CHAPTER V

CONCLUSION

The aim, motto and dream of the visionary W.E.B. Du Bois has been achieved and translated into reality with an African American, Barack Obama entering the White House in 2007. In the last Autobiography of Du Bois, published in 1968, he made his observation in the following lines about the realization of his vision:

The colour line was beginning to break. Negroes were getting recognition as never before. Was not the sacrifice of one man, small payment for this? ... Teach us, Forever Dead, there is no Dream but Deed, there is no Deed but Memory (395,423).

Both White and African American literature in the United States of America began with autobiographical accounts, but the African American accounts had something that was not present in the colonial journals. They were instruments of struggle against a hostile class power. This fact affects the whole tradition of African American literature. The African American writing of the period between 1901 and 1961 is marked by deep alienation and identity crisis. When the African Americans migrated to the Northern cities, they were absorbed into industries as unskilled workers. They were terrorized whenever they tried to exercise the freedoms the law had provided them. At the same time, the migration to the urban North increased the possibilities for cultural and political action. The Harlem Renaissance and the Universal Negro Improvement Association, for example, followed closely on the growth of an African American ghetto in New York.

The politics of the African American range from acceptance of segregation to proclamation of integration. But every writer of the period is driven to assert the fact of his blackness as the starting point of creating a free self. They assault the
racism of American institutions. In doing so, these authors fall back on the same values that sustained the slave narratives pertaining to education, work, restless movement, resistance and group loyalty. Religion is a much weaker influence, but Christian assumptions are deeply ingrained in the rhetoric of major figures. The assertion of Black identity means that the author takes pride in being Black. It also means that he must maintain and struggle to reconcile two contradictory identities: one as a African American person, the other as an American. If he identifies himself with his own African American people to the exclusion of White Americans, then he becomes alien to his own homeland. If he identifies with the values of White America, then he is in danger of cutting himself off from his African American cultural heritage. The pressures of double identity have been expressed in the slave narratives till the turn of the nineteenth century.

The autobiographies of Claude McKay, Langston Hughes and Zora Neale Hurston, the subject authors, belong to the second phase of African American writing. These writers face a new dilemma in addition to the old one of double identity. As the individual author succeeds in the White world by virtue of his outstanding abilities, he is more and more removed from the Black Masses. The gap increases between himself and his own people and at the same time he can never wholly enter the White American mainstream because of his colour. He feels alienated from both worlds. Its effect is that it compels them to reexamine and redefine the whole relationship of the African American writer to his own people and various political movements since 1900. They must articulate not only what it means to be a African American, but what it means to be a African American writer and political activist and on what basis art and politics are to be reconciled. The divided self mirrors the divisions in the society at large. He cannot harmonize the self without becoming deeply involved in depicting its relations with other selves.

What makes autobiography especially an attractive form to the African American writer is that it lives in the two worlds of history and literary. They have two equally important perspectives which must somehow be brought together into
a single field of vision — the subjective awareness and the political message, the
unfolding sense of self and the absolute need to gain control over their history.
Autobiography affords the greatest opportunities to combine the two perspectives
because it develops like a village on the crossroads between the author’s subjective
life and socio-historical life.

While the slave narratives dealt with the problem of racial discrimination
on the level of politics and religion, the autobiographies of these selected writers
dealt with oppression chiefly on the level of race and culture. As the central motive
is to resolve identity crisis, experience is selected with that in mind, not
necessitating for the needs of an objective movement. But this resolution is also a
political act on a different plane. Once having discovered who he is, the writer may
be led back into direct struggle, because he has secured a kind of subjective base
camp so to speak, from which to fight. He has worked out the terms on which to
reenter the world of objective class relations and mass movements and decide what
his role is going to be.

The writers dealt with in this study have widely varied backgrounds. These
three writers have totally different socio-topographical milieu — Hughes was born
in Missouri whereas McKay in Jamaica of the West Indies. But Hurston, the
female autobiographer was born in a all-black town, Eatonville, Florida where she
did not encounter any kind of racial tension. McKay and Hughes construct the
identities primarily as poets and human beings, making it a point to argue that
friendship and art should cut across the colour line. Both writers feel more in
common with White poets and with the masses of Soviet Russia than with the
African American middle class, but Blackness is an essential part of their identities
as poets. Zora’s autobiography, placed in the larger context of her biography,
illustrates the special kind of pressures faced by African American writers of the
1930s and 1940s. In her case, the pressures were both racial and gender oriented.
Being a woman, Hurston’s perception of a race is totally different.
So far a few attempts have been made to analyze how far the autobiographies of Claude McKay, Langston Hughes and Zora Neale Hurston have contemporary relevance and their autobiographies document the process of diversity, growth, inner conflict and disillusionment that all sensitive African American intellectuals experienced in a world where racism is the pervasive reality. Therefore, the researcher thought it appropriate to take up an in-depth study on rereading the African American Autobiographies of Claude McKay, Langston Hughes and Zora Neale Hurston.

