

Analysis of theme for english essay



**ASSIGN
BUSTER**

The premiss behind this verse form is that the talker is a black college pupil whose teacher has given his pupils an assignment to compose a paper about themselves. While the verse form takes the reader through his walk place from category and his idea procedure about “ who he is” . the concluding line of the verse form. “ This is my page for English B” (ll. 41) suggests that this verse form is the paper he has written for category.

Langston Hughes wrote this verse form during the Harlem Renaissance of the late 1910s. so a reader might instantly presume that the chief subject involves race or racial bias. The 2nd stanza about takes this way when the talker references that he is “ the merely colored pupil in [his] class” (ll. 10) . The 3rd stanza alterations waies. though. when the talker. turn toing his white teacher. says. “ I conjecture being colored doesn’t make me non like / the same things other folks like who are other races” (ll. 25-26) . This suggests that he is non. because he is black. different than others. but instead. the same. White people might believe that his penchants are different. but they are really similar.

Asking “ So will my page be colored that I write” (ll. 27) is a originative drama on his individuality that will come across in the paper he will compose for category ; will it reflect his “ blackness” ? . he wonders. It “ will non be white” (ll. 28) he knows. since he is non. but it will partly reflect his teacher. the 1 who gave the assignment. After all. both he and his teacher are human (“ yet a portion of me. as I am a portion of you” (ll. 32)) . As the verse form closes. the talker draws his decisions about his ain racial individuality: he no more wants to be white than his white teacher wants to be black. but there is no denying the similarity between them. He’ll learn from the teacher

(“ As I learn from you” (ll. 37)) but the teacher will besides learn from him (“ I conjecture you learn from me” (ll. 38)) . Possibly he thinks the teacher does not understand what it’s like to be black.

A speedy scan through the lines of this verse form reveals the frequent usage of the words “ I” . “ me” . and “ you” . which are a hint for the poem’s overall subject: should one happen his individuality through his race. or through ordinary. mundane elements. likes and disfavours. gratifying interests and perceptual experiences of life? In lines 6-15 entirely. the word “ I” is used to inquire inquiries. state his age. race. and place of birth. his college. and route place to the Harlem Branch YMCA. This is how he identifies himself externally to others. The 3rd stanza utilizes “ I” and “ me” to compare himself to “ you” . the teacher. The talker identifies himself with Harlem in the lines which read “ But I guess I’m what / I feel and see and hear. Harlem. I hear you: / hear you. hear me – we two – you. me. speak on this page” (ll. 17-19) .

Many black people during this clip were inspired by Harlem’s authorization of their community. Having a black heritage was seen as positive and black poets. instrumentalists and writers thrived in Harlem. The talker has likely been encouraged by populating in Harlem. and hence sees his black individuality in direct contrast to “ you” . the white individuality of his teacher. He’s not wholly certain. though. because the short line “ Me – who?” (ll. 20) indicates that his individuality isn’t clear to him. or possibly to Whites. The 4th stanza’s decision about this issue recognizes that to let inkiness to be proud of their heritage is “ American” (ll. 33) .

While this verse form doesn't seem to do usage of specific nonliteral linguistic communication. there is one case of initial rhyme which makes a orderly point. In the 3rd stanza. the talker points out the things he enjoys that aid to place him. including " records – Bessie. Federal Bureau of Prisons. or Bach" (ll. 24) . This knowing initial rhyme identifies three different types of music: a wind singer (Bessie Smith) . the Federal Bureau of Prisons genre. and Bach (classical) . to indicate out that even a black adult male whose civilization strongly identifies with wind and Federal Bureau of Prisons music. can wish classical music which is frequently associated with white civilization. The initial rhyme serves to foreground the " sameness" of these three. all of which he likes. but their difference prevarications in their cultural associations.

Although there is no specific rime strategy. internal rime throughout and the rime at the terminal seem knowing. The internal rime has an about sing-song sound to it. and provides a beautiful flow from line to line. In lines 16-17. the rime of " true" . " you" and " two" and the enjambement of the lines seems to inquire the inquiry " what is true of ' you' and me" ? This same rime spiel is repeated in the 4th stanza in lines 35-36. " Nor do I frequently want to be a portion of you. / But we are. that's true! " . This seems to reply the inquiry: the common factor between " you" and " me" is that we are portion of each other. " that's true! " .

As the talker comes to this determination in the terminal. the tone is concluding and the terminal rime becomes even. as though his determination is concluding and right. He says " I conjecture you learn from me – / although you're older – and white – / and slightly more free. / This is

my page for English B” . The rime of “ me” . “ free” and “ B” suggest an reply to his inquiry: the teacher will larn from him. although it will non instantly change the individuality of any individual. white or black.

This is one of my favourite verse forms because of its beat and rime. Lines like “ Harlem. I hear you: / hear you. hear me – we two – you. me” (ll. 18-19) and the last four have a beat like music and the words merely flow from my oral cavity as I read them. They’re short and simple. but pack such a powerful clout. And while I can non place with the racial divide so present in this verse form. I like to believe about how being white is assumed. and being black is non. It was likely such a simple assignment for the professor to give. yet how many of the white pupils would hold written about being “ white” ? And does the talker think that the teacher will anticipate him to compose about being black? And will his paper reflect being black or will it be merely every bit “ white” as the others? Hughes makes a drama on this construct with the line “ So will my page be colored that I write? ” (ll. 27) . For me. this verse form is easy to understand but non excessively simplified. The construct is a complex 1. but is presented in a manner that makes it seem like a orderly small bundle.