



**THE REPRESENTATION OF AFRICAN-AMERICAN SLAVERY IN 1920s
PORTRAYED IN CLAUDE MCKAY'S *FIVE SELECTED POEMS***

THESIS

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**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
JEMBER UNIVERSITY**

2016



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Presented to the English Department, Faculty of Humanities, Jember University as
one of the requirements to get award of Sarnaja Sastra Degree in English studies.

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DEDICATION

From the bottom of my heart, I proudly dedicate this thesis to my best father, Samsuri, and my beloved mother Fatimah, for every single love and prayer they have given to me throughout my life. My younger brother, Aldis Darmawan.

MOTTO

If you want your dreams coming true,

Do not sleep too long.

(Drs. K.H. Abdul Muqit Arief)

DECLARATION

I hereby states that this thesis entitled **“The Representation of African – American Slavery Portrayed in Claude McKay’s *Five Selected Poems*”** is an originally piece of my own writing. I declare that this research and the analysis of the data described in this thesis have never been published by any publications. This thesis is supported by accurate data and trust worthy sources to give the best work and knowledge for the writer and the reader as well.

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Hopefully, this thesis may have a good contribution towards the English Studies, especially those who intend to develop their knowledge on the literature study.

Jember,

Supriandi

SUMMARY

The Representation of African – American Slavery Portrayed in Claude McKay’s Five Selected Poem; Supriandi; 120110101070; 2016: 55 pages; English Department, Faculty of Humanities, Jember University.

This research tries to dismantle the portrait of African – American slavery in 1920s through Claude McKay’s five selected poems. This research also wants to contribute knowledge and to complete the description of African – American slavery in 1920s that is not mentioned in the prior research.

Claude McKay represents his disappointment of African – American slavery in the poems through a discourse. Therefore, this research uses Stephen Greenblatt’s new historicism theory for finding out the discursive formation of the discourse lying on five selected poems and the other discourses such as articles, opinions, anecdotes, and pictures representing African – American slavery in 1920s as well.

This research is conducted by applying qualitative method in which this research begins from the specific data as the main sources, *The Tired Worker*, *Joy in the Woods*, *Enslaved*, *If We Must Die*, and *The White House*, to the general one (the representation of African – American slavery in 1920s)

The result of this research shows that during the slavery period in America, the African – Americans suffer under the system of overtime job practiced by white people. Furthermore, the African – Americans also experience working in the whole seasons without enjoying any beautiful events in America. Unfortunately, during the slavery period the African – Americans are only enslaved physically, not mentally. Unconquerable mentally triggers the African – Americans to negotiate their justice and freedom from the white people.

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CHAPTER 1. INTRODUCTION

This chapter consists of the basic idea in conducting the research. It is divided into three subchapters. The first subchapter explains about the background of the study related to the scope of the research. The second subchapter provides three research questions in assisting the problem to discuss. The last subchapter consists of the goal of the study or the answer of the problem to discuss.

1.1. Background of Study

Slavery has many contributions toward the history of human civilization around the world. When slavery is practicing, there will be a profited class and loosed class. The profited class is master classes, whereas the loosed one is slaves themselves. One of the biggest slavery was practiced in America continent. It was started in Virginia, in 1619. The slaves had many contributions toward the development of economic foundation of America. For instance, the invention of cotton in the Southern America and also the production of such lucrative as tobacco could not be separated from the role of the slaves (<http://www.history.com/topics/black-history/slavery>)

However, the great achievements of America's economic developments give a worst effect toward the welfare of slaves' live. The slaves are forced to work under brutal condition, they are treated as though they are animals or objects, and they are also forced to work 14 hours a day. They are malnourished, receiving the minimum amount of food a day to sustain them. The slaves are beaten or even shot if they disobey their master. There is no hope and there is almost nothing a slave can do about it. Because of these inhuman treatments, slavery has become a controversial and prominent issue in America. In nineteenth century, the sixteenth president of America, Abraham Lincoln, declared the Emancipation Proclamation in which it was intended to abolish the inhuman slavery system in America. (<http://www.booksie.com/Jellaroo/essay>)