The scholar has reviewed a number of available African American literatures of the subject authors and reported his analysis in the previous chapters for proper understanding of them. The literatures reviewed above have not given a clear picture of the authors. Therefore, the researcher thought it proper to take up a research on this topic.

This research provides the biographical accounts of Claude McKay, Langston Hughes and Zora Neale Hurston. Besides, it discusses how the autobiographies of the above said thinkers have reflected the genre wherein more intimate aspects of the autobiographer’s special experience have been analyzed. However, the biographical details of the above said thinkers have been inadequate. It also analyzes how far Claude McKay’s autobiography has reflected the genre in which the autobiographer’s special experience is subordinated to social commentary and reflected upon what it means to be a African American in a world dominated by White men.

This study evaluates how far Langston Hughes’ autobiography resembles a picaresque novel and records his early political and social thought that serves as the outstanding first hand document of Harlem Renaissance years and offers commentary on wide range of issues such as Race, Colour, Jim Crow, Africa, Black Experience in Europe in the Post War Years, Jazz, Blues and White Patronage.
It also assesses how far Zora Neale Hurston’s autobiography emphasizes the economic exploitation of African American artists and her constant anxiety about future funding from white patrons and publishers. It also discusses how the fund crunch played no role in racial politics of autobiography, and that tension exists between the need to further racial equality and a fear of alienating the White audience, and the drive to celebrate African American aesthetic practice. An attempt has been made for the proper cognition of Hurston’s autobiography by applying the tool of auto ethnographic method.

The research study is limited to the discussions on African American autobiographies of Claude McKay, Langston Hughes and Zora Neale Hurston. The data for the study have been mainly collected from secondary sources. They have been collected from the books, articles, reports and periodicals. Case study method has been made use of in this study as the study is restricted to analyze African American autobiographies of these three authors. Descriptive and analytical methods have been made use of to analyze the data. A comparative and contrastive analysis also has been made among the attitudes and approaches of the three authors. The final solution to the century long issue has been suggested. The path towards emancipation and empowerment has been identified.

A Long Way from Home, like the autobiographies of other African American writers since World War I, falls into a literary tradition that begins with the narratives of runaway slaves, including Life and Times of Frederick Douglass, and continues in Booker T.Washington’s Up from Slavery and W.E.B. Du Bois’ Dusk of Dawn. The genre is one in which more intimate aspects of the autobiographer’s personal experience are transformed into social commentary and reflection upon New Negro Renaissance against the oppression of the whites.

McKay’s narrative is unique in the sense that his is an account of encounter with America by one of the immigrants from the British West Indies. He does not emphasize his West Indianess but rather his blackness, his solidarity with African Americans and Africans. He was keenly conscious of being a child of the diaspora,
revealing sentiments similar to those in the Negro spiritual that felt sometimes like a motherless child, a long way from home.

In 1918, McKay wrote continuously but published only a few poems and even these under a pseudonym. Frank Harris, the Irish American publisher and critic, who launched him into the literary world under his own name. Later he met Max Eastman, the Jewish radical editor, who was to affect his life profoundly. He had also been in close contact with what his left wing friends referred to as the Negro working class.

In 1919 Claude McKay made his way to London, where he not only met some of the literary figures he admired, including George Bernard Shaw, but also began to read Karl Marx for the first time. His book of poems *Spring in New Hampshire* was published while he was in England, where patronizing was implicitly racist. Frank Harris, though a helpful friend, had not been entirely free of such attitudes. McKay concluded that among the British race, prejudice is almost congenital. When he had experienced enough of it, he came back to New York.

