Journal of Literature and Linguistics Studies
ISSN: 3078-4832
DOI: https://doi.org/10.61424/jlls.v4i2.883
Journal Homepage: https://bluemarkpublishers.com/index.php/JLLS

JLLS
BLUEMARK PUBLISHERS

| RESEARCH ARTICLE

The Voice of the Blacks in Langston Hughes' Poetry: From Marginalization to Resistance

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| ABSTRACT

This study examines how the Black voice is depicted in Langston Hughes's expressive works. It focuses on how the Black voice shifts from marginalized to oppositional. Langston Hughes is a figure of the Harlem Renaissance. He uses expressive language to discuss the struggles, correspondence, and substance of African Americans. They face plenty of segregation. They are expelled from breeding. The research uses a foundation that connects beliefs. These involve hypothesis, an African American detailed analysis of documents, and enlightening fighting studies. These approaches help us visualize how, through what Langston Hughes gives the Black society a voice, repeated. He helps the Black community define itself and enhance its capacity. The study examines a few of Langston Hughes' poems, including "I, Too," "Let America Be America Again," and "The Negro Speaks of Rivers." It shows how being marginalized helps the Black community withstand and form a sense of belonging. The paper looks more at how Langston Hughes uses terminology, slang, and sounds that are pleasant, harmonized like depression and bop, in a welcome expression. These belongings help the Black society maintain an allure and challenge the government. Langston Hughes' expression is not about the distressing events that take place to African Americans. It also helps bureaucracy express its excellence, unity, and hope. The study mentions that Langston Hughes created an expressive place where marginalized voices can be asserted. The Black voice challenges the tales that the main groups express. The Black voice maintains an alluring place in organization and in all human discourse. Langston Hughes' expressive is a form for the Black society to express itself and advocate for it. The study says that Langston Hughes makes poetry a place where marginalized voices can speak up. The Black voice challenges the stories that dominant groups tell. The Black voice asserts its place in society and in the whole human conversation. Langston Hughes' poetry is a tool for the Black community to express itself and fight for its rights.

| KEYWORDS

Black Voice, Marginalization, Resistance, Identity, Harlem Renaissance

| ARTICLE INFORMATION

ACCEPTED: April 03, 2026 **PUBLISHED:** May 27, 2026 **DOI:** https://doi.org/10.61424/jlls.v4i2.883

1. Introduction

Langston Hughes is one of the key correspondents of the Harlem Renaissance, an activity that played a major role in shaping African American educational similarity in the early twentieth century, through a welcome, expressive Hughes curve research into a habit of signifying the struggles, hopes, and substance of Black societies in the United States. His voice in poetry was not only private, but also mirrored the roomier knowledge of African Americans enduring prejudice based on race and public forbiddance (Rampersad, 2002, p. 15).

In welcome early poetry, Hughes speaks apparently about the phenomenon of segregation and how Black voices were frequently avoided or pushed. In "I, Too," for instance, he positively states that he is in America, even though

the remainder of something tries to exclude him. He still makes it clear that the Black appearance cannot be removed from the country's account (Hughes, 1994, p. 275). Poems in this manner work together as a form of belittling obscurity and as a habit of confirming that Black people fit and will stretch to apply (Smethurst, 1999, p. 48).

At the same time, Hughes does absent marginalization only as pain. Instead, he frequently shows how it can enhance the beginning of substance. By employing African cultural ancestries and utilizing harmonic styles like depression and jive, he presents Black correspondence as an entity, imaginative, strong, and brimming with nobility. In this way, his expressive turns African American, fortunate that talks not only to individual groups, but to worldwide plans of immunity and civil rights (Mullen, 1990, p. 112).

Overall, this study looks at Hughes's expression as a journey from marginalization toward opposition. It explores how, by virtue of what he formed a room in a welcome document, quiet voices keep talking, achieve their correspondence, and express cultural pride. In achievement, welcome work shows that research can indicate pain, but it can also be used to inform change and public knowledge.