Although the rule of slavery abolishment has been declared, it never attends to overcome the long suffering of the slaves. It is caused by, some of the Southern American societies, whom they master the slaves, consider that slavery is essential to the economy and their individual business although it is immoral. As it is said by Thomas Jefferson, the 3rd president of America, that slavery is like holding a wolf by the ears – you do not like it, but you do not dare let it go. As a result, the slavery system is still practiced during the nineteenth century even until now. Recently, an essay written by Ririn Handayani, discusses about Human Trafficking happening in United States in which it becomes a modern slavery system in United States. The essay proves that slavery system is still ongoing in America, but it is appeared in a new face (<http://www.EssayonSlaveryintheUnitedStates/Jellaro/Handayani.com>)

Harlem is a city in New York in which it is being a place of slaved Negroes community in the Northern America. However, the slavery phenomenon in Harlem is little bit different than the other places. They battle to resist the slavery system practiced on them. As a result, the Negroes settling in Harlem are able to catch their freedom over the slavery practices. The successful of Harlem's Negroes to get free from slavery system is called as Harlem Renaissance. Interestingly, the Harlem's Negroes fight the slavery system not by a violence action, but they fight it using arts such literary works and their cultural heritage as their fighting's weapons. Furthermore, the Harlem Renaissance is not only considered as the freedom of African American society, but also the movement and the rebirth of African American Arts.

One of the authors who have many contributions toward the rise of Harlem Renaissance is Claude McKay (1849 – 1948). He is a writer and poet who expresses about the social condition of African American society during twentieth century. As a pioneer of the Harlem Renaissance, Claude McKay is a great figure in African American literature. He is one of the first black writers who captures the social condition of African American and describes it through his literary work such as poem. He wants to revive the oppressed and exploited African American who has

been slept for a long time by the slavery system. Furthermore, he desires to make African American confidence in its own culture and finds back their identity so that they are able to stand on an equal footing with the other people of the world. (Chi, 103:1991)

During his life, Claude McKay has many different kinds of experiences such as travelling in many European and American cities, mixing with the lower class of black people in every walk of life, and also witnessing their suffering under the oppression of slavery system. As a result, racial consciousness is the source which enables McKay to capture the collective vitality and instinct of African American, to embody its images in his works, and finally set up a literature of its own which is true to the life experiences of the African American in the western world. (Butcher in Chi, 103:1991)

Moreover, Claude McKay's works get many appreciations both from the society itself and art's institutes. It is proved that Claude gets some of literary awards during his career in literary work such as Gold Medal got from Jamaican Institute of Arts and Sciences in 1912 for two volumes of poetry, *Songs of Jamaica and Constab Ballads*, NAACP from Harmon Foundation Award for *Harlem Shadows and Home to Harlem in 1929*, and James Weldon Johnson Literary Guild Award in 1937.

In addition, in writing this thesis, I choose the five selected poems written by Claude McKay. Those poems are; *The Tired Worker (1922)*, *The White House (2012)*, *Joy in the Woods (2012)*, *Enslaved (1922)*, and *If We Must Die (1922)*. All of these poems are taken from his book *Harlem Shadows (1922)* and also *Classic Poetry Series: Claude McKay (2012)*. These five selected poems consist of McKay's voices relating to African-American's social phenomenon.

Furthermore, to analyze Claude McKay's five selected poems I choose an interpretative strategy to gain historical information about African-American Slavery in 1920s. Tyson in his book considers that literary text such poem is cultural artifacts which give the reader information about how ideologies and social formation work in certain time and place when the works were created (2006:291). Therefore, to analyze

the representation of history in these five selected poems I find out New Historicism by Stephen Greenblatt as a suitable theory. New Historicism theory believes that literary text brings the sign of human behavior through the narration of the text and helps the researcher to describe and to clarify social condition in certain time and place (Gallagher and Greenblatt, 2000:27).

1.2. The Scope of The Study

To make this research focuses on the discussing problem, I need to restrict the scope of the study. This study will focus on African-American slavery issues portrayed in Claude McKay's five selected poems. To find out the issues, I investigate the discourse asserted upon those five selected poems. Through the discourse interpretation, I get information about African-American slavery in 1920s. Therefore, I limit this study only on the investigation to the historical discourse lying on the Claude McKay's five selected poems through Greenblatt's New Historicism theory.

1.3. Research Questions

On the previous background of the study, it has been stated that there are some problems which are very important to be discussed in this research. However, this study should be limited on the specific problem so that the topic discussion of this research can be discussed clearly. Therefore, in this case I bring two of the research questions to guide my analysis on Claude McKay's five selected poem. Those research questions are;

1. How is African-American slavery described in Claude McKay's five selected poems: *The Tired Worker*, *The White House*, *Joy in the Woods*, *Enslaved*, and *If We Must Die*?
2. How does the African-American slavery in Claude McKay's five selected poems: *The Tired Worker*, *The White House*, *Joy in the Woods*, *Enslaved*,

and If We Must Die represent the portrait of social and cultural condition of African-American in 1920s?

