America's most important Founding Fathers. Through his poetry, Freneau celebrates Franklin's life and his contributions to American society, while also reflecting on the importance of his legacy for future generations.

All in all, **Philip Freneau's poetry and writings played an important role in shaping public opinion during the Revolutionary Era and helped to promote the ideals of freedom and democracy that are still celebrated in America today.**

## American modern poetry.

**American modern poetry** refers to the poetry written in the United States from roughly **the late 19th century to the mid-20th century.** It is **characterized** by a departure from traditional poetic forms and a focus on individual experience, experimentation with language and form, and a rejection of established literary and cultural norms.

One of the most significant figures in the development of modern poetry in America was **Walt Whitman**, who wrote his famous collection **« Leaves of Grass » in 1855.** Whitman's poetry broke with traditional poetic forms and employed free verse, which allowed for greater flexibility in structure and syntax. He also celebrated the beauty of everyday life and the diversity of human experience, which was a departure from the more formal and elitist poetry of the time.

Another important figure in American modern poetry was T.S. Eliot, who wrote **« The Waste Land » in 1922.** Eliot's poetry is characterized by its **fragmentation and its exploration of the disorientation and disillusionment of modern life.** His use of literary allusions and symbolism also became a hallmark of modernist poetry.

Other notable modernist poets include **Ezra Pound, Wallace Stevens, and Langston Hughes.** **Pound** was known for his experimentation with language and form, while **Stevens** was known for his philosophical explorations and his use of vivid imagery. **Hughes**, on the other hand, was known for his celebration of African American culture and his use of jazz and blues rhythms in his poetry.

**Some features of American modern poetry include :**

A focus on individual experience and subjectivity

An interest in exploring the disorientation and fragmentation of modern life

An experimentation with language and form

A rejection of established literary and cultural norms



A celebration of everyday life and the diversity of human experience.

**Overall**, American modern poetry was a significant departure from traditional poetic forms and established literary norms. It was characterized by its focus on individual experience, experimentation with language and form, and its rejection of the conventions of the past. It paved the way for future movements in American poetry and helped to shape the literary landscape of the 20th century.

#### **Example of Poems :**

« **Of Modern Poetry** » is a poem by Wallace Stevens that was first published in 1942. The poem is an exploration of the nature of modern poetry and its relationship to the world around it.

**The poem** begins by stating that *modern poetry* should not be like the *traditional poetry of the past*, which sought to represent the world in a literal or mimetic way. Instead, modern poetry should be a « *durable metal* » that is able to capture the essence of the world without merely imitating it.

**Stevens** then goes on to describe the role of the poet in creating modern poetry. He suggests that the poet should be « *the man of the imagination* » who is able to see beyond the surface of things and capture the « *spirit* » of the world. He also suggests that the poet should be a « *connoisseur of chaos*, » able to find meaning and beauty in the disorder of the world.

The poem then turns to a dialogue between two characters, the poet and his listener. The listener asks the poet what he means by his descriptions of modern poetry, and the poet responds by saying that modern poetry is a « *search for a more adequate definition of man.* » The poet goes on to suggest that modern poetry should be a way of creating a new reality, rather than merely reflecting the reality that already exists.

**The interaction between the poet and his listener in « Of Modern Poetry »** is **significant** because it reflects the tension between the traditional role of poetry as a reflection of the world and the modernist idea of poetry as a means of creating a new reality. The dialogue between the two characters also highlights the importance of communication and understanding in the creation and interpretation of poetry.

Overall, « **Of Modern Poetry** » is a complex and thought-provoking poem that explores the nature of modern poetry and its relationship to the world around it. It reflects the tension between tradition and innovation, and it emphasizes the role of the poet as a visionary who is able to see beyond the surface of things and capture the essence of the world.

#### **« A Pact » by Ezra Pound.**

« **A Pact** » is a poem written by the modernist poet Ezra Pound, first published in 1913 in his collection « *A Lume Spento* » (meaning « *A Flame Extinguished* » in Italian). The poem is a short but powerful declaration of the poet's dedication to his art and his rejection of conventional literary forms and styles.