2. Significance of the Study

The importance of this study displays or takes public its offering to a deeper understanding of African American classical verbalization as a beautiful and political practice. By trying Hughes's expression through diversified hypothetical outlooks, the research highlights how the article functions as a location of opposition and correspondence formation. Furthermore, this study contributes to continuous discourse in postcolonial and enlightening studies by professing how marginalized voices can challenge main tales and restore agency through imaginative expression.

3. Literature Review

The expression of Langston Hughes has been widely intentional, especially in African American scholarly studies and educational critique. Many philosophers have looked at his solutions like ethnic correspondence, breeding, and fighting. Still, one region that needs more consideration is how the Black voice changes and cultivates during the whole of his expression.

Arnold Rampersad is the ultimate main scientist in Hughes studies. He focuses on Hughes's effort to show the everyday lives of African Americans. Rampersad demonstrates that Hughes combines expressive accompanying everyday occurrences, giving Black existence in a habit, namely honest but still mannerly and adequate of excellence (Rampersad, 2002). This helps us visualize Hughes as a dignitary who gives voice to people who are frequently overlooked.

Henry Louis Gates Jr. also presents an important view. He stresses the worth of utilizing real accents and cultural verbalization in African American articles. He sees Hughes's use of common talk and spoken traditions as a form of opposition against the main European classical flags (Gates, 1988). In this way, Hughes helps form Black language and breed an authentic constituent essay.

Edward J. Mullen looks at Hughes from a rhetorical viewpoint. He focuses on how Hughes produces swing and depression into a welcome expression. For Mullen, these musical details shape not only the music of the verses but also express the joint emotions of Black societies (Mullen, 1990). This joining of sounds that are pleasant, harmonized, and expressive turns Hughes's creep into a form of cultural verbalization and fighting.

James Smethurst places Hughes in a more extensive public and governmental framework. He argues that Hughes's expression frequently criticizes ethnic prejudice and business-related injustice, making it two together beautiful and governmental in the intervening time (Smethurst, 1999).

Theoretical plans also help interpret Hughes's work. Spivak's plan of the "inferior" shows by what method marginalized voices are frequently silenced (Spivak, 1988). Stuart Hall's work demonstrates in what way or manner

correspondence is formed and changes over time (Hall, 1990). Du Bois's concept of "double knowledge" helps expound the detached similarity knowledgeable by African Americans (Du Bois, 1903). Together, these plans help us understand how Hughes reshapes the Black voice in an opportune and effective way.

However, most studies devote effort to separate facets of Hughes's poetry, a suggestion of correction looks at the entirety together. There is still a breach in research that links marginalization, resistance, expression, and similarity in an individual's clear foundation.

This study tries to fill that gap by combining these plans in an individual study. It contends that marginalization in Hughes's expression is not just a condition of suffering, but likewise the beginning for fighting and the construction of correspondence.

4. Theoretical Framework

The Black affecting animate nerve organs reasoning in Langston Hughes's expressive make necessary a combining several branches of learning approach that involves postcolonial hypothesis, African American detailed analysis of document, and enlightening fighting studies. Each of these views offers an examination of how Hughes converts the marginalized voice of African Americans into a strong instrument of fighting and self-assertion.

4.1 Postcolonial Theory and the Struggle for Voice

The prominence of quieted types of postcolonial issues within pioneering foundations has combined the delineating facets of postcolonial discourse. This is clear from the famous question posed by Gayatri Spivak concerning whether the inferior can really talk on account of a number of issues, including misery and bias that block subalterns from articulating themselves in habits that matter (Spivak, 1988, p. 271). Similarly, in the US, African Americans have been raised downtrodden and quieted on account of prejudice based on race.

Langston Hughes finds an appropriate habit of coming back to the aforementioned gagging in forging expression, at which point conversation opposes a growth of its own. In verses to a degree "Let America Be America Again," Hughes shows himself from the position of the restrained groups that do not concern the American dream and refuses to leave the ruling class silent, supporting bureaucracy about their right to fit and musing on the country, namely doubtlessly equal (Hughes, 1994, p. 189).