McKay’s experiences with British Laborites and Liberals and his feud with the American Communists brought him somewhat closer to the culture conscious segment of the African American black bourgeoisie, a number of whom were in Paris during the summer of 1923 when he was also there. Negroids from the United States, the West Indies, North Africa and West Africa, all herded together in warm group. And he writes that “it was good to feel the strength and distinction of a group and the assurance of belonging to it” (LWH, 187). Later he went to Morocco and reported the satisfaction he felt in a country where Islamic Arabic culture and the cultures and people of the African American world interpenetrated without overtones of racism. He could consider neither Southern France nor North Africa as his home.
After 1932, McKay like most young writers, African American as well as American was earning his living on a Federal Writers Project. From this perspective, he looks back on the Negro Renaissance when white patrons like Carl Van Vechten and Nancy Cunard were trying to mould the minds and tastes of their protégés, and when philanthropic foundations were doling out the small sums they felt were needed to nurture African American scholars. They, like the African American bourgeoisie and the Communists, repelled Claude McKay by their attempts to exercise control over African American writers and artists.

The last chapter of the autobiography is a plea for African American unity and it led him to the position what Dr. Du Bois had espoused in 1934 at the cost of his position on the board of the NAACP. Claude McKay is concerned over the tendency of educated elites of African descent throughout the African American world to pull away from the masses. Today with new occupational opportunities and a relaxation of racial pressures throughout the country in commercial establishments and schools and in some areas of social participation, this tendency may be accelerated. At the cultural level as well as the level of social action, the quest for both identity and power pulls toward integration and solidarity. McKay was not a racist in reverse, nor did he hate white people, as individuals, yet his observations on the need for racial solidarity are uncompromising.

Hughes was one of the earliest innovators of the then-new literary art form called jazz poetry. He is best known as a leader of the *Harlem Renaissance*. It was Hughes who coined the phrase the ‘Negro was in vogue’ which was later rephrased as ‘when Harlem was in vogue’. Hughes’ *The Big Sea* resembles a picaresque novel. It is a record of Hughes’ early political and social thought. It also serves as the outstanding first hand document of the Harlem Renaissance years. *The Big Sea* is more than a personal record in that it offers commentary on range of issues like race, color, Jim Crow and Africa.
Hughes’ reminiscences of Africa appear in part two of *The Big Sea*. It is in Africa that Hughes comes to a gradual understanding of the romantic and the actual, the meaning of colour and racial identity, and labour for colonized Africans. His memory of his first glimpses of the continent is expressed in the poetic language that mirrors his wonder and enthusiasm at first seeing the Brooklyn Bridge and Harlem. The language, also echoing images from *The Negro Speaks of Rivers*, is imagistic and anticolonial. The white man becomes symbolic of the economic relationship between the West and Africa. Furthermore, Hughes describes his interaction with the Africans as problematic in relation to his identity as a African American which he equates to being African. A fellow seaman, one of the ‘kru’ men from Liberia, acquaints him with the realities of color in West Africa and the way the concept of the white man is used to identify missionaries of colour or colonial administrators from the West Indies, who are considered White. Hughes’ recognition of racial and colour differences is reminiscent of earlier nineteenth century travellers of African descent, such as Edward Wilmot Blyden of the Virgin Islands and Martin Delany, physician, author, and soldier, who presented their complex attitudes toward indigenous Africans, and it prefigures one of the most complex issues of the twentieth century for African Americans who identify with Africa as homeland but often are unaware of the perceptions of the continental Africans. Hughes’ references to a Liberian seaman’s cynical attitude toward foreign coloured men who ‘think we Africans know nothing suggests the relationships between nineteenth-century repatriated African Americans or African Caribbeans and the indigenous populations in Liberia and Sierra Leone.

Hughes’ reminiscences of Europe are quite different from those of West Africa. He observes the cultural scene in Paris as one acquainted with its Harlem counterpart and Southern journey in him deepens his understanding of the blues. He breaks his relations with Mason, his white patron over the concept of primitivism. It reiterates issues that Hughes confronted during his African journey but also defines the African American and questions the very notion of the primitive, which in some sense Hughes had imbibed and rejected. Hughes says, “I
did not feel the rhythms of the primitive surging through me and so I could not live and write as though I did. I was only an American Negro who had loved the surface of America and the rhythms of Africa but I was not Africa. I was Chicago and Kansas City and Broadway and Harlem”. (TBS, 325)

In *I Wonder As I Wander*, Hughes identifies an array of persons he encountered during his global travels. Many of the writers he met had an influence on his perceptions of their societies and cultures. Hughes’ meeting of Koestler and others exemplifies an early, informal cultural exchange that revolved particularly around Hughes’ sharing of jazz. Jazz in the 1950s was used by the U.S State Department as a way of easing cold war relations. Everyone around the world was attracted by jazz. The Communist Party’s position on jazz was objectionable to Hughes, who could not accept it being called a decadent bourgeois music. He could not give up jazz for a world revolution. His reason for not holding membership of the Communist Party is that jazz was officially a taboo in Russia. To him jazz is part of the American cultural heritage. While in Japan, he complimented the Japanese Government for being the only non-colonial nation in the Far East. Hughes’ meeting of all kinds of African American in Spain gave him a more complete understanding of race because even in Spain an African American could be a disgrace to the race by lacking heroism. Yet there were many examples of heroism among the African American members of the International Brigades.

