

## Original Paper

# A Culturalist Interpretation of the Dark Brothers' Sound

## Bitterness in Hughes's *I, Too, Sing America*

Guijun Li<sup>1</sup> & Jun Luo<sup>2\*</sup>

<sup>1</sup> School of Foreign Languages, Dianxi Normal University of Science and Technology, Lincang, China

<sup>2</sup> School of Foreign Languages, Zhaotong University, Zhaotong, China

\* Jun Luo, Zhaotong University, Zhaotong, China

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### **Abstract**

*Langston Hughes is an important poet over the Harlem Renaissance who has contributed to the enhancement of the thematic profundity of his poetry in the association of African-American culture rooted in its literature, music, theater, art, and politics with his poetic production. Inspired by the original newness of his great poems, many foreign and Chinese scholars and critics have not only discussed much about his indispensable role in promoting dark brothers' folk culture on the basis of their valuable explorations among his works but also made a mention of dark brothers' lower social position as well as their unfair treatment in American society that has been dominated by their counterparts' culture through the careful combination of his poems with the unbearable experience they have been suffering from. What they haven't focused on in their respective studies of dark brothers' discriminated culture is a sound and detailed discussion about the dark brothers' empirical bitterness in the whole textual spaces of one of their academic essays or monographs in correspondence to one of his poems. To reduce the academic limitations in this respect, this essay will take one of his poems, *I, Too, Sing America*, as an analytical example to give a culturalist interpretation of the dark brothers' sound bitterness.*

### **Keywords**

*dark brothers, sound bitterness, I, too, sing America, culturalism*

### **1. The Textual Typicality of This Poem**

The poem *I, Too, Sing America*, is one of the most distinctive poems of Langston Hughes that has integrated the development of African-American culture regarding its literature, music, theater, art, and politics with the productive originality of this poem produced over the Harlem Renaissance, which has

been known and generally considered as the first important movement that has been proposed by black artists and writers in the literary, artistic and cultural fields. Set in the unbalanced juxtaposition between the dark brothers and their cultural counterparts in the cultural humiliation of the American society at that time, this poem has been characterized with the biting indifference the dark brothers have been suffering from the cultural reality they have been faced with in their unavoidable cultural interaction with their counterparts caused by their habitual cultural concession of and adaptation to the cultural impoliteness or even rudeness of their cultural counterparts with no awareness of thinking about the conducive cultural resistances between them to get far away from their identity crisis as cultural slaves despite the cultural distances between them, and the deconstruction of the arrogant superiority of their cultural counterparts. For this sake, the poet has implied in this poem his Hughes's racist meditation on the discriminatory position of African-American culture in order to highlight their cultural awareness of the importance for them to realize their own cultural values in an autonomous and ontological way just as what has been suggested in the comments of Amritjit Singh in this respect: "...The very fact that dark brothers do straighten their hair and try to forget their racial background and makes them different from white people...(Amritjit, 1976)".

As a matter of fact, the poet of this poem has been aware of the extreme importance for the dark brothers to construct, to develop and even reconstruct their own of African-American culture on their own based on their cultural enthusiasm instead of the decadent dependence on the sustainable cultural deconstruction of their cultural counterparts owing to his strong sense of the unspeakable bitterness or even pathos he has been frequently observing, tasting and tolerating from his empirical and practical discoveries of the cultural discrimination, isolation as well as marginalization they have been suffering from the purposeful cultural interference of their counterparts. In terms of Turner, it is in consistence with the cultural subversion of this cultural stereotype that "in many respects ...there could be a literary culture among Blacks (Darwin, 1980)".

For the aim of changing this unfavorable cultural unbalance and raise the ubiquitous attentions of the dark brothers who have much in common with him, the poet of this poem produces *I, Too, Sing America* in delicate strokes to express his strong resistance against the cultural discrimination that has been believed to be associated with racial humiliation by means of transforming the cultural bitterness of the dark brothers into smiling humor and biting satire and interpreting their beauty in a profound way in his poetic representation, insinuation as well as inspiration, which can be viewed as one of the important way for them to achieve cultural identification in the cultural liberation they have been seeking for as they have been anxious to do in Harlem renaissance, for it bears great similarity with the thought that A. Robert Bone has articulated clearly in the following quotation: "we younger Negro artist who create now intend to express our own individual dark-skinned selves without fear or shame...(1998)".

On the one hand, influenced by this association in his poems, his profound compassion of the dark

brothers' life and his enthusiasm to promote the overall development of African-American culture, many foreign and Chinese scholars and critics have not only made various discussion about his indispensable role in promoting the original culture of African American dark brothers who have been considered to be underdogs of the entire American society on the basis of some contrast that can be made between either two of his poetic texts or between his poetic texts and his empirical traces, but also made a mention of dark brothers' lower social position in American society due to the cultural impersonality and dehumanity they have been imposed on by their cultural counterparts as well as the unfair treatment they have been suffering from their communication with their cultural counterparts in the cruel cultural reality of American society that has been dominated or manipulated by their cultural counterparts' hegemonic culture through the careful combination of his poems with the unbearable experience the dark brothers have been suffering from the cultural discrimination of their advantageous hosts from various perspectives.

On the other hand, those scholars and critics have hardly devoted their studies to the cultural unhappiness of the dark brothers in relation to the cultural sweetness and happiness of their cultural counterparts grounded on their cultural impoliteness and rudeness in the construction of their cultural and racial discrimination of the dark brothers, which is in dead need of a sound and detailed discussion by means of dedicating to it a chapter of their academic monograph or the whole textual spaces of one of their academic essays to dig out the academic, critical and theoretical profundity rather than the superficiality of this poems and their studies in this respect to the effect that what has been reflected from their studies is likely to be exemplified in line with their respective cultural, epistemological, and spatial inefficiency in regard to their understanding of the cultural implication and significance of the poetic texts that have been produced by this marvelous singer of African American culture Langston Hughes in spite of their overlapping interpretations of the cultural, stylistic and thematic generality of those texts.

In other words, although their academic achievements are important, illuminating and influential, their academic limitations pointed out above ought not to be neglected in a careless way, for the profound exploration of the cultural bitterness of the dark brothers in the poetic texts of Langston Hughes means an incredible academic spaces for those scholars who have really taken a strong interest in his poetic particularity in more than one respect.

To be free from the negative impacts of the academic limitations mentioned above with regards to the academic superficiality of the established studies on Langston Hughes, his poetic texts as well as the unbearable bitterness of the dark brothers as reflected in this poem, this essay will take one of his poems titled *I, Too, Sing America*, as an analytical example to make a relatively inclusive exploration of the sound cultural bitterness of the discriminated dark brothers from the perspective of culturalism considering both the theoretical and practical significance of doing so with academic limitation of current studies in this respect as has been shown the analysis of the actual academic background of this

study that has been made of above, for it is conducive for this study to make its way to the clarification of the academic proposition of this essay to see if it is feasible to give an interpretation of this cultural bitterness based on the cultural singularities of this poem and its cultural similarities with the cultural anxieties of the dark brothers who have been faced with the cultural reality of American society at that time.

## 2. The Critical Limitations of This Poem

Upon the textual production, circulation and publication of this poem, it has been drawing a succession of critical attentions in academic fields by a variety of foreign and Chinese scholars and critics owing to the strong interest they have been showing in this short poem for the reason that despite its textual brevity, it has been praised popularly among the those scholars and critics due to its thematic profundity as to be explained below one after another based on the typicality of those studies with a good account taken into the spatial space of this essay.

As for foreign studies upon *I, Too, Sing America*, most of them has made a great exploration of the poetical styles of Langston Hughes in some of his poems from different perspectives, their innovative findings having been inspiring a good many scholars throughout the world but few foreign scholars have made a direct mention of this poem in their studies, let alone focus their studies on the sort of sound sadness, sorrow and bitterness the dark brothers have suffered from their intolerable experiences in the social and cultural communication with their counterparts with their increasing deterioration of social morality, critical actuality and cultural humanity.

Therefore, this paper cannot but firstly make a relevant review of foreign studies with regards to foreign scholars' current studies of this poem. But for the sake of the limited content to be carried in this research and the relevance to this research as well as the tenable space of this essay, there will be just the studies of three foreign scholars (Rampersad, Brooks and Hitchens) just to be mentioned, analyzed and commented respectively to make a panoramic summary of them by virtue of sharing with the readers of both this poem and this essay their insightful comments, valuable arguments or conducive conclusions and also finding out the academic difficulties they have and the problems that have not been solved in their studies owing to their limited understanding of this poem and their unavailability of effective academic resources for their studies.