From this angle, postcolonial discourse allows us to define Hughes in terms of providing a floor for the voice of the oppressed. At the same time, he constructs a new description of affinity.

4.2 The Harlem Renaissance and African American Literary Criticism

To honestly comprehend the whole of Langston Hughes, you should start with the welcome act in the Harlem Renaissance. The Harlem Renaissance was not about sophistication; it was also a response to the long and awful past of servitude, separation, and the wrongful situation of African Americans. It presents American critics and artisans a chance to express themselves and challenge the way they were being represented.

People, in one study, literature like Henry Louis Gates Jr. mentions that Langston Hughes did not try to reproduce the manuscript styles of European authors. Langston Hughes alternatively met on American enlightening forms like ragtime, depression, and description that is to say previously owned through talk. This was a deal because it went against an arrangement that frequently neglected or acted not in the best interests of the Black community.

Langston Hughes' rhyme "The Weary Blues" is a model concerning this. In "The Weary Blues," Langston Hughes integrates the beat of swing accompanying the building of an expressive, creating entity that feels frank about the history for Black family. Through the welcome letter, Langston Hughes turns sounds that are pleasant, harmonious, talk, and actual existence knowledge into drama. By achieving this, Langston Hughes gives importance and respect to the voices of the public that had been rejected for a short time, in American composition. The Harlem Renaissance and Langston Hughes' work played a part in changing this.

4.3 Cultural Resistance and the Reclaiming of Identity

Stuart Hall's plans for fighting help us appreciate that our correspondence is not an entity that stays the same continually. It changes over occasion by way of what occurs to us and current fashion we endure. Stuart Hall pronounced this in welcome work, where he elucidated that our similarity is formed by annals and current fashion we fight with (Hall, 1990, p. 223). We can visualize this plan in the poetry of Hughes because welcome ballads frequently show that our correspondence arises from what we know in existence, not from what we're given when we are innate.

In the individual of welcome rhymes "The Negro Speaks of Rivers," Hughes shows that African American similarity is related to a long past that spans many places and periods. He talks about waterways like the Nile and the Mississippi, which helps us visualize that the occurrences of community are connected to many various ideas and occasions (Hughes, 1994, p. 23). This creates an African American identity that feels substantial and more related to the rest of the past.

Hughes' essay is a habit of resisting the plan that the Black past and culture should be erased or discounted. At the time, he wants to explain what a powerful and lasting Black education is. For Hughes, educational resistance is not about enduring against beliefs that are prejudiced but again about consistency, our idea awake rejoicing who we are and changing the habit crowd consider past. Stuart Hall's plans, about opposition and Hughes' expressive two together, show that our identity, particularly African American similarity, is an entity that is continually increasing and changeable.

4.4 The Black Voice as Collective Resistance

Rather than fixating on the individual knowledge, as many poets do, Hughes talks in a composite voice that captures the concerns of the whole African American people. This approach lives until W.E.B. Du Bois's whim of "double knowledge," which refers to the reality that African Americans have a split similarity that resides in their own education and the view of a silver-ruled education (Du Bois, 1903, p. 3). Hughes reclaims this two of something of knowledge, curving it into a beginning of substance, alternatively a defect. His expressive honors Black substance and continuation, still, it challenges institutionalized hardship. It is this double outlook that turns the dirty voice into a taxi for two together, continuation and opposition.

4.5 From Marginalization to Resistance

Collectively, these hypothetical foundations reveal the course of Hughes related to poetic composition voice: from the silence of real marginality to the voice of resistance and authorization. The postcolonial example tells of the quashing of the Black community on a fundamental level. The science of searching for hidden meaning in texts discloses Hughes's educational innovation and rebellion, and educational opposition theories show how correspondence is placed on a new financial basis through struggle. Consequently, Hughes's poetry is not merely skillful verbalization but still a political act that renegotiates enlightening thought and carouses the unending dignity of the African American composite (Smethurst 64).