Hughes closes the autobiography with the simple phrase, “For a moment I wondered” (IWIW, 387). He freezes that moment when the threat of fascism troubled him beyond his thoughts of race, home and mother. In the twenties, he was a wanderer and in the thirties he was a professional writer. He indicates that he has now become a citizen of the world and knowledgeable in global politics. Hughes realized that his interests had broadened from Harlem to all the coloured peoples of the world. Though he is averse to the racial conditions in America, but as an African American jazz enthusiast he returns home to Harlem to answer through writing his era’s questions of identity, race, and culture which had their parallels in the places he has visited.
Hurston has been best known for her 1937 novel *Their Eyes Were Watching God*. Hurston outlines her biographical accounts and assesses how far her autobiography emphasizes how the African American artists are being economically exploited by the whites and also how to maintain a balance between her genial relationship with the whites and the racial consciousness of her community. At the same time, she promotes her drive to celebrate African American aesthetics.

Hurston is a pioneering role model with full of indomitable courage in her heart. She used to carry a handgun when she visits the remotest parts of the rural South. Hurston’s career exemplifies the economic exploitation of African American artists, the fiscal uncertainty that left the talent dangling from book to book, from fellowship to WPA to anthology editing and then to the field of journalism intended to explain what the Negro wants. Although Hurston never edited an anthology, she worked for the WPA’s Federal Writers Project and did her share of journalistic labour.

Hurston constantly reiterates in *Dust Tracks on a Road* about her awareness of coexistent cultures. Even the process of assigning names demonstrates American biculturalism. She is not a racial fanatic and separatist, but a graduate anthropologist, conscious of cultural equity, trained to interpret one culture to another. Contrary to much of the social science thinking of her day, she saw nothing pathological about African American life. She did not view African American people as deviating from a white cultural norm. The men on Joe Clarke’s store porch were not unemployed labourers, but storytellers. Her Uncle Jim’s sexual adventures were not examples of African American sexuality, but human frailty. Aunt Caroline’s expeditious healing of those frailties was not a pattern of domestic disturbance, but an oft told tale for the town’s communal benefit.
These themes are summarized in *Dust Tracks on a Road*, when Hurston speaks of her native village in Chapter Five, “Nothing that God ever made is the same thing to more than one person. That is natural. There is no single face in nature, because every eye that looks upon it, sees it from its own angle. So every man’s spice box seasons his own food.” (DTR, 61) The passage emphasized the fundamental principles of anthropological theory. People are products of their culture and culture creates different angle of vision and the anthropologist studies, compares and interprets those visions.

As a child, Hurston absorbed what she could around Eatonville. As an adult, she returned to Eatonville as an anthropologist with a new perspective. What has not received proper emphasis is the way in which Hurston’s pride in region combined with her bicultural perspective to lead an accommodationistic politics. If one believes that she is uniquely qualified to describe the two cultures created side by side in the South, then one is eventually led, by a kind of personal logic, to a position that transcends race. Hurston moves beyond cultural difference in *Dust Tracks on a Road* to identify cultural unity, emphasizing at the end of the volume those idioms and ideas shared across cultural mores than the differences that make cultures distinct. In her autobiography Hurston’s final stance is transcendent, the spyglass of anthropology becoming the telescope of universal personhood. She says, “Light came to me when I realized that I did not have to consider any racial group as a whole. God made them duck by duck and that was the only way I could see them. I learned that skins were no measure of what was inside people”. (DTR, 326) Significantly, Hurston attributes this revelation to her maturity. *Dust Tracks on a Road* highlighted the process that led Hurston away from biculturalism toward cultural transcendence.

In the concluding chapter, an attempt has been made to discuss the commonalities and contrasts found among the subject authors and their literary outputs with a view to unravel their approaches and achievements. One comes to know that the voiceless subalterns chose the medium of autobiography as their medium of expression, thus finding a way to their views on racial violence and
oppression from the ruling whites. This is why, more than ninety African American autobiographies were contributed from 1865 to 1970s.