1.4. The Goals of The Study

In this thesis, I want to discuss about African-American slavery in 1920s depicted in Claude McKay's five selected poems. Theoretically, the goals of this study are;

1. To dismantle how the slavery issue portrayed in the Claude McKay five selected poems.
2. To reveal the representation of African-American slavery and also to complete the description of African-American slavery in 1920s that is not mentioned in the prior research.

CHAPTER 2. THEORETICAL FRAMEWOK

This chapter consists of previous researches and some explanations relating to the theory used in this study. The previous researches provide the important contribution in writing this thesis. It also gives the information relating to the problem discussion. By clarifying the previous researches, the authenticity of the thesis will be showed that this research is different from the previous one. Furthermore, the theory is needed as a tool to analyze the topic discussion of this study.

2.1. Previous Research

In this part of the previous research, I will discuss some of the researches which have done by the other researchers. Through this literary review, I will get some information relating to the way how to apply New Historicism theory toward literary work analysis and some information relating to the topic discussion.

The first previous research is *The Representation of the Nazi Regime in German Civilization Seen from the Selected Sylvia Plath's Poems*. This thesis is written by Maria Ulfa, the student of Jember University, in 2013. In this research, she tries to decipher the portrait of Nazism in the Sylvia Plath's selected poems. The purpose is to contribute knowledge and to complete discourse about Nazism that is not mentioned in the prior research. In this thesis, she uses historical approach for understanding the social structure of historical Nazism in the poems based on Greenblatt's New Historicism. In her analysis, she finds out that Sylvia Plath's selected poems show the portrait of Nazism in female tongue as the male product. Nazism attributes are used in the text as an aesthetic way in exploring the Nazi's violence that is imagined parallel to male's violence in patriarchal system. Hence, the attributes exploration shows the brutality of Nazi in hegemonizing German people to take Nazi's program as God's will. The result, there is a misapplication in religious dogma for certain goals. This thesis has the same theory with my study. However, the topic discussion and also the object analyzed by her are different with my study.

The second previous research is *Racial Discriminations as the Representation of American Social Life in Maya Angelou Selected Poems*. This thesis is also written by Jember University's student, Zahra Mustavi, in 2010. In analyzing the poems, she uses Greenblatt's New Historicism theory. In this thesis, she finds out that there is a racial discrimination toward the Black American. In her analysis, she states that in Maya Angelou's selected poems the black's life is aimless and hopeless, no hope for his/her dreams. Moreover, the poems also show that racism grows the white-minded blacks who do not care of their surrounding; busy with their own business spending their money for expensive facilities. This thesis also has the same theory with the theory used in my study. However, the topic discussion and also the object analysis of this thesis are different.

The third previous research is taken from *Polingua Journal*, volume 1-2014 entitling *An Analysis toward Two Poems of Claude McKay's American Poet: The Exploration of Race's Dominance detail* written by Gindho Rizano. In this essay, the writer discusses two of Claude McKay's poems 'enslaved' and 'if we must die'. For analyzing these poems, the writer uses Marxist criticism and postcolonialism as his theory. Furthermore, in this study the writer finds that these two poems are a historical witness of race's discrimination and exploitation for the black American. He also finds that racism and violence are rooted in class conflict and McKay's poems can be seen as counter-hegemony of the ethnocentricity of white culture. This essay has the same topic with my research in which it also discusses about the social condition of African-American social condition depicted in Claude McKay's poems. However, the poems discussed by the writer are different from my five selected poems. Moreover, the theory that is used by the writer is also different.

The fourth previous research is written by Donna E.M. Denizé and Louisa Newlin entitling *The Sonnet Tradition and Claude McKay*. In this research, the writers examine the sonnet tradition of the Claude McKay's poems through historical context. There three of poem that analyze by the writers in this research, they are; '*The Lynching, If We Must Die, and America*'. In his research, the writers find that

Claude McKay contributes significantly to the history of sonnet tradition. Moreover, McKay chooses the sonnet as the form best suited to express powerful emotions controlled and measured by structure, and his sonnets reveal the conflict between his cultural origins and the harsh realities of prejudice against African Americans.

Through these previous researches, I can say that my research does not have the same title with the other research. It means that the topic discussion on my research is really new to discuss and analyze in this time.