5. Research Methodology

This study adopts an approximate examination approach to establish textual reasoning. It carefully analyzes picked epics by Hughes, containing "I, Too," "Let America Be America Again," and "The Negro Speaks of Rivers." The study is conversant with an integrative foundation that includes postcolonial hypothesis, African American literary criticism, and beliefs of educational opposition. Through this approach, the study interprets two together, having a theme and rhetorical items of the poetry, focusing on how prose, metaphors, and building cause the connection of the Black voice.

6. Analysis and Discussion

6.1 Marginalization in Langston Hughes's Poetry

Langston Hughes' expression is actually an effective portrayal of what African Americans have gone through. They were discussed unjustly for a short time, from being slaves to being given up responsibility, all different. Hughes drafts about the Black population were not occasionally heard in American books.

He talks about current fashion that occurred to the Black public, like not being intelligent enough to vote or have good tasks. In the welcome ballad "Let America Be America Again" from 1936, Hughes talks for crowd the one were not unspecified the American Dream. He contains African Americans, Native Americans, settlers, and a weak population, all of whom did not have the immunity and similarity that America pledged. Langston Hughes shows that it is not a single group that is to say discussed unjustly, but again climaxes the distressing belongings that took place to Black Americans, like racism and poverty. When he voices "America never was America to me," it is not just that he is saddened. Also, he is pointing out the dissimilarity between what America suggests it is and what it literally is.

In "I, Too" from 1926, Langston Hughes specifies is real, like expected, restricted in a strong habit. The speaker is a guy who has to bite in the room for cooking food when visitors visit, which shows that the Black community was forbidden from government employment or appointment. The lyric goes further than that. When I reply "I too hum America," it is a charge that Black Americans fit in this place country. It means that Black Americans are not outsiders but an integral part of the country with its own government, which will eventually lead to belief.

Some interpreters, like Arnold Rampersad, mention that Langston Hughes was adept at writing about the struggles of common Black history, without making it sound good or concealing the pain. At the time, welcome work shows the substance that arises in these hard environments. Langston Hughes uses the beats of bebop and depression, which are types of sounds that are pleasant, harmonious, and that emanate Black experience and hardship to influence educational verbalization into welcome expression. He shows two together: the pain and the artistry.

In the end, Langston Hughes does not forget the experience that the Black public was discussed unjustly. Instead, he uses it as a beginning, for verbalization and opposition. By bestowing a voice to folk who were forbidden, welcome expressive turns silence into talk and deficiency into vicinity. It mentions to us that the Black voice, which was formerly forgotten, has the capacity to challenge the stories that all different understand and demand acknowledgment. Langston Hughes' expression is main because it gives a voice to Black Americans and shows that they will not be quieted.

6.2 Resistance and the Construction of Black Identity in Langston Hughes's Poetry

In Langston Hughes's expressive, opposition and similarity are carefully connected and frequently act out two edges of the unchanging plan. His compositions do not simply respond to discrimination or bias; they try to build a more powerful sense of similarity for African Americans who were frequently forgotten or associated with. Through welcome calligraphy, Hughes brings back voice, civilization, and record, and turns the ruling class fortunate, which gives pride and substance, alternatively shame.

We can clearly visualize this in "The Negro Speaks of Rivers." In this epic, Hughes combines Black correspondence to old waterways such as the Nile and the Euphrates. This is not just a matter of a relation to poetic composition image—it is a habit of putting African Americans inside a lengthened human annals, a suggestion of correction leaving them except for it (Hughes, 1994, p. 23). Instead of acknowledging plans that plan deficiency, the lyric builds a different view of similarity, individual established persistence, thought, and endurance across time.

Another main point in Hughes's expression is a welcome, forceful link to Black educational forms. He does not try to copy European literary styles. Instead, he draws from common Black education, particularly sounds that are pleasant, harmonized like depression and boogie-woogie. These lyrical traditions are not just a practice idea; they

really shape the beat and impression of welcome poems. They form a welcome literature feel awake, bendable, and nearly real growth, appearance by virtue of what struggle and artistry frequently live together.