#### **Here is the text of the poem :**

I make a pact with you, Walt Whitman –



I have detested you long enough.  
I come to you as a grown child  
Who has had a pig-headed father ;  
I am old enough now to make friends.  
It was you that broke the new wood,  
Now is a time for carving.  
We have one sap and one root –  
Let there be commerce between us.

At first glance, the poem appears to be a simple homage to Walt Whitman, one of Pound's literary heroes. However, a closer reading reveals a more complex message. Pound begins by confessing that he has « **detested** » Whitman for a long time. This is a surprising admission, given that Pound was known for his admiration of Whitman's free verse style and democratic ideals.

Pound then explains that he has « **grown up** » and is now ready to make peace with Whitman. He uses a metaphor of a « **pig-headed father** » to describe his earlier attitude, implying that he has now matured enough to appreciate the value of Whitman's work.

The poem takes a turn in the third line, where Pound declares that it was Whitman who « **broke the new wood.** » This phrase refers to the idea that Whitman's poetry represented a break from traditional poetic forms and paved the way for modernist experimentation.

Pound then concludes with the famous line : « **Now is a time for carving.** » This phrase can be interpreted in a number of ways, but it generally suggests that Pound sees himself as a sculptor or artist, shaping language in new and innovative ways. He sees Whitman as a kindred spirit, sharing the same « **sap and root** » (i.e. poetic lineage), and invites a « **commerce** » or exchange of ideas between them.

**In summary,** « **A Pact** » is a short but dense poem that speaks to Pound's own artistic vision and his relationship to literary tradition. It is a declaration of his commitment to modernism and his appreciation of the pioneering work of Walt Whitman.

**Analysis-wise,** « **A Pact** » can be seen as Pound's attempt to reconcile his admiration for Whitman with his own desire to break free from traditional forms of poetry. The poem can be read as a kind of manifesto for the modernist movement, which sought to challenge established literary norms and explore new modes of expression.

The metaphor of the « **pig-headed father** » is particularly **striking**, as it suggests that **Pound sees himself as rebelling against an older generation of poets who were resistant to change.** At the same time, Pound acknowledges that his own work owes a debt to Whitman and other innovators who came before him.

Overall, « **A Pact** » is a complex and layered poem that rewards close reading and careful analysis. It is a testament to Pound's skill as a poet and his place in the pantheon of modernist literature.

**Poetry during Harlem Renaissance.**

**The Harlem Renaissance** was a *cultural movement* that emerged in the 1920s and 1930s in the Harlem neighborhood of New York City. The movement was characterized by a **flowering of African-American art, literature, music, and intellectual thought, and it had a significant impact on American culture as a whole.** Poetry played an important role in the Harlem Renaissance, with many black poets using their work to explore *themes of identity, race, and social injustice*. Here are some examples of notable poets and their works from this era :

**Langston Hughes** – Perhaps the most famous poet of the Harlem Renaissance, Hughes's work was characterized by its *simplicity and directness*. His poetry often drew on African-American oral traditions, including *blues* and *jazz music*. One of his most famous poems is « *Harlem*, » which begins with the question, « What happens to a dream deferred ? » and goes on to explore the consequences of unfulfilled aspirations.

**Countee Cullen** – Cullen was another influential poet of the Harlem Renaissance, known for his formal, structured verse. His poetry often dealt with themes of racial identity and the struggle for equality. One of his most famous poems is « *Heritage*, » in which he reflects on the legacy of slavery and the enduring impact of racism.

**Claude McKay** – A Jamaican-born writer who was associated with the Harlem Renaissance, McKay's poetry was characterized by its political and social commentary. His most famous poem, « *If We Must Die*, » is a call to arms against racial violence and oppression. It was widely read and celebrated during the Harlem Renaissance and remains a powerful statement on the struggle for civil rights.

**Gwendolyn Bennett** – Bennett was a multi-talented artist who contributed to the Harlem Renaissance in a variety of ways, including through her poetry. Her work often explored themes of femininity, identity, and spirituality. One of her most famous poems is « *Heritage*, » which celebrates the cultural richness and diversity of African-American life.