As Rampersad mentions this poem in his studies directly, so his studies center on the discussion of the writer's descriptive styles in Hughes's poetic works and the closely-knit combination of his poems with his own personal experience and the valuable relevance to the life of the dark brothers with whom he has been sharing a very strong cultural affection, conscious similarity and moral sameness, for it has been indicated in his comments on some of Hughes's poetic works like this: "*I, Too, Sing America* is a sympathetic, yet clear-eyed portrait of one of America's most controversial writers that also manages to be a sweeping depiction of the black experience in this country and abroad during the first four decades

of the 20th century (Luo, 2005)". To some extent, what he has been aware of in this comparative judgment is that similar pathos between him and the dark brothers and the same sorrows that have been filled in their experiences owing to the cultural repression of their hegemonic cultural communicators. Apart from the academic mention of the correlations between him and his white master, between his misfortunes and other dark brothers and between white brothers and dark brothers, Rampersad has not shied away from the sexual identity and the cultural identity of the poet as commented in this quotation that "the ambiguities and ironies in Hughes's life: his possible homosexuality...(Arnold, 1986)". So to speak, Rampersad's study covers both the strength and the weakness of Hughes's life and reveals both the success and the failure of his work equally in spite of his reluctance to make a critical judgment of Hughes's cultural, moral and sexual values.

Unlike the studies of Rampersad, Brooks proposes his opposite views on the Huges's worries about the language quality, cultural humanity and academic profundity of his poetic work. He argues that Hughes has given his response to his personal encounter with cultural racism rather his sorrows about his devotion to the tremendous enhancements of his poetic craft, with a great eager to polish it time and time again. In his terms, "Hughes is simply not very vulnerable... (Gwendolyn, 1986)". In this sense, what Brooks best wants to say is that Hughes is likely to have a strong will to seek for cultural and academic truths at the cost of making great efforts to make successive progress day after day and year after year based on the academic persistence he has been adhering to in his poetic pursuits.

For the part of the humanist sentiment of this poet, Brooks has also given the readers of his study Hughes's sound concern for his dark brothers as he has found out a claim of Hughes that "America never was America to me...(Gwendolyn, 1986)" to show his understanding of the sympathetic attitudes the poet has been holding towards the dark brothers due to his racial intolerance to see the poor situation of his Darker Brother and his rebellion and even resistance against the racial violence or cultural cruelties of the cultural counterparts of dark brothers grounded on his racial conscience, his social conscience, his moral conscience, as well as his cultural conscience in hope of the overall prosperity of American society that has been composed of both whites and dark brothers.

In the case of the concrete representation of the racial consciousness regarding the cultural and social construction of Hughes's poetic works, Hitchens finds out that Hughes has spent a lot of time in dealing with white schools and classes in American society, and he has no choice but to bear himself in a brave way when he is subjected to cultural abuses and discrimination in a good consistence with the the cultural vulgarity of the cultural counterparts of dark brothers after his intensive reading many of Hughes's poetic works. In his academic studies of those poetic texts, he has learned it from Rampersad's studies that Hughes has given a distinctive impression on poetic readers in his poetic works under the title of *Good bye Christ* and *Good Morning Revolution*, as well as his dramatic works on the Scottboro case and other outrageous representation of the cultural racialism in the textual construction. To find out the textual evidences in this respect, Hitchens has quoted from the studies of

Rampersad like this “On each of the few occasions in his (Hughes’) life when his internal pressures proved too great to bear, the cause would be private rather than racial (Christopher, 1987)”. But Hitchens still argues that there is no evidence to prove that color has been playing a much more important role in bringing his unhappiness for him.

The respective analysis and contrast of foreign studies as what has been mentioned previously in this paper has indicated that foreign scholars studies of Hughes, his poetic texts and his cultural awareness have been primarily turning out to be centering on his individual experience, his innovative poetic styles and the racial discrimination he has satirized in his other poetic works instead of devoting an entire critical or analytical spaces of their academic texts of a whole essay or a chapter of their monographs to the analyses of this poem to deepen its academic and cultural values from the perspective of culturalism. Actually speaking, they have made little study of or even made no mention of this poem *I, Too, Sing America* particularly, let alone the soundness of the dark brothers’ bitterness in their mind when they have been frequently discriminated or insulted by whites by depriving them of their cultural dignities.

In similarity to the foreign studies relevant to the academic absence of this poem *I, Too, Sing America*, Chinese scholars have relatively made more studies of Langston Hughes and his poetic texts. Many of them have either devoted a whole paper to the explication or analyses of Hughes’ other poems like *Not Without Laughter (1930)*, *Negro speaks of Rivers (1921)*, *The Weary Blues (1926)*, and *Fine Clothes to the Jew (1927)* in terms of their image, symbolic meanings, textual estrangements and their social relevance to American Dream respectively from different perspectives but made little mention of *I, Too, Sing America*.

Generally, they have to some extent given some interpretations to Hughes’ poetic features, image and symbolic implication but none to the sound bitterness the dark brothers have suffered in line with what has been implied in this poem. In order to make a general survey of Chinese scholars’ studies in this respect, the following three representative studies will be taken from various Chinese studies in this respect to show the Chinese scholars’ academic concerns for this academic proposition owing to their critical typicalities in this field. Considering the irrelevancy of their studies to the cultural discussions in this essay, there are some recent typical findings of three Chinese scholars (Luo Liang-gong, Liu Li-hua, and Liu Wen) that have been sorted out to give a sketch of Chinese studies of this poet and his poetic works.

As far as the exploration of Hughes’ works and humorous poetic language are concerned, a Chinese scholar named Luo Liang-gong, has focused his valuable studies on a detailed and penetrating analysis of Hughes’ creating conceptions and art to emphasize the endless efforts he has been making and the poetic explorations he has been making of throughout his life in the interpretation of the humor he has sensed from his reading of Hughes’ poetic works, which has reflected two strategies the dark brothers have taken in their unequal communication with their cultural counterparts including the strategy they

have taken to live a better life in their social communications and the strategy to prevent the cultural counterparts of dark brothers from destroying the eternal and internal environment that is quite subservient to the beneficial development of their own cultures. The core component of his studies relies on the interpretation of Hughes' humor, which in Luo's mind, is the core value of the dark brothers' exclusive psychological mechanism and cultural tradition that they have drawn from their experience along American continent.

In addition to these cultural significance in Hughes' poetic articulations, Luo holds that Hughes' humor is on the one hand, a bond that links the invincible fortitude in fighting against whites' dominant culture to realize his social dream of seeking for democracy and liberty to the popular transmission of cultural humanity in his poetic production, the strategic choice he has made in the process of this textual construction is to convey his democratic conception and take it as an important approach to convey his firm faith in the promotion of cultural humanity and equality, and, on the other hand, is a crucial element of Hughes' other literary works that can be accepted as an important way to indicate his sensitive awareness of the importance for the construction of the cultural identity and the maintenance of the cultural dignity for the dark brothers (Luo, 2005).

Compared with Luo's study, Liu Li-hua's study has touched more profound aspects of the links between the poetic reality reflected in Hughes' poetic works and the social reality obtained from his individual experience in his daily lives according to his profound understanding and analyses of some of Hughes's poetic texts as explicated below. Relatively speaking, he has attached greater importance on the implications of Hughes' works in that they have been share an important relevance to the proposition, the promotion and the realization of American Dream in some of his poetic texts like *Dream*, *Dream Deferred* as well as *Dream Variation* and made a lot of valuable explorations of the discrimination the dark brothers have suffered in reference to their self-consciousness, and their expectation of true democracy and liberty, as well as the cultural inspiration this poet has been giving to African American dark brothers to realize their own dreams (Liu, 2000). To this extent, his study has touched the possible value of the dark brothers' folk culture.

In distinction from what has been analyzed above, Liu-Wen's study is a quite different one from the studies of the former two domestic scholars. He has based his study on the great influence the blues and Jazz music of American Negro pop music has on the poetic production and articulation of Hughes in the illumination of his poetic inspiration, especially on the explorations of the melancholic sentiments that the content of the songs has been related to American Dream but impossible for it to be realized in the society in which the dark brothers have always been suffering from cultural and racial discrimination and the great expectation of their rosy future has been transformed from tears into smiles. He holds the American Dream in Hughes' works is not only a disappointment at American social reality, but also a beautiful expectation of a free society without discrimination (Liu, 2007). In a word, he has made a valuable exploration of the cultural and racial liberation of the dark brothers by

the enhancement of their cultural and racial awareness in view of the cultural implication that Martin Luther King has already acquired from Hughes' poem in his inspirational speech *I have a dream* to struggle for black slaves.

