Jazz and Blues

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Literature and music have turned into a sprouting and prospering zone. Numerous authors think about music as the recuperating and remedial power against coercion in the society. The ugliness delivered and forced on humanity can be defeated through music as an appealing component. The incredible account of the Jazz and Blues are the upheaval of the repressed that has for quite some time been accumulated in the outlook of the Afro-Americans which found an articulation in the music and literature that spoke about the agony and battle in an obvious manner(Simawe, 2002). Enslavement prompts imaginative ability and Jazz and Blues are one among them.

The impression of Jazz and blues can be found in Langston Hughes’ writings, the man who is a central poet of Harlem renaissance and who introduced the people to Jazz and Blue themes. Hughes has contributed tremendously to Jazz and Blues. Afro-American culture was praised in his writings. Hughes is frequently alluded to as the creator of Jazz and Blue themes as he was the primary Afro-American to exploit both jazz and blue themes in his lyrics(Miller, 2015). Racial discrimination was questioned in his writings. He, in his poems, accentuates on the rights for Afro-Americans. The Harlem Renaissance discusses major issues concerning race, such as religion, politics and music. The epoch was a centenary of Creativity, precisely a renaissance of the Afro-Americans. The Weary Blues by Hughes is a standout amongst the best jazz ballads in African-American Literature.

I heard a negro play

Down the Lenox Avenue the other night

By the pale dull pallor of an old gas light

He did a lazy sway...

While the Weary Blues echoed through his head.

He slept like a rock or a man that’s dead.

As clearly depicted in the last line that the artist appears to bear the aching. The vocalist discharges his agony, outrage, disappointment, and feel sorry for lastly, he rests in harmony which can only be accomplished by a deceased man.

Langston Hughes’ works rendered the rhetoric of civil rights movement. His poems and had a profound impact on Afro-American. Harlem Renaissance was resonated owing to his writings. Hughes' attention to the situations he confronted—and his inventive reaction to those problems—can be found in his acclaimed exposition "The Negro Artist and the Racial Mountain," which was distributed in a similar year as The Weary Blues. He contends for the opportunity of the dark artist to expound on "magnificence of his own kin" and he revokes any minor "aping of things white"(Miller, 2015). Hughes especially appreciates dark plebeians—whom he calls “the low-down folks” regardless they stand their ground.

Air was filled with jazz and blues theme amid Harlem Renaissance following the release of Zora Neal’s Their Eyes Were Watching God. The work of Zora Neale incorporates jazz music and refers to the music of blues. As it has been mentioned before that jazz and blues were discovered out of the racial discrimination and Zora Neale’s work also refers to the repeated themes of love, slavery and appearance of ghosts which clearly depicts the themes of jazz and blues. The writing of Zora Neale was too black and this was the reason that it did not appeal to white readers but it did render the jazz and blues owing to its black dialect. Major themes in her writing delineated are the black autonomy, the misery of black people and racial discrimination. Every theme of Zora Neale’s writing is exactly in accordance with jazz and blues themes or precisely Zora Neale’s writing was complemented by jazz and the blues. The literature of Zora Neale was influenced by the Jazz and blues concerning the theme and subject matter. Variety of approaches are depicted in Zora Neale’s literature. She articulated the agony of Afro-American, challenged racial discrimination and white’s supremacy(Simawe, 2002). Zora Neale conveyed her intentions concerning the complaints of inequalities and among whites and blacks.

Zora Neale was one of the many black artists who catered jazz and blues in her work and rendered Harlem Renaissance which laid the basis for civil rights movements following the WW-II. Jazz and blues were more than just music and literary themes respectively. Sociological development was possessed by jazz and blues. Zora Neale appealed to jazz and blues in such a way that her writing also rendered Harlem Renaissance along with the sociological development at large. Sociological development was carried out by jazz and blues and artists like Zora Neale by introducing the subjugated class of Afro-American to a new dimension termed as racial awareness.

William H Johnson, another artist who contributed to jazz and blues through the visual arts and the art of William H. Johnson can broadly be termed as Afro-American visual art. Different societal valued including African, European and American impacted the jazz and the blues and which in turn influenced Afro-American visual arts. William H. Johnson appealed to jazz and blues by incorporating themes of the Blues, Rhythm and Blues, Jazz, Gospel. Moreover, he expressed the themes of civil rights movement, racial integration and family. The work of William H. Johnson also concerned Harlem Renaissance, which alludes to a creative, social, and initiation of expounding on race and African American's place in America. This development was of such extraordinary extent that it renamed this period as the New "Negro Movement" in Harlem(Lewis, 1978). On the off chance that you needed your composition to be known, or you needed to impact the social change operating, or you needed to make music in jazz or blues, Harlem would be the place where you can accomplish all the above-mentioned goals. It was viewed as the core of Afro-American life. The Harlem Renaissance denoted the first run through standard dark essayists and artists were paid attention to and pulled in critical consideration from the world. The risk of World War II incited Johnson to come back to the US. In an articulated and unforeseen progress in his style, Johnson wound up keen on religious canvases and his subjects were solely Afro-American. Utilizing a palette of just four or five hues and painting as often as possible on burlap or pressed wood, Johnson built up a level, deliberately innocent style(Lewis, 1978). Amid the mid-1940s, war exercises, the Red Cross, and other related occasions intrigued Johnson and gave grist to his generally shown story artworks.

There was no scholarly style that was noticeable amid the Renaissance. What integrated the artists of that epoch, was their responsibility to concentrating on the aesthetic articulation of the African American experience. Here were numerous basic subjects that were a reoccurrence in the majority of the composition amid the Renaissance(Simawe, 2002). The experiences of Afro-Americans in Africa and the rural south were incorporated in these topics. Additionally, there were also the subjects of racial egotism and the longing for social and political uniformity.

The stories of Jacob Riis cannot be downplayed with respect to human rights. His contribution for human rights through his short stories is overlooked today. Riis clearly bolstered the importance of monetary resources to bring down classes through improved social projects and charity, however, his closely-held conviction of the characteristic reasons for poor settlers' circumstances would in general present the trappings of a racial beliefs(Neal, 2014). A few sections of “How the Other Half Lives”, for instance, starts with Riis' perceptions of the financial and social circumstances of various ethnic and racial gatherings through arraignments of their apparent normal defects; frequently partialities that may well have been educated by rationality and science.

A ton of the music Americans tune in to today has started from the agony bore by blacks amid the social liberties time. The vast majority will rapidly consider a positive, inspiring tune like "We Shall Overcome," in light of the fact that it was that tune dissenters recited as they walked and upheld Martin Luther King Jr. Be that as it may, while a few tunes motivate and outrage spectators into battling for a reason, Billie Holiday's 1939 interpretation of "Strange Fruit," ingrains a similar appall towards prejudice, yet through dismal feeling blended with exasperating symbolism. This specific song was vital in electrifying help for the Civil Rights Movement. The song is modern jazz and that’s what isolate this song from other songs. The song demonstrates you how racial discrimination in America is amply strong long after the end of slavery.

References

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