**Jean Toomer** – Although not strictly associated with the Harlem Renaissance, Toomer's poetry was influential during this era. His most famous work, « *Cane*, » is a hybrid of poetry and prose that explores the lives of African Americans in the rural South. The work was praised for its innovative style and its unflinching portrayal of the complexity of black life in America.

Thus, the poetry of the Harlem Renaissance was characterized by its **commitment to exploring the experiences and perspectives of African Americans**. It often used innovative techniques and drew on a variety of literary and cultural traditions to create works that were both deeply personal and socially relevant. The poets of the Harlem Renaissance played a significant role in shaping **American literature and continue to be celebrated for their contributions to the field.**

**The nature of poetry during the Harlem Renaissance.**

The nature of poetry during the *Harlem Renaissance* was characterized by *a focus on the experiences and perspectives of African Americans*. Black poets of this era used their work to explore *themes of identity, race, and social injustice*, and they drew on a variety of literary and cultural traditions to create poetry that was both personal and socially relevant.

One of the *defining features of the poetry of the Harlem Renaissance* was its *use of language*. Many poets drew on *African-American oral traditions, including blues and jazz music, to create works that were both rhythmically powerful and emotionally resonant*. This use of language was often accompanied by innovative techniques and formal experimentation, as poets sought to create new forms that were uniquely suited to their experiences.

Another key feature of the poetry of the Harlem Renaissance was its *engagement with social and political issues*. Many black poets used their work to critique the *systemic racism and oppression that African Americans faced, and they called for a more just and equitable society*. This political engagement was often accompanied by a celebration of black culture and history, as poets sought to reclaim and affirm the beauty and richness of African-American life.

To sum up, the nature of poetry during the Harlem Renaissance was characterized by a *commitment to exploring and celebrating the experiences of African Americans*. The poets of this era played an important role in shaping American literature and continue to be celebrated for their contributions to the field.

## Analysis of the poems « Take the A Train » by Billy Strayhorn, « If we must Die » by Claude McKay and « I, too, sing America » by Langston Hughes.

« *Take the A Train* » by Billy Strayhorn

« *Take the A Train* » is a jazz composition written by Billy Strayhorn in 1939, which became the signature tune of Duke Ellington's orchestra. The song is named *after the New York City subway line that runs from Brooklyn to Harlem*. The lyrics, written by Joya Sherrill, describe the journey from Midtown Manhattan to Harlem, evoking the *excitement* and *vibrancy* of the city.

The poem celebrates the *cultural* and *social energy* of Harlem during the *1930s*, which was the *heart of the African-American cultural renaissance*. The poem reflects the *optimism* and *hope* that characterized the Harlem Renaissance, as well as the *pride* and *joy of black culture* in the face of discrimination and marginalization.

« *If We Must Die* » by Claude McKay

« *If We Must Die* » is a sonnet written by *Jamaican-American poet Claude McKay* in response to the *brutal race riots that occurred in the United States during the summer of 1919*. The poem is a call to arms against racial violence and oppression, urging black people to resist their attackers and to fight for their dignity and rights.

The poem uses **powerful imagery** and **vivid metaphors** to convey its message, describing black people as lions and their attackers as « **mad and hungry dogs.** » The poem also reflects the **sense of anger and frustration that many African Americans felt in the face of systemic racism and discrimination, and it speaks to the struggle for equality that continues to this day.**

« **I, Too, Sing America** » by Langston Hughes

« **I, Too, Sing America** » is a poem by Langston Hughes that celebrates the resilience and strength of African Americans in the face of discrimination and oppression. The poem is a response to Walt Whitman's poem « I Hear America Singing, » which celebrates the diversity and richness of American life, but does not include the experiences of black people.

The poem asserts the right of black people to participate fully in American life, declaring that « **I, too, am America.** » The poem also reflects the **sense of pride and dignity** that many African Americans felt during the Harlem Renaissance, as well as the hope for a more just and equitable society.

To conclude , these three poems reflect the **diversity** and **complexity** of African-American experiences during the Harlem Renaissance. They **celebrate** **the cultural richness and vibrancy of black life, while also acknowledging the struggles and challenges that African Americans faced.** The poems assert the **right of black people** to participate fully in American life, and they challenge the **systemic racism** and **oppression** that continue to plague American society.

**By E-learning.**

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