2.2. Stephen Greenblatt's New Historicism

New Historicism is a literary theory fathered by Stephen Greenblatt in which it appears for rejecting a view of traditional literary historians and New Critics relating to the relationship of literary work and history. Bressler says that traditional historians consider history serves as a background to literature. For the traditional historians, the most important source in literary analysis is the text itself. Moreover, the historical background of the text is only the secondary object. It is caused by the aesthetic object, the text, is only the mirror of the history of its age (2002: 180). Based on this statement, the old historicism argues that history is an absolute and objective fact rather than literary work. Therefore, it can be said that the historians are able to write objectively about any given historical time period and able to state definitively the truth about that era. Whereas the authors, whose work is a mirror of history, are only the crystallizers of what historians have done for. Besides, New Criticisms disagree with old historicism method on literary analysis. The New Critics consider that literary works are timeless and autonomous art objects that exist in a realm beyond history. Hence, the understanding of the text's meaning of the literary work does not require any contributions of history. For New Criticism, providing background material on author's live and times will not be used to interpret the meaning of literary work.

In contrast with traditional historicism marginalizing the literary work in its analyzing method and New Criticism considering literary text as timeless dimension

beyond history, New Historicism argues that literary text does not embody the author's intention or illustrate the spirit of the age that produce it, as traditional literary historians asserted. Nor are literary text self-sufficient art object that transcend time and place in which they are written, as New Critics believed. However, New Historicism sees that literary texts are cultural artifacts that are able to tell us something about the interplay of discourses, the web of social meanings, operating in the time and place in which the text is written.

2.2.1. New Historicism and Culture

The term culture in New Historicism can be also stated as a civilization of society. Culture can be defined as a complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society (Greenblatt, 2005:11). Thus, culture does not refer to material objects such as table, gold, or grain. However, those objects are a part of culture in which men or women use them for performing their culture in a specific time and place. Through this statement, the New Historicists consider that culture is a text. This consideration that culture as a text has a specific interesting for literary analysis in which it makes every object in this world available to read and interpreted. Therefore, it can be said that literary work is a result of author's representation toward some particular objects and culture in particular time and place.

The cultural conditions give some significant experiences toward individuals' life among the society, including the author of literary work. The author, as the great individual, transforms some particular cultures into an aesthetic model in the form of text such as literary work. Moreover, the texts of literary work, whether in the present or in the future, are able to influence the societies in ruling their cultural conditions. Therefore, in new historicism concept, text and culture has a close relationship in which both of them are considered as mutually intelligible network of sign. Hereby, both culture and text are shaped and shape continually in particular times and places. Greenblatt in his book *The Greenblatt Reader* asserts that;

“Art is an important agent then in the transmission of culture. It is one of the ways in which the roles by which men and women are expected to pattern their lives are communicated and passed from generation to generation (2005:23)”

From this citation, it is clear that art such literary work becomes an agent to transform the cultural product of the society. Though literary work, the culture of society can be learned from one generation to another generation. Hereby, new historicists consider that literary work is not only a pleasant thing; rather it is a cultural artifact of the society in which it brings some social values and social context lying on within it. However, the social values and also the social context in literary work are not totally same with the real cultural product of society because they have been consisting of personal biases of the author. It is only the result of author’s representation.

2.2.2. History and New Historicism

New Historicism believes that every history is not a fact. It is because every written history consists of personal biases. It means that every written history is never free of its author influences and social experiences. Therefore, history cannot provide a truth and objective view about social and natural events of society happened in the past. Greenblat says that;

“History is both what happened in the past (a set of events) and an account of those events (a story); historical truth arises from a critical reflection on the adequacy of the story that is told. History is, therefore, initially a kind of discourse, which is not a denial that there are real events (2005:3)”.

Through this citation, it is clear that history is only an interpretation of the historians (writers) about everything happened in this world. Hereby, historians can no longer claim that their study about the past is an objective object. It is only a product of representation that is narrated by the writer in the form of text. Therefore, there is no a difference level between history and another discipline such as

sociology, literature, art, economics, politics, and others. Those all are in equal subjective level, it is just a worldview of the writers toward some social phenomenon happened around their environments. Then, it is obvious that history and literary work is existing in the same line; interpretation level. This equality concept, between history and another discipline such literary work, of New Historicism emphasizes us that literary work is not only a mirror of historical live, but it is one of historical artifact crystallized by the author into an aesthetic form.