In "I, Too," Hughes uses a very simple position to express a bigger change. The speaker is originally expelled and straining to bite others, which indicates the sensibility of separation. However, the writing moderately moves toward confidence and rapport, especially when I voice, "I am the secret twin." This moment is strong because it turns silence and forbiddance into self-acknowledgment. It desires that correspondence is not something humankind gives or denies, but something one can claim for themselves.

Hughes still shifts betwixt individual and composite voice, especially in "Let America Be America Again." Instead of fixating only on "I," he frequently uses "we," which expands the signification of similarity. This composite voice brings together African Americans accompanying marginalized groups in a way that settlers and traders show that their struggles are affiliated through shared occurrences of prejudice and hope.

In epics like "Harlem," Hughes further presents similarity as an entity active and changeful, alternatively established. The plan of a "dream postponed" is that when hopes are delayed, they do not vanish. Instead, they build pressure and someday demand verbalization in different forms. This plan indicates how restrained correspondence cannot wait quietly; it finally finds a way to talk.

Overall, Hughes shows that opposition and similarity cannot be divided. In a welcome expression, Black identity is not only formed by hardship, but further by thought, idea, struggle, and unity. His work turns poetry into a temporary place to stay or a sleep place. Correspondence is doubtful, but is being made and reformed uniformly.

6.3 Language, Dialect, and the Politics of Voice in Langston Hughes's Poetry

Langston Hughes's use of dialect is one of the strongest and most unique countenances of welcome poetry. Instead of following the usual way captured by many former writers—who tried to gain agreement by copying the correct language of the main silvery classical tradition—Hughes picked a very different course. He intentionally caused the everyday talk of African American societies to become a welcome expression and treated it as a valid and significant form of verbalization. In achievement, he challenged the plan that only "standard" English may be deliberate proper drama, and he presented an evident advantage to voices that had long been forgotten or ousted.

This choice was not only imaginative but also deeply governmental. Language is never noncommittal; it is approximately connected to capacity. Many theorists have specified that those administrators of enlightening and educational structures frequently advance standard forms of language in consideration of asserting expertise, while additional forms of speech are described as inferior or wrong (Smith, 2002, p. 44). Hughes straightforwardly questioned this hierarchy. By utilizing the beats, verbalizations, and natural flow of African American talk, he influenced genuineness and excellence in the everyday lives of Black folk. In sonnets like "Mother to Son" (1922), this approach is very clear in the foul line: "Life for me ain't existed no crystal one level of stairs." The substance concerning this language does not arise from complication, but from allure, candidness, emotional wisdom, and study of the subject and objects of a person's experience (Hughes, 1994, p. 30).

Hughes's use of language also links welcome expressions to African American spoken traditions, to a degree, spirituals, and depression sounds that are pleasant, harmonized, and reading. These traditions were not just forms of amusement; they were again habits of preserving annals, thought, and correspondence, especially in the face of hardship and educational cancellation (Gates, 1988, p. 112). By producing these oral patterns into inscribed expressions, Hughes fogged the line between "extreme" biography and modern ways of living. He showed that the knowledge of common Black folk was not less valuable, but in fact intensely rich and honorable in imaginative verbalization.

At the same time, Hughes's approach challenged hurtful stereotypes about Black talk. While it was frequently removed by mainstream institutions as crippled or illiterate, Hughes revealed an allure of harmonic status, artistry,

and emotional substance. Scholars like Geneva Smitherman dispute that African American speech endures as a form of educational capital accompanying allure, own internal sanity, and revealing capacity (Smitherman, 1977, p. 88). Hughes's expressive language anticipates this plan by curving common speech into a bendable imaginative form worthy of expressing pain, pleasure, fighting, and hope together.

Another main aspect of Hughes's work is a welcome obligation to addition. By placing marginalized talk at the center of welcome expression, he still placed marginalized society at the center of signification. His part as a writer was not distant or aloof; alternatively, he wrote as someone intensely related to the happenings and struggles of the welcome community. In this sense, prose in welcome expression becomes two together a thought of authentic history and a form of resistance against educational control.