To sum up, Chinese scholars have made a specific study of Hughes' language styles, the relevance of Hughes' works to American Dream and the discriminated dark brothers' harsh life in American society at that time grounded on other poetic texts that have been produced by him except for the poem chosen to be used as an analytical sample in this essay owing to their little mention of, let alone analyses of this poem in a profound way, but made no mention of the sound bitterness the dark brothers have suffered by interpreting various implications in *I, Too, Sing America*.

The short review of the studies of both foreign and Chinese scholars makes this paper find its own points of departure. It shows that they have not only discussed much about his indispensable role in promoting it on the basis of some contrast among his works but also made a mention of the dark brothers' lower social position as well as their unfair treatment in the sort of American society dominated by whites' culture through the careful combination of his poetry and the unbearable experience the dark brothers have been suffering from different perspectives respectively but they have hardly built their studies on the dark brothers' discriminatory African-American folk culture after making a sound and detailed discussion about one of Langston Hughes' poetic works in just one of their academic essays or monographs. Therefore, it has turned out to be feasible for this essay to take it as its academic proposition, for there still exists some academic spaces for the logical argumentation of the academic proposition of this essay.

To work out some possible solutions to the problems of their studies, this paper will take one of his poems, *I, Too, Sing America*, as an analytical sample to make an exploration of the discriminated dark brothers' sound bitterness from the perspective of culturalism in order to achieve the logical, textual and theoretical justification of the academic proposition of this essay in the four folds ranging from the analysis of the dark brothers' unfair cultural treatments, their cultural rebellion against their cultural counterparts, their strong sense of their cultural liberty and independence as well as their strong motivation to make their efforts to send their contribution to the cultural promotion of America as what will be implied in the fourth part of this essay.

### **3. The Theoretical Framework to Interpret This Poem**

On the one hand, before the elaboration to the textual particularity of this poem, it is better to give an elaboration to the dark brothers and the sound bitterness that have been mentioned frequently and principally in this essay respectively as below.

In the first place, the dark brothers mentioned in this essay are involved in three senses. In the first sense, this term refers to the African Americans who have been bearing the sameness with the dark brother depicted in this poem in the sense of morality and culture as far as their similar cultural and



social identity and dignity in a moral fashion has been concerned in the unbearable discrimination they have been suffering from their daily communications with their counterparts who have been delighted to their satisfaction with their discrimination; in the second sense, it refers to the identification of the cultural and social values of the African American as proposed by the poet in this poem in an implicit way for the aim of raising and highlighting the awareness of the cultural and social importance of the dark brothers based on their mutual supports and respects; in the third sense, it refers to the poet's expectation of inspiring the dark brothers to value their own dignity and identity when their values are devalued by their counterparts based on their own construction of their own values in the development and enrichment of their cultural charms and tastes and at the same time helping their counterparts to develop a valuable fraternal relationship with them by means of giving up all the cultural and social biases that have been caused by the cultural and social racism of their counterparts because it is unfavorable for them to get along with each other and promote the universal prosperity of America by sending their shared contributions to the construction of America in their respective fields. Considering the topical centrality of this essay, this essay will not recount the historical development of racism in details in the principal analyses of the justification of the academic proposition proposed above and implemented below.

In the second place, the sound bitterness as to be dealt with in this essay has most to do with the painful experiences the dark brothers have been suffering from their unbalanced communication with their cultural counterparts in the process of implementing the cultural tolerance for the unbearable experiences that have been frequently offered by their cultural counterparts, overcoming the internal unwillingness so as to articulate their cultural resistance against the cultural biases of their cultural counterparts that have been deeply rooted in their cultural racism, getting rid of the difficulty they have in establishing their own cultural liberty and independence in the process of getting far away from their cultural subjection to and dependence on their cultural counterparts through the development of their sense of cultural liberty and independence, as much as making their own contributions to the cultural construction of America based on their intuitive willingness to promote the cultural rehabilitation of America.

On the other hand, since this essay will take culturalism as theoretical support to make a study of the discriminated dark brothers' sound bitterness from the perspective of culture studies in its specific theoretical and practical justifications of its academic proposition, it is better to give a short account of culturalism before the textual interpretation of the cultural implications of this poem in line with its logical compatibility with the theoretical afflatus that can be dug out from this poem.

Originally speaking, culturalism has been traceable to the theoretical insights of culture studies, which has been widely believed to be "starting with a clear purpose of defining objects of a study and a research institute, The Centre for Contemporary Cultural Studies established by Raymond Williams in Birmingham University in 1964 (Darwin, 1980)", for it is a field that will not be parceled out to the

available disciplines. It spans culture at large, not this or that separated elements of culture. Critics generally believe that *The Use of Literary* (1957) by Richard Hoggart and *Culture and Society 1780-1950* (1958) by Raymond Williams has marked the beginning of British Culture Studies. From 1980s onwards, the American cultural criticism began to discuss power relation in class, gender and ethnicity.

As this paper aims to make a study of the discriminated dark brothers' sound bitterness from the perspective of culturalism, so it ought to make effort to make it evident that it will be quite appropriate to put cultural theories into the specific interpretation of the textual examples taken from this poem in a logical, reasonable and systematic way according to the respective theoretical stratification of the theoretical insights of culturalism in correspondences to the textual representation of this poem in order to show the extreme importance of the construction and protection of the cultural liberty, dignity as well as independence of the dark brothers who have been lost in the cultural darkness of their cultural counterparts for a long time and the national promotion of the cultural development of American culture that has been characterized with remarkable diversity, friendly humanity as much as discursive liberty.

Truth told, it is a new perspective to make an exploration of or give an interpretation of the text grid of this poem because it can bring it new implication and shed to it a new light. In original sense, the cultural criticism does not offer a single way of analyzing literature as there is no central method that is associated with cultural criticism, nor with literary texts in the conventional sense. Instead, it borrows method from other approaches to interpret a wide range of cultural products and practice. As a Marxist intellectual, Williams call his approach cultural materialism but later scholar drops that name for cultural criticism and cultural studies, which "shares three general ways to study culture: British cultural materialism, the new historicism, and American multiculturalism (Guerin, 2004)".

For the sake of critical relevance, this paper will take David Wright's critical view among the theoretical insights of all the cultural scholars and critics in terms of racism as theoretical support to develop its statements to shed a new light on his attitude toward the racial discrimination in terms of the negative role the school book has been playing in education system which leads to the possible misconceptions and misinterpretations of the citizens regarding the issues relevant to race, attitude and value, for the stereotyped discrimination, isolation, stupefaction and manipulation of the cultural awareness of the dark brothers are unfavorable for their progressive acquisition of their cultural pride, confidence, beauty, dignity as much as values, and their autonomous resistance against the cultural enslavement and stupefaction of their cultural counterparts based on their cultural retrospection and reconstruction of their own cultural potentialities in a gradual way.

What matters more in this regard is that the cultural interpretation of the sound bitterness of the dark brothers in this poem is favorable for the cultural fraternity that the ontological construction of their cultural dignity and identity is conducive for the establishment and development of the cultural

humanity that can be manifested not only in this poem but also in every cultural artifacts around the world owing to the contribution that ought to be sent to the overall prosperity of human beings apart from that of the dark brothers in the historical reality, cultural reality and social reality of America at that historical moments.

#### **4. The Discriminated Dark Brothers' Sound Bitterness in This Poem from a Culturalist Perspective**

##### *4.1 The Dark Brothers' Sound Bitterness in the Cultural Tolerance of Their Unbearable Treatment Suffering from Their Cultural Counterparts*

Cultural critics hold that authors of books are transmitting not only the material they find out or information they acquire, but also consciously or unconsciously transmitting attitude and value, which reflect their views of the world and to some extent shape the attitude and value of the readers. In this case, the role those authors have been playing in construction, destruction and reconstruction of the cultural attitudes, values and views of readers ought to be of great importance for the promotion and prevention of the cultural pacification in the entire society.

Herein in the following analysis, this essay will make a study of the attitude and value Hughes, the author of this poem *I, Too, Sing America*, wants to convey in first stanza to help the dark brothers to beware the cultural importance, value and generosity of African American culture as shown below:

*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, (2001)*

From the point view of culture studies, this stanza has presented to its readers on the one hand the Negroes' discriminated treatment that they have been suffering from in their life experience as well as their lower social position in American society, for it has been dominated by whites who has been depriving the dark brothers of their rights; on the other hand, it reveals the unbalanced binary opposition between whites' culture and that of the dark brothers in line with the unequal information transmitted in the unbalanced cultural transmission of the hegemonic manipulation of the cultural counterparts of dark brothers throughout American society. Excluded by the dominant whites' culture, the dark brothers' folk culture has been forced to exist in a marginal corner of the society where the glory and honor of their own folk culture loses its own opportunity to draw the attention of the world owing to the cultural centrism and provincialism of the cultural counterparts of dark brothers.