As usual, an autobiographer does blend personal, social and cultural observations in his work thus presenting a persona that is more public than the private. Anyway, they recreate the past with creative embellishments. There may be factual discrepancies in their product. They may twist some facts, omit some revealing matters of substance and imagine others. As the writers write their autobiographies from their memories, maybe, after ten or fifteen years of the actual happening, the discrepancies and inconsistencies may be attributed to their limitations of their memory. There may be conscious concealment or suppression of the facts. A conscientious reader takes it as an invaluable primary document about the author and simply ignores the veiled facts. And also there has been a growth in the writer’s perception of the world view and they contribute different autobiographies during various stages of their lives. For instance, W.E.B Du Bois, the Founding Father of the Harlem Renaissance has contributed three different autobiographies during his lifetime and Langston Hughes, the subject author has written two different autobiographies — *The Big Sea* in (1940) and *I Wonder As I Wander* in (1956).

Another subject author Zora Neal Hurston’s *Dust Track on a Road, An Autobiography* was first published in 1942. But the white publisher rejected certain important chapters from the book as he considered them that it would amount to sedition. However the forthright views of Hurston about African American race and American government’s imperialistic attitude can be explored only in the chapters found in the appendix published by Robert E. Hemenway with his special introduction in the year 1984. No one could have had access to Hurston’s real attitude to race and highly controversial and iconoclastic views about international politics but for the inclusion of the previously unpublished chapters. Hurston herself declares, “Parts of the manuscript were not used in the final composition of the book for publisher’s reasons.” (DTR, 287) A Apropos of her view, Hemenway, the publisher says, “It is significant because Hurston talks much more frankly about race in this manuscript version than in the autobiography of 1937”.

(DTR,
287) The Chapter on ‘Seeing the World as it is’ contains very controversial statements about both race and politics. This exemplifies the case that how far the editorial process of a publishing house can mar or distort the original views of a writer.

Another factor that unifies all the three subject authors is the patronage extended to them by whites. One comes to know that all the three authors had been in an impoverished condition but with enormous creative output. Therefore, they were in dire need of financial assistance. A writer like Hurston was perennially obsessed with fiscal crunch and she did menial jobs and only in leisures there was room for the urge to write. One comes across the role played by Mrs. Osgood Mason, a wealthy old lady in the lives of all the three authors. She had been very close to Hurston and Hughes. Frank Harris, another white publisher helped Claude McKay by publishing his works. Therefore the writers were not able to violate the strictures imposed by the white patrons and publishers. There was a tussle between Mrs Mason and Hughes regarding the latter’s stance on the inclusion of primitivism in his writings and therefore she abruptly withdrew her assistance.

The most important factor that influenced two subject authors, McKay and Hughes, is their response to communist ideology. Hurston was in the least bothered about orienting herself towards communism even though she was very poor. She says,

“Many people have pointed to me that I am a Negro and I am poor. Why then have a not joined a party of protest. I will tell you why? I see many good points in, let us say, in the Communist Party. Anyone would be a liar and a fool to claim that there was no good in it. But I am so put together I do not have much of herd instinct. Or If I must be connected with the flock, let me be the shepherd my own self. That is just the way I am made. (DTR, 345)
Therefore very well one can come to the conclusion that the ideology of communism is just an anathema to Zora Neal Hurston. But both Hughes and McKay being proletarians are easily attracted towards communism something like a duck taking to water. In fact, the picaresque protagonist has the habit of migrating from country to country in search of African American consciousness and African American identity. Not fully satisfied with any of those policies of the countries he visited he becomes one with communist ideology of Soviet Russia. When he got an opportunity to visit Russia for a film project, he readily accepted. Joseph Mc Laren says in his introduction to *I Wonder as I Wander* that during a May Day parade, Hughes was “not a hundred yards from Stalin and other leaders of Kremlin” (*IWIW*, 15). Hughes wandered and he continued to seek the African American persons in Tashkent. Hughes was able to make a compromise with the ideals of communism except one particular factor. To him, jazz is a universal leveller. In 1950s, jazz was used by the United States of America to ease cold war relations. But the communist party’s position on jazz was objectionable to Hughes who could not accept its being called decadent bourgeoisie music. He could not give up jazz for a world of revolution. His reason for not holding the membership of the Communist Party is that jazz was officially a taboo in Russia. To Hughes, jazz is part of the American cultural heritage. Because of his involvement with communism, he came under the surveillance by the Federal Bureau of Intelligence because of his former radicalism in 1944. In March 1953, Hughes was forced to testify before Senator Joseph McCarthy’s subcommittee on subversive activities. Finally he was exonerated after repudiating his past radicalism.