In conclusion, Hughes's semantic selections go far beyond style or test. They show a conscious exertion to declare an idea and similarity. By weaving African American beats, talk patterns, and voices into welcome, expressive, Hughes challenged the supremacy of standard terminology and forged a literary space where the Black voice commits to live fully, boastfully, and with authority.

6.4 Internationalization: Class, Race, and Identity in Langston Hughes's Poetry

Langston Hughes's expression shows a deep understanding of how race, class, and similarity are related, even before ideas like "intersectionality" became commonplace in academic consultation. His work from it is clear that the happening of African Americans cannot be elucidated through a single race. Economic conditions, authority, and factual bias all agree to shape society's constant lives. Because of this, Hughes presents misery and resistance as an entity, joint and covered with a veneer, not natural or superficial.

A forceful model concerning this appears in "Let America Be America Again" (1936). In this poetry, Hughes brings together various voices of marginalized groups, including weak, silenced employees, Black Americans, Native Americans, and immigrants. Lines to a degree "I am the weak silvery, tricked and pressured separate, / I am the Negro posture slavery's scars..." show how various groups occur in analogous forms of forbiddance (Hughes, 1994, p. 190). By achieving this, Hughes broadens the significance of struggle further than race alone and plans that prejudice is a joint friendly scheme. At the same time, he helps the plan that real change depends on unity among the downtrodden crowd (Rampersad, 2002, p. 105).

Hughes likewise climaxes in what way or manner class and poverty severe ethnic bias. In ballads like "Ballad of the Landlord" (1940), he shows by what method a weak Black renter is treated unjustly not only by way of welcome race but further by way of welcome, friendly, and business-related position (Hughes, 1994, p. 68). The poem indicates by means of what allowable and friendly schemes are frequently abandoned those who are two together weak and Black. In this way, Hughes makes it clear that race and class cannot be divided when arguing against prejudice.

Another main aspect of Hughes's expression is through what he combines with similarity to education. By utilizing depression, jazz, and African American spoken words, he climaxes the copiousness of Black educational growth. These pieces are not just artistic selections; they also challenge the plan that Black sophistication is less valuable than mainstream enlightening forms. Instead, Hughes shows that these enlightening expressions accomplish a deeply affecting and intellectual message and warrant acknowledgment (Baker, 1987, p. 90).

Although Hughes primarily rewrites from a male perspective, he does not ignore the happenings of Black wives. In "Mother to Son," for instance, the voice of the mom indicates two together ethnic and gender struggles though (Hughes, 1994, p. 30). Her substance and diligence show the double burden confronted by many Black wives, who experience misery in addition to individual form.

Overall, Hughes's expression shows that hardship is complex and pertinent. Race, class, and gender are not separate issues but overlapping forces that shape the population's lives. By giving these intersections, Hughes offers a more extensive understanding of fighting as an entity composed of individuals. His work suggests that marginalized

societies can find substance through joint knowledge, educational verbalization, and unity, turning skill into a scope for two together endurance and authorization.

6.5 Discussion of findings

The reasoning of the picked poems by Langston Hughes shows a clear and regular motion in a welcome depiction of the Black voice—from silence and marginalization toward verbalization, resistance, and self-declaration. What is apparent is that Hughes is not merely recording the social real world of African Americans, but is energetically changed by the method that realism is assumed. Through his expression, the Black voice is not abandoned in a position of victimhood; alternatively, it is evenly remodeled as a source of substance, excellence, and enlightening capacity.

One of the most important judgments is that marginalization in Hughes's expression is not mediated as a conclusion point, but instead as a beginning. It is the condition from which opposition evolves. In epics to a degree, "I, Too" and "Let America Be America Again," exclusion is not bestowed as a definitive state of silence. Instead, it enhances the entity, that is to say, questioned, disputed, and eventually translated into a proclamation of affinity. Hughes turns moments of denial into moments of importance of voice, and the proverb "I am in this place" enhances an act of fighting essentially.