Metaphorically, under the overshadow of the dominant culture, the dark brothers' folk culture has been thrown into a world of darkness where those who live in cannot but suffer from a sound unbearable

bitterness of being treated ill by white people due to their color, lower position and the bias the cultural counterparts of dark brothers hold toward them. It seems to come to the minds of all dark brothers that they have nothing to do but choose to accept this cultural brutality and cruelty owing to their long-term cultural adaptation to and stupefaction of the cultural exploitation of their opportunities to receive the good education that is likely to help them to highlight their cultural awareness of maintaining their cultural autonomy, their cultural dignity as well as their cultural identity and the isolation of the cultural counterparts of dark brothers for the aim of rejecting them to the participation of educational illuminations that are likely to break original balance of the binary opposition between them and the dark brothers by making think of nothing but follow the established cultural submission or subjection to the ideological and epistemological enslavement through the full application of the cultural illiteracy, careless or ignorance of the dark brothers. At the thought of this, it is evident that it is a dangerous thing for one to have a little learning.

What ought to have shocked the poetic readers of this poem is that the educational and intellectual elimination that has been directed at the prevention of the ideological reaction in a cultural way has turned out to be effective owing to their intellectual and cultural enslavement in the process of their cultural invasion or permeation into the spirituality of the dark brothers for the aim of the stable protection of their sustainable cultural exploitation of the dark brothers. It ought to be noted in this stanza is the responses of the dark brothers when they are faced with the cultural humiliation. They haven't chosen to stay happy at their cultural embarrassments rather than to be angry at them.

As a matter of fact, it is not because they are tolerable for the cultural madness of the cultural counterparts of dark brothers but because they have been accustomed to the cultural rudeness of the cultural counterparts of dark brothers because they have been manipulated by the cultural counterparts of dark brothers in the form of cultural, intellectual and educational exploitation in the process of preventing the enhancements of their ideological awareness in order to promote the development of their cultural ignorance, stupidity and numbness to the effect that they have been lost in the abysses of unbearable bitterness that can not be articulated, argued, or accused owing to their blindness of meeting their physical needs of eating, clothing, sheltering and traveling in a limited areas by smiling at the sound bitterness they have been forced to be faced with.

In addition, their sound bitterness has also been manifested in the implications of the word "dark" in first line, for it bears two meanings: one refers to the dark skin of the dark brothers and the other deals with the dark shadow or in other words, the poor influence of the dominated whites' culture as well as the ill attitude they hold toward the dark brothers, that is, when their guests visit them, they ask the dark brothers to take their meals in the kitchen in order to save their face at the sacrifices of the cultural dignity of the dark brothers. What can be further inferred from this scene is that the presence of the dark brothers in the families of the cultural counterparts of dark brothers has been inclined to be regarded as a cultural disgrace and the contact with them dishonor in the minds of the cultural

counterparts of dark brothers owing to their popular beliefs in their cultural superiority in contrast with the cultural inferiority of the dark brothers, which brings them a variety of cultural abasement instead of cultural confidence.

To a cultural extent, their darkness of their skin has also stands for the ignorance, aimlessness and blindness of the dark brothers, the cruelty of the cultural counterparts of dark brothers as well as the brutalities of the society as manifested in this asymmetrical opposition between the cultural counterparts of dark brothers and the dark brothers who have lost their discursive rights to object to everything offered by the cultural counterparts of dark brothers, even if they are insatiable with everything they have been unwilling to accept by returning sweetness or happiness to bitterness due to the stereotyped inferiority of their own culture. This is the truest implication of their bitterness.

The social and historical reality taken into account, only those who have shared the same bitterness in their communicative experiences in being discriminated by the domination of exotic cultures can they really understand the soundness of the bitterness the dark brothers have been suffering from the shameful discrimination of the cultural humiliation or dehumanization of the cultural counterparts of dark brothers. A historical example in this regard is that, in the course of anti-Japanese war, Japanese army has always intruded into both the geological territory and cultural domains of Chinese people, killed our compatriots, looked down upon them and called them filthy words like “*The Sick Man of East Asia*”. This historical devaluation of Chinese cultural identity has been likely to remind readers of the patriotic warrior Bruce Lee, the hero of a television series named *The Legend of Bruce Lee*, and his great effort to defend the national and cultural dignity, his courage to challenge his counterparts from every corner of the world and his contribution in popularizing Chinese culture, exactly Chinese martial arts throughout the world on the road to the fundamental establishment of Chinese culture all over the world.

Likewise, the remarkable poetic production of Langton Hughes has also been transmitting the same cultural information to the dark brothers that the universal establishment and identification of their own cultural superiority or priority on which their cultural confidence, cultural dignity as well as cultural identity have been based on has much to do with their indomitable growth that comes from firstly their own identification and then that of their counterparts. What he wants to tell the dark brothers is that they ought to work together to promote their own culture in the context of multicultural interaction, communication, absorption and integration regardless of the discrimination, isolation, marginalization segregation, aggression, permeation and manipulation of their counterparts, and to translate everything that is likely to bring them cultural and racial anxieties, depressions, pathos, troubles and tribulations, as well as sorrows into the invincible impetuses to contribute to the unexpected advancements of their cultural awareness that has been reduced to the least by their counterparts.

Otherwise, they have no better choice but to be faced with the cultural exploitation and devaluation, for despite the sort of bitterness they suffer from their service for their hosts, they are unable to beware it

because they don't feel sad about it at all, let alone shed tears or cry as they don't take it as misfortunes just as what their counterparts have expected them to laugh at the misbehavior and maltreat of their counterparts and regard it as an opportunities for them to repress them rather than to make them save their energies, to rest themselves, to beautify themselves, and strengthen themselves to struggle for their rosy future in the confrontation with their counterparts. So to speak, what Langston Hughes is trying to tell those dark brothers is that since they are too tolerable to forgive the white people's arrogance and bully actions, they ought to try every means to achieve cultural independence at the cost of even cultural rebellion, resistance, confrontation as well as subversion in the presence of the hegemonic domination of their counterparts in a brave way rather than cultural tolerance. Although they ought to regard the cultural counterparts of dark brothers as their brother due to their great belief in friendliness and fraternity in their culture and in their great expectation in peace, they ought not to choose to be so docile enough to be discriminated by their white brothers at random.

To some extent, their unconditional tolerance in the exploitation of their discursive rights in a cultural way presents to the readers of this poem not their wisdom to learn from them as well as their advantages, to find their disadvantages and to think carefully about their own disadvantages as well as their strategies to succeed next time but their weakness to fight against the dominant class and their culture as far as their white cultural counterparts are concerned.

In a word, this stanza has shown its readers not the wisdom of the dark brothers but the bestiality of white people and the sound bitterness of the dark brothers in the initial intention of the poet even if it has been articulated not in an explicit way that is in a sharp contrast with the implicit way he should have done in the panoramic depiction and poetic explications of the implication of their cultural identity, cultural dignity, cultural confidence, cultural beliefs, cultural pursuits as much as cultural missions in an euphemistic way.

#### *4.2 The Dark Brothers' Sound Bitterness in the Cultural Resistance against Their Cultural Counterparts' Deeply-Rooted Bias*

In terms of multiculturalism or cultural pluralism, each culture of a given group of people throughout the world has been believed to carry its own attitude toward life, value as well as world which has been characterized with its unimaginative wisdom in the cultural life on daily basis. Those who live in the same cultural context have been sharing with each other the same cultural value that they have been handing down from generation to generation and protecting from being discriminated, devalued, detached, stereotyped, isolated, marginalized and assimilated at random by any other culture whether they are advantageous or disadvantageous. If the cultural beliefs, pursuits and values of a group of people were destroyed or dismantled either intentionally or unintentionally, those who have been frequently involved in them would be bound to suffer from the very sadness that has been caused by correspondent cultural humiliation just as what has been manifested in a variety of both literary texts and non-literary texts in various forms like cultural bias or stereotypes according to the concrete

analysis to be made below.