In the case of Claude McKay, he had become the blue-eyed boy of communist ideology ever since he made an entry into Harlem in the United States in 1919. In his autobiography, he admits, “I became a vagabond — but a vagabond with a purpose. I was determined to find expression in writing. But a vagabond without money must live.”(*LWH*, 10) In the same year 1919, he wrote the revolutionary poem ‘If We Must Die’ against racial oppression. His association with Max Eastman brought him to the editorial office of *The Liberator*. He travels
to London and begins reading Karl Marx’s writings. He published poems and essays in the workers’ *Dreadnaught*. He met British socialist Sylvia Pankhurst. In August 1920, he attends the Communist Unity Conference. In 1921, he joins the editorial staff of the *Liberator*. In 1922, he leaves for Moscow and attends the fourth congress of the Communist International. In the spring of 1923, McKay attends May Day celebration in Petrograd. Since then, his attraction towards communism has come to a standstill. He concentrated on building up his creative output. But in 1938, he develops anti-communist sentiment and spearheads non-communist association for African American writers. In 1938, he begins to write on anti-communist history of Harlem in *Harlem: Negro Metropolis*. He joins Roman Catholic Church and spends the rest of his life in religious activities. Thus McKay’s radicalism ends in theism.

It is worthwhile to discuss the response of the subject authors towards race and racial identity. It goes without saying that Hughes and McKay are synonymous with each other even though one calls himself a vagabond with purpose and others call him a spiritual truant. When McKay enters the United States, he encounters the experience of a racial discrimination. When the proverbial Harlem Renaissance takes place in Harlem between 1919 and 1930, he is absent there. Instead he tours around other countries. Like that, Hughes starts his quest of African American identity towards Africa and till 1945 he visits several countries in search of African American consciousness. Finally he comes to reality that colour line discrimination is universal and one should better accept it and from there one should grow.

In the case of Hurston, the question of racial pride, racial consciousness or racial discrimination does not arise. She does accept the reality that she lives in a country where the African Americans need to undergo racial segregation. For an African American the issue of race is inevitable and inescapable. She says,

*Racial Solidarity is a fiction and always will be. Therefore I have lifted the word out of my mouth…. Since I wash myself of pride and repudiate race solidarity, by the same*
token I turn my back upon the past. I see no reason to keep my eyes fixed on the dark years of slavery and the Reconstruction. I am three generations removed from it, and therefore have no experience of the thing. (DTR 332-333)

Her own saying, “the world is a whole family of Hurstons” (DTR 333) would prove that Hurston is an accommodationist. And therefore one needs to understand her autobiography as an autoethnographic work where the writer makes a fusion of self study and the African American race to which she belongs. Hurston tries to resolve not only the inner conflicts of the self but also the impediments which the self faces along with the race in embracing the political set-ups, economic structure and social beliefs of other races in general. In other words, while keeping the self at the centre of study, Hurston anxiously wishes to bridge the self as well as the collective self of the race with the world at large in order to lead a conflict-free and amicable life.

Thus one arrives at the conclusion that Hurston’s autobiography has an edge over other African American autobiographies as one finds a mature and broad outlook towards life instead of a parochial one. Dr. Du Bois, the mentor of African Americans also emphasizes the same philosophy of universal human brotherhood. The great writers universalize the personal experiences into a work of art where the readers can find out the presence of unified self. The African Americans speak for the universe and the group soul. The vision of these writers is a grand one as their attempt is to gain emancipation and empowerment from the oppressor. Everywhere in the world the have-nots, oppressed and the marginalized encounter similar problems irrespective of class or caste or race. It can be evidenced in the writings of Dalit literature of India, the subaltern works of post colonial literature, aboriginal writings of Australia or Canada and feminist writings of the conservative countries. In African American writing, there is an absence of general human drama. They look at the way of their own lives and fail to look beyond it. Therefore their dramas are confined to the exhibition of conflict existing between them and the white Americans. As they have narrowed down their purpose behind
their writing, they can be called only socio-political documents. The constitution of the United States of America abide by the policy of multiculturalism and the global citizens had better eschew problems like Ferguson riots of 2014 and lead an ideal life advocated by the visionaries of the world such as Abraham Lincoln, Thomas Jefferson, George Washington, M.K. Gandhi and Nelson Mandela.