“...It is increasingly difficult to invoke "history" as censor. That is, for new historicism, history cannot easily exercise that stabilizing and silencing function it possessed in analyses that sought to declare the limits of the sayable and thinkable (Gallagher and Grenblatt, 2000:16)”.

Because history and literary work exist in the same level, it is difficult to understand and to catch the meaning of literary text by only relating it into a historical discipline. Rather, New Historicists suggest that for finding out the true meaning of literary work we should connect it with another cultural text that is not by anyone's standard literary such as the documentation of social control, economical condition, and political subversion. Those of all, in New Historicism concept, are belonged to the characteristic of culture. Moreover, analyzing the cultural text lying upon literary work does not mean that we are analyzing the extrinsic side of literary work. Rather, it should be opposed on a principle to the rigid distinction between that which is within text and which lies outside. Therefore, understanding of work of literature will carry us to appear a new historical culture in which it will be more complete than before. Hereby, analyzing literary work means that analyzing and completing the culture itself.

In addition, Greenblatt also asserts about the quality of history toward a cultural representation in his book, that;

“There is no longer a unitary story, a supreme model of human perfection, that can be securely located in a particular site. Any individual culture, no matter how complex and elaborate, can express and experience only a

narrow range of the options available to the human species as a whole (2000:7)".

This citation explains that there is no a complete story relating to cultural representation of the society, including historians representation. That representation is only a narrow part of the whole culture of the society. That caused by the large and wide existence of social culture. Therefore, to make that history more complete we need to connect the result of one representation with another representation such literary work.

2.2.3. Discourse and Power

New historicists argue that literary work and history and also another text are kind of discourse. According to Foucault discourse is not ordinary speech that merely comes and goes, not something that is immediately consumable. On the contrary, it is a speech that must be received in certain mode and that, in a given culture, must receive a certain status (1984:107). Thus, discourse is a social language created by particular condition at a particular time and place, and it expresses a particular way of understanding of human experience. Moreover, for Foucault, there is no discourse by itself can adequately explain the complex cultural dynamics of social power because there is no a single spirit of age, and also there is no a total explanation of story. Instead, for New Historicism, the discourse is dynamic, interplay, and always in the state of flux. This discourse is overlapping and competing with another in any number of ways at any given point in time. Hence, it can be said that there is no permanent discourse. This is one reason why new historicists believe that the relationship between individual identity and society is mutually constitutive.

Furthermore, the dynamic change of the discourse is caused by the power which stands behind it. According to Foucault in Rabinow power is everywhere, diffused and embodied in discourse, knowledge, and regimes of truth. It means that power circulates in all directions, to and from all social levels, at all times. The power

does not only emanate from the top of social class or political and economical structure, but it exists on all part of each individual in society. Therefore, the change of discourse depends on the power. If the power changes, automatically the discourse will change as well. Like what Foucault discussed in his book *The History of Sexuality* that the term sex and sexuality becomes something taboo to talk in the middle age because the authority and control of church are very repressive at the time. However, in modern era, medical science changes to control the discourse sex and sexuality in which sex and sexuality becomes something very important to talk for improving the health of the society. Hence, in middle age the truth and power exist on church and for modern era on medical science.