It is the same case with the similar cultural logic that has been evidently articulated in the second stanza of this poem, *I, Too, Sing America*, that the cultural divinity and authority of the dark brothers ought to be resolutely defended in the presence of the cultural isolationism, cultural hedonism, cultural utilitarianism, cultural hegimonism, cultural commercialism, cultural colonialism, cultural imperialism, cultural mammonism, cultural escapism and cultural expansionism of the aggressive participants of other cultural communities, for it has been helping poetic readers to have a good understanding of the cultural attitude of the dark brothers who have much in common with each other in the light of regarding the protection and continuation of the cultural quintessence of African American culture as their common cultural mission in line with their dream of cultural scientism, cultural aestheticism and cultural liberalism as shown in the poetic lines of this poem to be quoted below:

*Tomorrow*

*I'll be at the table*

*When company comes,*

*Nobody'll dare*

*Say to me,*

*"Eat in the Kitchen,"*

*Then (2001)*

To be completely free from the cultural subjugation, domination and manipulation of the cultural counterparts of dark brothers, the poet has tried to remind the dark brothers that the best way for them to be aware of the idea that when they are faced with the risk of being deprived of their cultural independence and being forced to suffer from the crisis of their own cultural identity, what they'd better to do is to develop their own cultural persistence through the successive enhancement of their awareness of cultural subjectivity by means of cultural communication, cultural negotiation, and cultural subversion instead of cultural dependence, cultural submission, and cultural concession.

As what has occurred to Langston Hughes, the most effective way to do so is to beware the respective importance and function of their own cultural construction of their own cultural value, the cultural deconstruction of their counterparts' vicious cultural bias and the cultural reconstruction of their own cultural subjectivity in response to the cultural deconstruction of their counterparts as what has been going through in the process of their own cultural growths in the form of eating well and growing strong.

That is because they are unable to resist against the cultural injustice caused by the deep-rooted cultural prejudice and cultural discrimination of their counterparts before they have been admired by their own cultural superiority or priority owing to their own cultural maturity that has been achieved at the cost of the unfair cultural treatment of their cultural counterparts who have been sick of their own cultural stupidity or cultural nothingness. So to speak, without their own ontological realization of their own

values, it is far more impossible for others to look up at them and value their culture.

In effect, in the poetic articulation of the poet's indignation of or anger at the cultural counterparts of the dark brothers and his desire to help them to make their own ways to their own cultural existences, it can be seen that what has really come to his mind is that the eventual identification or in another way the most important identification of the cultural values lies not in the conceptual construction of others but in the ontological construction of themselves to the effect that their cultural optimality rest not on others but on themselves by means of treasuring their own cultural values and resisting against the cultural repression of others that has been making them faced with the emotional bitterness in order to "reject the Protestant ethic (Amritjit, 1976)" and making great efforts to remove the cultural counterparts of dark brothers' cultural devaluation and discrimination as what to be analyzed below.

To an extent, what has to be admitted in this stanza is that the sound bitterness manifested in the poetic illumination of this poem is likely to be regarded as the profoundest generalization of the cultural reality, the historical reality and the social reality of American society and the psychological reality of the cultural counterparts of dark brothers at that time. In this case, the combination of those realities have been urging Langston Hughes to take into consideration that what the dark brothers ought to do at that time is to pick up their courage and cope with challenges from every corner of their life and rest on themselves to make great progress to change their destiny regarding changes of their social and cultural status as well as the defense of their social and cultural dignity and the development of their pride in their own cultural identities in accordance with the emotional exhibition of his anger in the application of the modal verb "Dare (2001)".

In addition, what has also been suggested in this term is that the strong willingness of the poet has also been indicated in the lexical application of this modal verb, for it has been strongly felt in the cultural attitudes of the poem that the dark brothers ought to make a solid determination to be independent from the cultural oppression of the white people and make it possible that they can share a meal at the same table with their white brothers to develop pleasurable friendships with them just as it is expected in Martin Luther King's *I have a dream*. But to reach this goal, they have to first of all, make themselves brave enough to compete with their cultural counterparts and to resist against and fight against their cruel cultural oppression and humiliation from.

The decisive rejection to the biased cultural discrimination of their cultural counterparts has also been echoed from the poet's strong expectation of the dark brothers to be freed from the oppression of their cultural counterparts and realize their own dreams of achieving their own cultural construction and reconstruction in correspondence with the cultural deconstruction of those cultural counterparts. Although he has known it clearly in his mind that he suppose it is difficult for them to realize this dreams by winning cultural equality with those counterparts and share the same rights with them, he has been keeping a good faith in them, for it has later been successfully stated in *The Declaration of Independence* "...we hold these truth to be self-evident, that all men are endowed by their Creator with



certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness (Wu, 2002)". Apart from what has been reflected in this quotation, he also expects them to show their respect for and share with their white brothers the beneficial fruit of cultural democracy without the damned influence of cultural discrimination and segregation on the continuation and promotion of their cultural values and put a complete end to the days when their cultural identity and dignity have been exploited because of their indebtedness to the possibility to enjoy the equal rights to share equal social position with their counterparts and to perform their equal duties without dancing with manacles of marginalization and segregation that have been based on the false judgment of their color and the thought of regarding them as their racial inferiorities in their daily lives.

To a profounder extent, what also ought to be stressed here is that although the cultural equality of dark brothers has been valued in the sense of cultural democracy instead of cultural bureaucracy, cultural aristocracy, cultural plutocracy, cultural meritocracy, cultural mobocracy, cultural theocracy, cultural monocracy, cultural autocracy or cultural technocracy in American cultural lives at that time, it, by no means, means that the fulfillment of this cultural equality doesn't have to rest on the misunderstood impacts of cultural egalitarianism but on the innate rights of the dark brothers to enjoy the happiness of the enhancement of their cultural status in American society. What they ought to bear in their minds is that it rests on their own cultural aestheticism that has been enabling them to make their ways to the real discovery, acquisition and construction of their own cultural confidence and pride in the great efforts they have already made in their lives.

To be brief, what ought to be kept in the minds of the dark brothers is that their own cultural hospitality has been playing an extremely important role in the successive reduction and deconstruction of the cultural hostility of their counterparts in their unequal cultural dialogue or communication with their cultural counterparts as long as they are determined to make efforts to relieve and remove the cultural barriers that are likely to make them unable to get far away from the cultural biases of their cultural counterparts. It is their cultural hospitality and generosity that enable them to rack their brains to fight against the cultural sanction of the advantageous or even hegemonic cultural oppression of their cultural counterparts in hope of achieving cultural independence in a real sense.

#### *4.3 The Dark Brothers' Sound Bitterness in the Establishment of Their Own Cultural Liberty and Independence*

Admit it or not, in the sense of cultural communication, the textual production of poems is likely to be a kind of cultural construction that serves as an important approach for poetic readers to have a good understanding of the very spiritual liberty, religious liberty, moral liberty, academic liberty as well as the aesthetic liberty that have been deriving from its cultural liberty and poetic liberty, which has been believed to have contributed a great deal to their spiritual independence, religious independence, moral independence, academic independence and aesthetic independence that have been grounded on their successful acquisition of cultural independence and cultural independence on their way to their

luxurious transition from their physical maturity to their intellectual maturity owing to their profound perception of cultural profundity of poems in regard to the thematic profundity of poems that has been rooted in the deepening or broadening the cultural cognition of those poems in relation to the thematic novelty rather than the superficiality, innocence or naiveness of those poems. The liberty and independence acquired from the cultural perception and cognition of the textual production is just the cultural construction of the readers' cultural values in a poetic way and the cultural deconstruction of the cultural prejudices against them in other ways, for this is in a sense likely to attribute to their cultural liberation or cultural salvation indebted to the cultural illuminations they have obtained from their cultural perceptions of poems.

An analytical sample in this respect can be seen in the cultural interpretation of the chosen lines in the third stanza of this poem *I, Too, Sing America*, for herein, in the former three lines of this stanza, the cherishment of the dark brothers' value and that of their African American culture have been discussed in the process of the poet's consideration about the cultural reconstruction of the dark brothers' own cultural dignity and identity and his poetic implication of them to seek for their own identification of their own culture in a positive way rather than a passive way as what is opposed to what has been done in the cultural identification in the minds of their forebears in order to raise the attentions of both the dark brothers all over American society and the poetic readers of this poem because the omnipresent unfair phenomenon of racial discrimination, religious discrimination, cultural discrimination, regional discrimination, sexual discrimination, moral discrimination and financial discrimination has turned out to exist in almost every corner of the world. What has happened to the narrator of this poem or the dark brother of this poem is just one of them.

