ABSTRACT

The goal of this study was to find out how Langston Hughes’ poems “I, Too, Sing America” and “Ballad of the Landlord” represent the struggle of African-American people for equality. The research methods used in this study was library research, those are literary selection, textual analysis (imagery, denotation and connotation, figurative language analysis), the correlation analysis between the theme and sub theme of both poems with the historical background of African-American civil rights movements and the postcolonial theory developed by Bill Ashcroft et al. The analysis had revealed three important information, first, both poems delivered the theme and sub theme that reflect Hughes’ protest upon inequality faced by the African-American and the reflection of the inequality itself, second, the theme and sub theme were delivered by using the abrogation and appropriation process and last, the process reflected the idea of ‘marginal versus center’ in the poems. Therefore it is concluded that both poems represent African-American struggle for equality from the theme and sub theme which are reflected by the usage of the appropriation and abrogation process of postcolonial writing, where the ‘marginal’, identified as African-American, want to oppose the basic outlook of ‘white supremacy’ adopted by the ‘center’, that refers to the majority white Americans and also the state and federal government of the United States of America. (AS)
ACKNOWLEDGEMENTS

First of all, I would like to thank GOD and HIS son, The Greatest Man Who Ever Lived on Earth, Jesus, who had bless me so I can actually finish this thesis with ultimate success.

I also would like to give my deepest gratitude to my lovely parents, to my father, Mr. Freddy Sumampouw and my mother, Mrs. Lannytawati Sumampouw. Thank you for all your effort to support me with all your strength and your deep love, so I can write my thesis paper. Surely, I cannot do anything to return everything that both of you have given me, except the promise that I will try my best to use my knowledge and life to make both of you happy. Both of you had teach me not to gave up or gave in and to survive whatever the problem is and also the meaning of hard work and integrity.

I also give my deepest gratitude to my best uncle, Mr. Eddy Pramono, who had also support me, so I can finish this thesis right on time.

I would also like to express my gratitude to Sylvie Veronica, my lovely sister, for her help, love, support and encouragement.

I also thank my mentor, Mrs. M.A. Inez Saptenno, who had amazed and inspired me with her knowledge upon prose and especially poetry, and her valuable time and effort in guiding me throughout the writing of this thesis.

My deepest thank to Citta, who always be there for me, to support and gave me her big help and encouragement.

I would also thank my lovely sisters Wiwin, Christyn, Nadya and Dina, for their valuable help and support, I hope I was a good role model for all of you.

I also give my deepest thank to my brothers in HIMSI, Jozes “The Only Ambon” Aaron Latumahina, SS and Ruben “The King of TePe II” Nuranata, A.Md, for their big help and patience in giving me free ride to British Council and Universitas Indonesia.

The three of us had given a meaning to the word “Brotherhood” and “Unity” in the history of literature student organizations development.

I am particularly indebted to Mrs. Ienneke Indra Dewi, Mrs. Wiwik Andreani and Mr. Rudy Purwanto, for their valuable help, advice and encouragement not only in the process of writing this thesis but also in the process of learning while I was studying in this lovely department.

Lastly, I would like to thank all my best brothers and sisters in HIMSI, HIMJA and HIMANDA, especially for Coni, Wienda, Dian “Mamen Artis”, Enny, Ellya, Ina “Marmut Imut”, Mimi, Felicia “Sensei”, Yuli “Hobits I”, Natalia “Hobits II” Doredefa, Irma “The Boler Mountain Woman”, Michael “The Photographer”, Beny, Yuwono “The Perlengkapan Man”, Giri “The Cool Boy”, Hengky “The Water Mattress”, Rino, and Daniel for their big support and inspiration, together we had prove that in Literature is where Unity Define, you all have to always remember that in the Faculty of Letters Susah dAn Senang Tanggung RAme-rame, keep up the good work and achieve the best, never think you cannot always think you can. “What we are doing is just—and God is with us!”

“Free at last. Free at last. Thank GOD Almighty, I am Free at last!!!”

v
TABLE OF CONTENTS

Title i
Statement of Acceptance ii
Statement of the Board of Examiners iii
Abstract iv
Acknowledgements v
Table of Contents vi

CHAPTER 1 INTRODUCTION
1.1 Background 1
1.2 Statement of Problem 3
1.3 Scope and Limitation 3
1.4 Goal and Function 3
1.5 Research Methods 4

CHAPTER 2 THEORETICAL FRAMEWORK: THE ELEMENTS OF POETRY AND THE POSTCOLONIAL THEORY
2.1 The Elements of Poetry 6
   2.1.1 Imagery 7
   2.1.2 Denotation and Connotation 8
   2.1.3 Figurative Language 9
   2.1.4 Theme 14
2.2 The Importance of Historical Background in analyzing poetry 15
2.3 The Historical Background of African-American Movement and the Basic Reason of Unequal Treatment faced by the African-American 16
   2.3.1 The Significant Moments of African-American Civil Rights Movement 17
   2.3.2 Main Reasons of Unequal Treatment faced by Blacks 24
CHAPTER 3

TEXTUAL AND POSTCOLONIAL INTERPRETATION
ON LANGSTON HUGHES' "I, TOO, SING AMERICA" AND "BALLAD OF THE LANDLORD"

3.1 Textual Interpretation on "I, TOO, SING AMERICA" 35
   3.1.1 Paraphrase of "I, TOO, SING AMERICA" 36
   3.1.2 Imagery Analysis 37
   3.1.3 Denotation and Connotation Analysis 40
   3.1.4 Figurative Language Analysis 45
   3.1.5 Theme and Sub theme of "I, TOO, SING AMERICA" 47

3.2 Textual Interpretation on "BALLAD OF THE LANDLORD" 48
   3.2.1 Paraphrase of "BALLAD OF THE LANDLORD" 49
   3.2.2 Imagery Analysis 51
   3.2.3 Denotation and Connotation Analysis 55
   3.2.4 Figurative Language Analysis 59
   3.2.5 Theme and Sub theme of "BALLAD OF THE LANDLORD" 63

3.3 The Overall Theme and Sub Theme of "I, TOO, SING
   AMERICA" and "BALLAD OF THE LANDLORD" 63

3.4 The Postcolonial Interpretation on the Poems 65
   3.4.1 The Appropriation in "I, TOO, SING AMERICA" 66
   3.4.2 The Abrogation and Appropriation in "BALLAD OF THE LANDLORD" 67
   3.4.3 The 'Marginal versus Center' in Hughes' Poems 70