2.2.4. Thick Description

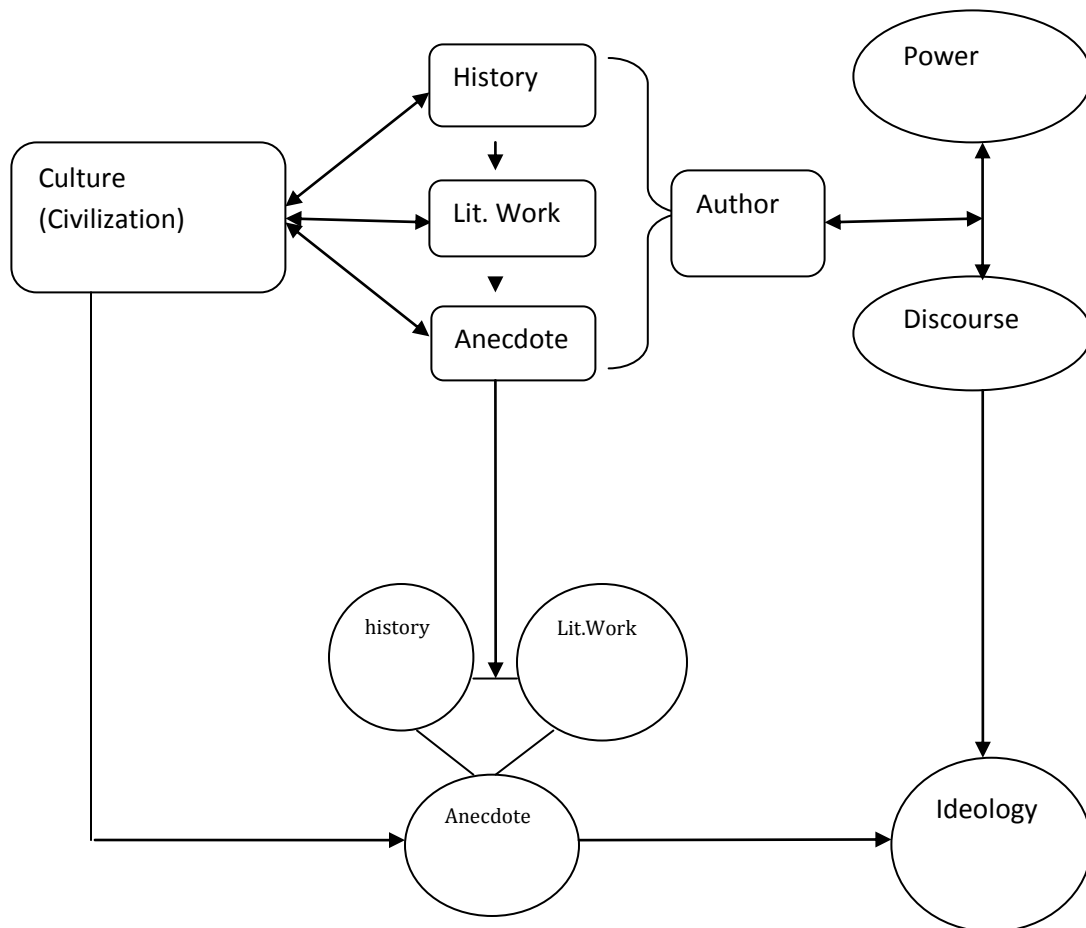
According to Geertz thick description is a sorting out the structure of signification. Ryle describes this definition as an established code, a somewhat misleading expression, for it makes the enterprise sound too much like that of the cipher clerk when it is much more like that of the literary critic – and determining their social ground and import (Greenblatt, 2005:30). Hence, thick description is a text or code appearing in trivial forms in which it becomes a secret writing for literary critic to determine the social condition in a specific time and place.

New Historicism asserts that literary work made contact with reality. Or rather, as Geertz quickly observed, it made contact, as always, with pieces of writing. But this was writing with a difference: not poetry or fiction but verbal traces less self-consciously detached from the lives real men and women actually live, that is called as thick description.

Furthermore, to differentiate between thick description and thin description, Geertz makes his concept more focus on an empirical one, that is called as an “anecdote”. Anecdote is, as Geertz puts it, “quoted raw, a note in a bottle”. It is meant not only to convey the idea of the ‘empirical’ but also to arouse the bafflement, the intense curiosity and interest, which necessitate the interpretation of cultures. If we

understand what it means to interpret this anecdote, we will have some idea of what it means to interpret many roughly comparable anecdotes. However, our understanding toward those anecdotes is not enough to dismantle and to understand the whole cultural society. We need to connect them with another text such as literary work and history.

In addition, anecdotal evidence has often been used to convey the conditions of the everyday as they are experienced by common people or what is known today as history from below which focuses on views of ordinary people and their experience of social change the putatively unprocessed voices of the lower classes (Gallagher 2000:55). Greenblatt uses anecdotes to portray a sense of “history from below” when representing social transgressors and outcasts and members of marginal social groups, such as women, children, and elderly persons as well as prisoners, exorcists, defeated populations, and an assortment of underdogs and victims.



1.1. The Schema of New Historicism

The culture of the society is represented by some great individuals into variety of texts such anecdotes, literary works, and histories. Because the text is a product of representation, new historicists consider the text as a discourse. The discourse of the text consist of power of each own era. Moreover, the discourses of each text do not stand in their own line, but they make a discursive formation. The discursive formation creates an ideology in which the ideology can influence the cultural condition of the society. This schema explains about process of shaping and shaped between the discourse of the text such literary work and cultural condition of the society.