Faced with this discrimination, fewest of them are able to remain unaffected but most cultural participants of those uneven cultural communication are likely to be forced to suffering from anger, anxiety, unhappiness and depression at others' vicious deconstruction or even subversion of their own cultural optimality or priority owing to their confusion about the plausible cultural hypothesis that their cultural construction has been counting most on the cultural identification of others but actually it is not. What they have been resting most on in this process is nothing but their own reasonable and objective cultural construction based on their rational perception and cognition of their own cultural values regardless of what has been chatting or even gossiping in the mouths of others day after day either publicly or privately.

What is coincident here in the following lines of this poem is that the poet has been trying to come up with effective way to help dark brothers to shake off the bitterness they have been suffering from the purposeful cultural discrimination of their cultural counterparts and making them beware of the cultural treacheries of their cultural counterparts, of their the true essence of their cultural construction, the ways to the identification of their own cultural values and the happiness of their cultural independence and cultural liberty in the process of the ontological construction of their own cultural quintessence

based on their spiritual and cultural liberation or salvation from the cultural exploitation, the cultural assimilation, the cultural stupefaction and the cultural manipulation of their cultural counterparts by taking advantage of the cultural intertextuality of different cultures, especially the frequent cultural interaction between a narcissist hegemonic culture and a tedious isolated culture. In this sense, it is the poetic production of the following poetic lines that the poet has been giving a vivid presentation to the importance of the ontological identification and construction of the dark brothers' own cultural values based on their clear knowledge of their own culture and the significance of treasuring their own culture on their own in the hope of promoting the autonomous development of those cultural values with the help of their acquisition of cultural liberty and independence as shown below.

*Besides,*

*They'll see how beautiful I am*

*And be shamed—(2001)*

As is evident in those quoted lines, Langston Hughes has associated the dark brothers' personal contribution to his own aesthetic development with the group awareness of the aesthetic value of all dark brothers who tend to live throughout American society owing to his strong dedication to the cultural phenomenon that he has earned "the affection of the Black America (Emmanuel, 1967)" with regard to the important cultural similarities and commonalities they have been sharing with each other in the aesthetic enhancement of their cultural development. As can be inferred from the lexical choice and application of this poem, the sharp contrast and juxtaposition between their previous cultural image and their present aesthetic image in this respect, what he has been doing for a long time as reflected in those poetic lines of this poem is to remind his dark brothers the aesthetic importance of realizing and improving the aesthetic charm of their own culture, to quicken the pace of promoting their aesthetic construction of their common culture, highlighting the aesthetic value of the own culture, and to draw their attentions of their cultural counterparts to their cultural beauty that has turned out to be attractive regardless of the measures taken to promote and perfect the cultural beautification of their cultural components as have been done in the ambiguous beauty of the hybridized or blended culture of their counterparts.

In terms of this poet, the true aesthetic charm of their culture lies not in the external attraction but in the combination of the aesthetic impacts of both its cultural denotations and connotations on the rich aesthetic illumination for the cultural readers of this poem and the cultural participants in their personal observation of the intertextual communication in the cultural contexts that have owed too much to the cultural tension of this poem just as what has been designed by the poet before or during the cultural construction of this poem in order to make it clear for the dark brothers to know that the key to the highlights of their cultural values and charms lies in their own ontological construction of their own cultural tensions, which has been likely to or has been tending to be the important impetus for both the autonomous construction and the external construction of their own cultural implication that is often

regarded to be important to leave a deep impression on others including their cultural counterparts who have been hostile for them all the time by setting a variety of cultural barriers for them.

Based on the cultural tension that has been believed to be likely to lengthen and widen the imaginative and associative spaces of this poem in various cultural dimensions, what the dark brothers ought to do is to take pride in the cultural optimalities that has been epitomized in the quintessence of their cultural negritude. It is for the poetic fulfillment of this cultural mission that has been witnessed in the cultural condensation of this poem, the poet of this poem has made great efforts to combines the Negro religion, the Negro music (Blues) and Jazz Music with the acoustic construction of his poetic production for the aim of voicing the singularities of their own cultural implications by means of transplanting into his poetry the cultural humor, cultural wisdom, cultural fortitude and cultural belief he has been sharing with the dark brothers. In this sense, this poem has added to the cultural beauty of the dark brothers through the acoustic transmissions of its cultural implications.

Of course, the acoustic presentation of their cultural beauty in this poem to the poetic readers all over the world has also drawn their attention to the bitterness of the dark brothers' poor lives, although all the dark brothers in the whole society can make their own efforts to fight against their white cultural counterparts for the construction and legalization of the in-born legal rights they deserve as American citizens in the process of deconstructing the omnipresent cultural discrimination that has been cropping up together with racial discrimination and segregation throughout the American society at that time even when they have been faced with the difficulty in doing so. What the poet of this poem really want to alert the dark brothers of is their profound understanding and awareness of their autonomous or ontological realization and construction of their cultural charm as reflected in the word "beautiful" in this poem. If there must be evidences in this respect, their efforts to make others beware of their own cultural beauty is the conclusive evidence that can be used as the discursive achievement they have gained in this cultural resistance against the cultural permeation of their cultural counterparts into the behavioral responses, reactions and rebellions as what has been seen in the enthusiasm for and the pride in the successive exploration of the cultural essence and truths of the dark brothers' culture that has been spoken by a lot of dark poets like Langston Hughes who have been on the way to the contribution to the cultural establishment of their cultural dignity and identity and the avoidance of the exploitation of their cultural discourse by the hegemonic permeation or manipulation of the culture of their cultural counterparts. In this sense, the introduction and application of the aesthetic charm and value of the dark brothers' cultural implication into this poem has carried the poet's sincere dedication to the cultural rehabilitation or reconstruction of their cultural prosperity that can be regarded as an important way for them to achieve their own spiritual liberty and independence in the process of their spiritual liberation from the cultural violence of their cultural counterparts and get far away from the cultural bitterness they have been suffering from the cultural torture of their cultural invaders.

It is for this cultural target that he has taken in the cultural impacts he has gained from his meditation

on the poetic enlightenment of Walt Whitman by borrowing from his poems the poetic styles that have been emphasizing on the poetic humanity of poetic production by means of taking into consideration the cultural humanity as well as the spiritual liberation of dark brothers on the road to their spiritual perfection and construction of their own culture in the future while he is producing this poem at the thought of the cultural humanity of American society. As a matter of fact, all that have been mentioned and dealt with above in details can be seen from the word “beautiful” in this stanza in that Langston Hughes has taken great pride in his own negritude and that of his dark brothers that has been accepted as one of the typical qualities of African American culture and tradition, and from the word “shamed” in the same stanza that he has been denouncing the cultural philistinism rooted in the cultural and racial discrimination of the cultural counterparts of dark brothers on the daily basis. So to speak, he has been holding a strong hatred toward the hypocritical qualities of American racialism with regards to the cultural solutions for the cultural disputes between either two of the racial problems.

Based on the efforts of him and his dark brothers, Langston Hughes has also articulated in this stanza his great expectation of the cultural prosperity of their dark brothers in the future. To be specific, he hopes that one day he grows strong, the dark brothers grow strong and the shared culture grows strong after the indomitable resistance against the cultural injustice, the cultural violence and the cultural brutality that have been bringing them mental bitterness owing to the tremendous potentialities of their own cultures. At that time, they will no longer be judged by an unfavorable attitude their cultural counterparts who have been holding toward them, for they are willing to accept and admire the cultural beauty of dark brothers rather than continue to be lost in the stupid discrimination, indifferent isolation and ruthless segregation of them after their great effort to prosper their own cultural glories and remove the counterparts’ conceptual barriers and prejudices against them and their culture, and make it a reality that their cultural counterparts will change their attitude toward dark brothers, realize the irresistible charm of the culture of dark brothers and learn the cultural wisdom from dark brothers and their culture even if it sounds like a cultural utopianism. In this sense, their cultural counterparts will be willing to offer whatever they have possessed as their dark brothers will be so tolerable that they won’t keep account of the wrongs the counterparts have frequently done to them in the past as long as they are able to beware of their faults and correct them.

In short, even if it has come to Langston Hughes’ mind that his expectation as dreamed of above is hard to realize, he still adheres to his dream of seeking for cultural liberty and independence for dark brothers by highlighting their cultural awareness in poetic forms based on his cultural proposition that their cultural construction and cultural recognition have been resting too much on their autonomous cultural construction and ontological cultural recognition. Therefore, in the minds of the poet, only in this way are his dark brothers able to get rid of the cultural bitterness on the road to the promotion and enhancement of their own cultural values in accordance with the acoustic manifestation of the poet of this poem in order to seek for their cultural liberation and independence that have been serving as the

cultural foundation for them spiritual liberty and independence.