Closely related to this is the habit Hughes builds Black similarity through struggle and memory. His expression uniformly reaches back to the past, breeding, and joint experience so that it reorganizes correspondence as a forceful, continuous, and implanted. Rather than imitating African American similarity as hidden or disintegrated, Hughes presents it as deeply set in continuity and composite thought. In achievement, he shifts identity from an entity dictated from the outside to an entity energetically formed inevitably.

The findings likewise climax the principal part of expression and cultural verbalization in this place process. Hughes's use of African American vernacular English, in addition to beats from blues and blues, is not absolutely a rhetorical choice. It is a deliberate act of reclaiming voice. By leading common speech and harmonic forms into expressive, he challenges the plan that only "precise" or "standard" language wins scholarly advantage. Instead, he shows that the speech of common people holds emotional wisdom, artistry, and loyalty. In this sense, vocabulary itself enhances a form of empowerment and enlightening opposition.

Another main facet disclosed by a piece of study is Hughes's broader understanding of hardship. His expressive plans that issues of race, class, and correspondence are intensely connected and cannot be separated from one another. This coat with metallic material understanding joins accompanying theoretical plans in the way that Spivak's idea of the assistant, Stuart Hall's view of correspondence as constructed and changeable, and Du Bois's desire for double knowledge. Together, these views help clarify how Hughes presents similarity not as established, but as an entity formed through continuous social struggle.

Overall, the verdicts make it clear that Hughes's expressive constructs a room where marginalized voices are not only depicted, but further invigorated. His work molds silence into talk, expulsion into presence, and pain into a form of educational and governmental opposition. In this way, expressive becomes, in addition, imaginative verbalization—it enhances a habit of reclaiming identity and reimagining what it means to exist.

7. Conclusion

This study has examined how the Black voice is depicted and grown in the expressive works of Langston Hughes, moving from marginalization toward opposition. Through an itemized study of selected verses, it is clear that Hughes does not completely define the difficulty faced by African Americans. Instead, he energetically reshapes their voice into an effective resource of educational assertion, self-verbalization, and friendly conversation.

One of the key ends is that marginalization in Hughes's expression is never bestowed as a final condition. Rather, it is everything as a beginning from where opposition arises. In rhymes to a degree, "I, Too" and "Let America Be America Again," Hughes exposes the truth of expulsion and prejudice, but at the same time, he refuses to leave the Black voice in a position of silence. Instead, he reconstructs that silence into talk, what obscurity into occupancy, disputing main tales and interrogating the aim of national similarity itself.

The study likewise shows that opposition in Hughes's work is carefully firm to the building of Black similarity. In compositions like "The Negro Speaks of Rivers," Hughes reconnects African Americans to a deep classical and enlightening tradition, placing the ruling class inside the more extensive account of human culture. This act of reclaiming the past strengthens correspondence and gives it insight, progression, and nobility. At the same time, Hughes's use of African American vernacular English, along with the music of depression and ragtime, augments this process by curving common speech and educational verbalization into forms of imaginative and political opposition.

In addition, the research climaxes the fuller public apparition in Hughes's expression. His work indicates that the habit, race, class, and correspondence are pertinent, showing that hardship is not known in a single measure but through diversified coinciding forces. By utilizing a composite voice, Hughes moves beyond individual knowledge and speaks for more expansive societies, connecting African American struggles to the occurrences of different marginalized groups and stressing the significance of unity.

In conclusion, Langston Hughes's expressive plays play a major role in both scholarly and educational circumstances. It records the lived phenomenon of African American growth while again assuming a future at which point marginalized voices are no longer quieted but fully acknowledged. Ultimately, the Black voice in Hughes's expression arises as a living force—an individual who withstands misery, assembles correspondence, and renews enlightening intention through vocabulary, memory, and joint happening.

Funding: This research received no external funding.
Conflicts of Interest: The authors declare no conflict of interest.
Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers
Artificial Intelligence (AI) Use Disclosure: The authors declare that no artificial intelligence tools were used in the preparation of this manuscript.

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