CHAPTER III. RESEARCH DESIGN AND METHODOLOGY

Research design and methodology play a crucial role in conducting the research because in this chapter contains how this research is invented and used properly. I use the certain method that is appropriate way to solve the research problems. This chapter deals with the type of research, data collection, data processing, and data analysis. Each subchapter will be explained as follows.

3.1.Type of Research

This research will be conducted using qualitative research. Qualitative research focuses on exploring, in as much detail as possible, smaller numbers of instances or examples which are seen as being interesting or illuminating and aims to achieve ‘depth’ rather than ‘breadth’ (Ulfa, 2013). The goal of this study is to find out the coherence relationship of the structures between Claude McKay’s five selected poems and the social context of African-American in twentieth century and also the worldview of Claude McKay, as a part of African-American social group, attached in his five selected poems, a qualitative method seems to be appropriate to use. Moreover, this kind of research gives several advantages for us in making conceptual analysis, clear interpretation, and appropriate perspectives as well.

3.2.Data Collection

There are two kinds of data used by me to support this study, primary data and secondary data. I apply library research technique to collect the data in this study. According to Blaxter, library research or desk work can be identified as a research process which do not necessitate going into the field. Moreover, it consists of those things which can be done while sitting at the desk; the analysis of data collected by others; literature searches in the library or searches using internet. In this case, the primary of my study is a book entitling *Harlem Shadows* published by Harcourt, Brace and Company in 1992. This book consists of 94 poems written by Claude

McKay. Moreover, I also use a book entitling *Classic Poetry Series: Claude McKay* published by Poem Hunter in 2012. This book consists of 81 poems written by Claude McKay. Furthermore, I do a close reading toward these two books and decide to choose five selected poems that relate to the topic discussion of this study. I choose the poems such as *The Tired Worker (1922)*, *Enslaved (1922)*, and *If We Must Die (1922)* from Harlem Shadows book and the poems such as *Joy in the Woods (2012)* and *The White House (2012)* from Classic Poetry Series: Claude McKay book. Besides, I also collect the secondary data which deals with the topic discussion constructed in this study. I read some of theories and approach as the tool to analyze and to discuss the issues beyond the poems. Then, I also browse some journals and electronic books relate to the topic discussion such as the anecdotes of African-American slavery in 1920s, economical and political condition of African-American slavery in 1920s and others as supporting data through the some internet sources. In conclusion, I collect the data for this research by doing close reading through books and internet sources.

3.3. Data Processing and Data Analysis

As in the scope of study stated before, this research wants to investigate the African-American slavery in 1920s portrayed in Claude McKay's five selected poems. I see that African-American slavery is the major discussion asserted in the selected poems. Therefore, in analyzing those poems, I want to use an inductive model in which it establishes a general truth from the specific one in observing the fact. Thus, this analysis will be started from the specific to the broader one.

First, I analyze the discourse of African-American slavery in 1920s constructed in the five selected poems. This step is done by analyzing the imaginative language and metaphors of each stanza created by Claude McKay in the poems. As New Historicism described that the language of literary work consists of many things such ideology, discourse, power, and even history in which all of that is a result of author's representation toward social events happened in his environment.

Second, I analyze the others text that has similar issues about African-American slavery in 1920s such as the anecdotes, historical and political texts of African-American slavery in 1920s. These data can be found through some journals, magazines, newspapers, and also some books. Through these data, I can find some evidences of African-American cultural condition in 1920s.

Third, I connect both discourse lying upon McKay's five selected poems and the discourse out of the poems. By this connecting, I am able to know and understand that the discourse of Claude McKay's five selected poems makes a discursive formation with the other discourse such as the anecdotes and historical texts to represent the phenomenon of African-American slavery in 1920s. By finding the discursive formation between Claude McKay's five selected poems and the other discourses can conduct conclusion to answer the problem to discuss of this study.

CHAPTER V. CONCLUSION

Through Greenblatt new historicism theory, this research has examined that Claude McKay's five selected poems make a discursive formation with the other texts and issues of African – Americans slavery in 1920s. The letter of African – American migrants published by *Journal of Negro History* and the picture of George Grosz published by *Liberator* magazine make a discursive formation with *The Tired Worker* poem to represent about the overtime job practiced by white people toward African – Americans in slavery period. Beside the overtime job, the African – Americans society also experience working in the whole seasons without enjoying any beautiful events during the slavery period. In this case, the *Joy in the Woods* poem makes a discursive formation with William Gropper' picture published by *Liberator* magazine to represent about that African – Americans misery. In addition, Claude McKay describes about the brutal treatments of white people in America through his *Enslaved* poem. Based on the discursive formation between the *Enslaved* poem with Max Eastman and Michael Gold's articles published by *Liberator* magazine and also W.E.B. Du Bois' article published by *The Crisis* magazine, I find out that the brutal treatments of white people make African – Americans never be the hire of their own country.