#### *4.4 The Dark Brothers' Sound Bitterness in Their Contribution to the Cultural Prosperity of American Culture*

Provided that the cultural dignity and identity put forward and struggled for in this poem are reduced to the cultural superficiality of dark brothers' bitterness in reference to their cultural counterparts' pride in and satiation with their own cultural status in American culture, it might be time for the poet of this poem to put a stop to this poem, for he has already spoken for and struggled for the dark brothers with respect to the cultural liberty and independence of them by means of quickening the cultural retrospection of the dark brothers and the cultural representation to and the cultural insinuation of the cultural cruelty of their cultural counterparts. However, what has come to the mind of the poet of his poem is more than what has been mentioned above as what to be analyzed below.

That is because the cultural identity the poet has been referring to is not just reduced to that of his racial sentiments but also refers to the cultural dignity and identity of the whole America, which has much to do with the ups and downs of the racial pride and satiation of the dark brothers. Therefore, it can be seen from this awareness that the cultural liberty and independence of America is composed of that of both the dark brothers and their counterparts that have been rooted in the fraternity between them in order to promote the cultural prosperity of America. In this sense, the cultural bitterness of dark brothers refers to not only the cultural recognition and identification of the cultural oneness of the dark brothers as an individual cultural entity of American society in the presence of their cultural counterparts but the cultural wholeness of the American brothers as a uniformed cultural community in the eyes of its cultural counterparts all over the world.

In this sense, the cultural profundity of the cultural bitterness of the dark brothers in the cultural construction of this poem has been highlighted to deal with the cultural patriotism of America that has been likely to provide an important opportunity and endless impetus for the overall development and prosperity of American cultural spirits. In most cases, this cultural patriotism is an unimaginative transcendence of the previous cultural racism, for it has raised the national sentiments of each American citizen regardless of its color while this country is running into unprecedented challenges for its cultural rehabilitation and prosperity after the second world war grounded on the mutual recognition and identification between the cultural superiority of the dark brothers' culture and that of their cultural counterparts.

With this kept in mind, it is not abnormal for the readers of this poem to take the last line of this poem, titled *I, Too, Sing America* as an analytical sample to give an interpretation of the sounder cultural bitterness for the dark brothers to win the cultural recognition and identification of both their cultural counterparts and the mainstream cultural values in American society at that time through the ontological and voluntary construction of their own culture and the unbiased integration of their own cultural views into those of their cultural counterparts by taking into account the cultural diversity of

American society instead of its cultural unicity for the aim of the cultural communication of one another and the illumination from one another rather than the cultural manipulation and stupefaction of one another in a brutal way regardless of the cultural politeness in the cultural communities of American society.

In other words, this is favorable for the dark brothers to contribute to the overall construction of American culture in the process of eliminating their cultural bitterness in their communication with their cultural counterparts owing to their cultural tolerance and generosity of the cultural impulsivity of their cultural counterparts and constructing their cultural dignity and identity in the regulation of their cultural speeches and behaviors, which has been playing an important role in promoting the speedy development of American society in many a fold and enjoying the cultural glories of placing a greatest importance on the cultural prosperity of the whole culture of America through their endless efforts in line with the detailed discussion exemplified in the last line of this poem as to be quoted below:

*I, too, am America* (2001)

Thematically, this line has echoed the dark brothers' internal enthusiasm to send their contribution to the cultural construction of America and high expectation of America the cultural acceptance of them and them owing to the important role of them and their culture in the process of promoting the cultural enhancement of American society by means of setting up a cultural community for them to make great efforts for their extensive construction of their own cultural confidence, their fulfillment of their cultural values, as much as the improvement of their cultural competence in the deconstruction of their cultural anxieties and barriers to better their social position by taking effective actions to meet their needs of self-actualization in cultural field. Even if their cultural counterparts have been dominating the mainstream cultural values of American society by offering them cultural stupefaction, educational stupefaction as well as ideological stupefaction to reach their aim of cultural manipulation, the dark brothers have voiced their strong interest, strong will and strong motivation to perform their cultural obligations and missions as American citizens in promoting the overall progression of the national culture in American society just as what has been implied in the title, *I, Too Sing America*. To this extent, what matters most here is not just the dark brothers' strong desire for the cultural legalization of their own cultural values in the improvement of their cultural identity and dignity in American cultural community, but also the all-round development of the cultural brand of American society based on their cultural patriotism.

In this way, the dark brothers have struck a very good balance between their own cultural liberty and independence in spite of the racial discrimination and isolation of their cultural counterparts, and the cultural prosperity of America because they have been fully aware of the correlation between their own cultural and American culture, and the strategic importance of the prosperity of America culture. This is the very sound bitterness of the dark brothers that they have been suffering from in their lives. On the one hand, they are reluctant to resist against their cultural counterparts to bring about cultural conflicts

that are not the advantage of the national construction and promotion of not African American culture but American culture. On the other hand, their cultural counterparts have been trying to continue the educational and cultural stupefaction and manipulation in order to prevent them from resisting against their cultural repression, isolation and discrimination regardless of the harm they have been doing to the cultural location of the dark brothers who have been aiming to quieten their anxious or clamorous souls, avoiding being thrown into the abyss of cultural dislocation caused by the cultural distortion or even deformation of their cultural counterparts, and associating the recognition of their cultural dignity and liberty with the prosperity of American culture.

Given that the settlement of the dark brothers' problems is closely related to the future of America, their dream would not be considered to be really realized or recognized until they have found it an evident reality that the promotion of the full cultural development of America has much to do with them and their endless effort to send their own contribution to do so. Compared with their rehabilitation of their own cultural dignity in the presence of their cultural counterparts, the dark brothers prefer to concentrate on the cultural rehabilitation of America after a series of cruel wars that have been spoiling the cultural humanity of American Dream. Judging from this cultural patriotism, it can be felt that the true bitterness of dark brothers lies not in their cultural resistance against or confrontation with their cultural counterparts, but in their cultural counterparts' misunderstanding or misinterpretation of their real motivation to reduce to the least their cultural conflicts with their cultural counterparts who have been dwarfing the cultural contribution of the dark brothers and their own culture in the process of making greater progress to quicken the cultural prosperity and highlight the cultural profundity of American society owing to their cultural preconception that they have been presuming that their cultural superiority and the cultural inferiority of the dark brothers have been absolutely doomed without knowing that their biased cultural cognition of the dark brothers and their cultural values has been becoming the cultural barriers for not only the progress of the dark brothers' cultural originality, but also the enhancement of their own cultural optimality and the cultural diversity of America, although it has turned out to be unfeasible for them to do so.

Thanks to the cultural tolerance and generosity of the dark brothers and their patriotic cultural awareness of their cultural arguments with their counterparts, they have been making rational choices, taking into consideration the overall prosperity of American culture and making it the prior mission of their cultural contributions rooted in their strong love to America on which they have been resting their cultural dignity and confidence although they haven't been recognized by the mainstream of American society at that time. Therefore, it is for the sake of this that they have to be forced to translate into cultural sweetness and happiness the cultural bitterness caused by those cultural preconceptions of their cultural counterparts in spite of their intuitive unwillingness to do so at the bottom of their hearts grounded on their cultural glory and hospitality to contribute to the authentic realization or actualization of their cultural values and the cultural unusuality and diversity of America in contrast



with their cultural hostility of their cultural counterparts on the way to the cultural construction of their identity and dignity driven by their pursuit of cultural humanity throughout American cultural communities.

For one thing, the dark brothers' cultural happiness of being sincerely accepted and recognized by the mainstream value of American society rest much on their active struggle with their cultural counterparts, which is extremely conducive for them to transform the cultural bitterness from the cultural oppression of their cultural counterparts in a virtuous way. For another thing, their cultural sweetness is located in the cultural tolerance, cultural belief and cultural confidence in the very cultural possibility that has been based on the thought that the bloom of the democratic flower in America is inclined to make it the cultural reality that their cultural bitterness or sadness in the former sense of cultural emptiness or nothingness brought about by the cultural isolation of their cultural counterparts will be bound to be transformed into their cultural safeness and quietness "because he believes that only through democratic processes can the Negro become a fully accepted member of society... (Christopher, 1987)". In addition, they have made it clear in their mind that it is immoral and unbearable for them to realize the construction and reconstruction of their own cultural liberty and independence at the cost of the destruction of everything that is favorable for the cultural construction and consolidation of America due to the enhancement of their cultural awareness in the sense of cultural fraternity.

At the thought of the harsh social reality and his beautiful expectation of the future of the dark brothers, although the cultural recognition of the dark brothers depends heavily on the gradual promotion of the cultural development of American society in terms of cultural democracy, cultural equality, and cultural fraternity is unlikely to be actualized in the society they live at that time, the poet of this poem has neither been disappointed nor even despaired at everything that has happened to him even if he thinks that it is difficult for the dark brothers to change the mainstream conceptions of their counterparts. Instead, he believes that they have at least been paving a good way for the cultural configuration and beautification of America.

To this extent, the illuminated confession of the dark brothers' sound cultural bitterness in the last line of this poem has turned out to be conducive for them to draw on their cultural contentions with their cultural counterparts, to hold correct attitudes towards those contentions, to settle their cultural disputes in a peaceful way and to realize the greatest importance of letting go of their cultural hostility against their cultural counterparts and sticking to the cultural prosperity of America, which is the only way to put their cultural bitterness into cultural sweetness in the patriotic actualization of their cultural values by sending their contribution to the overall construction of American culture in spite of their previous and present melancholic emotions caused by the difficulty they have had in to promoting the extensive multiculturalism in America.

To be short, the respective analysis of the cultural injustice the dark brothers has been suffering in their

lives has made it more and more evident that they have been fighting against their counterparts to get away from the cultural, social and moral discrimination of their counterparts, to argue bravely with their cultural counterparts over their cultural isolation, marginalization as well as manipulation through their ontological construction in terms of the autonomous construction of their cultural dignity and identity, to achieve their cultural liberty and independence on their own and to make their own efforts to send their contribution to the overall and prosperous development of American cultural contexts at the cost of tolerating the sound bitterness they have been suffering from in their sustainable struggle against the cultural racism, social racism and moral racism that have been popularly acknowledged and harshly criticized in American cultural communities, which has much to do with their cultural fortitude to remove the cultural barriers that have been running through their cultural confrontation with their counterparts, their cultural gratitude for the cultural hegemony of their cultural counterparts owing to the conducive role it has been playing in promoting the cultural growth of the dark brothers in their autonomous cultural construction, as well as their foresights of taking the development of American culture and society as their prior obligation by choosing to tolerate the cultural brutalities of their cultural counterparts in a generous sense of cultural patriotism.

## 5. Conclusion

According to the analyses made above, it can be summarized that the sound bitterness of the dark brothers in this poem *I, Too, Sing America* has been manifested in the cultural tolerance of their intolerable treatment suffering from the racial and cultural discrimination of their cultural counterparts in the unbalanced cultural communication between them and their cultural counterparts, the cultural rebellion against their cultural counterparts' deeply-rooted prejudices for the cultural justification of their own cultural potentialities in the form of the binary juxtaposition between their culture and that of their cultural counterparts, the cultural construction of their own cultural liberty and independence indebted to their ontological construction of their cultural existence as well as the cultural contribution they have been sending to the cultural prosperity of American culture in the gradual development of their cultural awareness from the cultural conflicts between dark brothers and their cultural counterparts, the cultural deconstruction of their cultural counterparts' cultural absurdities of their own cultural values to the cultural contribution to the cultural liberty and independence of American cultural communities in spite of the social limitations of the social reality at that time that are not favorable for the cultural transmission of the thought of the multiculturalism which has much to do with the remarkable cultural diversity of all races of America and the extensive implantation of cultural democracy into the cultural practices of all poets who ought to infuse into their poetic production the strong cultural enthusiasm on the basis of cultural humanity impartiality rather than cultural brutality, cultural cruelty as well as cultural impartiality owing to the negative impacts of cultural provincialism and favoritism in order to reshape the bright future of American cultural community. In this sense, what

can be inferred from the cultural truth reflected in this poem is the cultural philanthropism the poet of this poem has been persisting in his poetic pursuits and demonstration of his poetic humanism in the future construction of his cultural wonderland and the deconstruction of the cultural waste land that is characterized with universal cultural poverty due to the extensive impacts on the positive actualization of their own cultural values in accordance with their cultural belief that whatever they have been doing, is doing and will do is to serve for not only the cultural illumination of the majority of their poetic readers by means of stimulating their cultural afflatus and highlighting their poetic and cultural literacy but also the universal progress of human beings in the autonomous actualization of their own cultural values and that of mankind with the help of their cultural patriotism, cultural optimism, cultural populism as much as cultural altruism in their poetic production and ideological construction instead of cultural racism, cultural pessimism and cultural localism that has been preventing the greater progress of human beings in the development of their cultural humanity, cultural equality and cultural morality according to the cultural profundity that is likely to be perceived in the poetic production of great poets whose poetic greatness lies not only in the contextual beauty, language beauty, thematic beauty, musical beauty and imagery beauty, but also in the cultural beauty, humanity and profundity that are likely to be conducive for the cultural culmination of human beings.

For the part of the implications of this poem, it can be elaborated in the following three folds. For the poetic readers of this poem and this essay, the cultural analysis of the dark brothers' sound bitterness is likely to remind them of the cruel cultural reality of American society at that time, the ontological dependence on the construction of the dark brothers' cultural brand and the ontological independence of the cultural manipulation and repression of the dark brothers' cultural counterparts, as well as the analytical illumination that the readers of this poem and this essay ought to be likely to perceive that they also need to get independent from the analytical, critical or interpretative insights of various scholars and critics in order to avoid admire for them blindly and aimlessly in a superficial way. For the scholars and theorist in this field, the analysis in this essay is inclined to alert them that as the intellectual and academic elites of the society, they ought to take lead in the cultural promotion and construction of the cultural identity, reality, dignity, morality humanity and profundity of the cultural community of the human beings regardless of the territory demarcation between one country and another around the world from the point of view of cultural humanism, cultural realism and cultural altruism. For the poet who have been writing all the time, the elaboration of this poem in this essay is likely to give them a strong impression that the genuine nobility of a poem lies not only in its poetic popularity before the death of its poet based on his own influence on the poetic critics and scholars in terms of money, honor and power, but also after his death, for the latter implies an objective comment on his poetic production that has been made when the commentator is free from the inevitable impact of poet as what has been seen in the former. This kind of poetic comment on a poem counts much on the poetic traits of the poem rather than the poetic reputation of the poet. In other words, the virtuous or

vicious impacts on the poem have most to do with the autonomous construction of the poet himself because of the poetic singularity of his poem. What matters more for poet is that in spite of the possible social, cultural and academic darkness of a country, he is responsible to perform his social, cultural and academic missions of bringing them more elegant, more optimistic and more beneficial thoughts in spite of the stubborn existence of the corrupted forces that are likely to give them social, cultural and poetic bitterness just as what Langston Hughes has demonstrated in this poem in the construction of the cultural and thematic profundity of this poem.

Despite the exemplary discussion of the sound bitterness of the dark brothers in this poem, it doesn't meet the academic needs as it has been expected to for many reasons. In general, there are two major reasons to be given below. One reason is that the time and wisdom of the author of this poem are so limited that it is unlikely for him to have an adequate understanding of this poem and the cultural insights regarding this poem whether they are available and unavailable in cultural studies, and to have an extensive reading of enough academic resources with close relevance to the academic topic of this essay, which makes the cultural analysis of the sound cultural bitterness of the dark brothers as reflected in this poem seem to be superficial and immature. The other reason in this respect might be that some of the academic views put forward in this essay is likely to be lack of academic fore-sights due to the negative impacts of some academic hind-sights in this regard apart from the unintentional offenses to an unknown forebear in this field caused by the academic innocence of the author of this essay whose academic tolerance will be expected, for the unconscious mistake as such will be avoided as possible as it will be in future studies.

In line with the academic limitations of this essay, a variety of academic resources in this regard will be firstly searched, classified, analyzed and perceived in future studies so as to give a profounder interpretation of the cultural bitterness of the dark brothers in consistence with the cultural implication of this poem and the dialectic reflection of the academic illuminations acquired from the academic insights of the academic pioneers who have been dedicating the majority of their time and energy in the noble pursuits of more valuable and profound academic truths in this field; secondly, great efforts will be made to take into account the academic respect for the academic forebears who have been achieving academic breakthroughs and enjoying high academic reputations in this field and the balance that ought to be kept between the bold academic exploration of new ideas and the maintenance of their academic dignity of previous forerunners in spite of the strong motivation to catch up with their academic authority, to enrich their academic limitations and come up with singular academic solutions that have been considered to be feasible to their problems out of the impulsive academic curiosity of the author of this essay on the road to the spiritual enrichment and enlightenment of the academic readers of this essay in more than one way.

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