Furthermore, this research also finds out that African – Americans are only enslaved physically, not mentally, during the slavery period. It can be seen through the discursive formation formed by the some lines of *Joy in the Woods* and *Enslaved* poem with a Negro girl's oration published by *Liberator* magazine.

Moreover, the lynching data and the story of W.E.B. Du Bois in *The Crisis* magazine have a close relationship with *If We Must Die* poem to construct about the lynching tragedy in America and the effort of African – Americans negotiating their justice and freedom from the white people during the slavery period. In addition, some opinions and articles in *The Crisis* magazine are also making discursive

formation with *The White House* poem to represent about the way how African – Americans struggling their justice and freedom from white people domination. In this case, all of the power of African – Americans are unified for creating and building the new cultural heritage as the resistance strategy from the white people domination.

Finally, through the discursive formation made by Claude McKay's five selected poems and the other discourse outside of the poems in 1920s showing about the misery conditions and the efforts for achieving freedom of African – American society, this research also dismantles that Claude McKay operates anti – slavery discourses during 1920s period. Furthermore, by constructing anti – slavery discourses in his five selected poems, Claude McKay is considered as anti – slavery agent of African – American society in 1920s.

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APPENDIX

Claude McKay's Five Selected Poems

THE TIRED WORKER

O whisper, O my soul! The afternoon
Is waning into evening, whisper soft!
Peace, O my rebel heart! for soon the moon
From out its misty veil will swing aloft!
Be patient, weary body; soon the night
Will wrap thee gently in her sable sheet,
And with a leaden sigh thou wilt invite
To rest thy tired hands and aching feet.
The wretched day was theirs, the night is mine;
Come tender sleep, and fold me to thy breast.
But what steals out the gray clouds red like wine?
O dawn! O dreaded dawn! O let me rest
Weary my veins, my brain, my life! Have pity!
No! Once again the harsh, the ugly city.

JOY IN THE WOODS

There is a joy in the woods just now,
The leaves are whispers of song,
And the birds make mirth on the bough
And music the whole day long,
And God! To dwell in the town
In these spring like summer days,
On my brow an unfading frown
And hate in my heart always-
A machine out of gear, aye, tired.
Yet forced to go on – for I'm tired
Just forced to go on through fear,
For every day I must eat
And find ugly clothes to wear
And bad shoes to hurt my feet
And a shelter for work-drugged sleep!
A mere drudge! But what can one do?
A man that's man cannot weep!
Suicide? A quitter? Oh, no!
But a slave should never grow tired,
Whom the masters have kindly hired.

But oh! For the woods, the flowers
Of natural, sweet perfume,
The heartening, summer showers
And the smiling shrubs in bloom,
Dust-free, dew-tinted at morn,
The fresh and life-giving air,
The billowing waves of corn
And the birds' notes rich and clear:-
For a man-machine toll-tired
May crave beauty too – though he is tired

ENSLAVED

Oh when I think of my long-suffering race,
For weary centuries despised, oppressed,
Enslaved and lynched, denied a human place
In the great life line of the Christian West;
And in the Black Land disinherited,
Robbed in the ancient country of its birth,
My heart grows sick with hate, becomes as lead,
For this my race that has no home on earth.
Then from the dark depths of my soul I cry
To the avenging angel to consume
The white man's world of wonders utterly:
Let it be swallowed up in earth's vast womb,
Or upward roll as sacrificial smoke
To liberate my people from its yoke!

IF WE MUST DIE

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one deathblow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly
pack,
Pressed to the wall, dying, but fighting back!

THE WHITE HOUSE

Your door is shut against my tightened face,
And I am sharp as steel with discontent,
But I posses the courage and grace,
To bear my anger proudly and unbent.
The pavement slabs burnt loose beneath my face,
A chafing savage, down the decent street,
And passion rents my vitals as pass,
Where boldly shines your shuttered door of glass.
Oh, I must search of wisdom every hour,
Deep in my wrathful bosom sore and raw,
And Find in it the superhuman power,
To hold me to the letter of your law!
Oh I must keep my heart in inviolate
Against the potent poison of your hate.