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Négritude redirects here. For the 2004 search engine optimization contest, see also: Creolite and Antillani Negretium is the basis of criticism and literary theory developed mainly by French-speaking intellectuals, writers and politicians of the African diaspora in the 1930s, aimed at nurturing and cultivating black consciousness across Africa and its diaspora. Négritude was founded by the Martinique poet Aimé Césaire, Léopold Sédar Senghor (the first president of Senegal) and Léon Damas of French Guiana. The unspoaded intelligentsia disavowed colonialism and asserted the importance of a pan-African sense of belonging to people of African descent around the world. Intellectuals used Marxist political philosophy in the black radical tradition. Writers relied heavily on surreal literary style, and some say they were also somewhat influenced by surreal styles, and in their work often explored the experience of diaspora being, asserting themselves and identity, and ideas of home, home and belonging. Négritude inspired the birth of many movements throughout the African-diaspora world, including Afro-Surrealism, creolite in the Caribbean, and black beautifully in the United States. Franz Fanon often referred to Negrodudu in his letter. Negretium etymology is a 1930s-built noun based on the French word n'gré, which, like its English counterpart, was derogatory and had a different meaning from a black man. Using the word n'gritude movement was a way of redefining the word as an empirical form of empowerment. This term was first used in its current sense by Aimé Césaire, in the third issue of L'Étudiant noir, which he started in Paris with fellow students Léopold Senghor and Léon Damas, as well as Gilbert Gratant, Leonard Seigninville, Louis T. Achille, Aristide Mauge and Paulette Nardal. L'Étudiant noir also includes Césaire's first published work, Conscience of Race et Révolution Sociale, with the title Les Idées and the Négrerie rubric, which is notable for disavowing assimilation as a valid resistance strategy and for using the word n'gré as a positive term. The problem with assimilation is that man is assimilated into a culture that considers African culture to be barbaric and unworthy of being considered civilized. Assimilation into this culture would have previously been seen as implicit acceptance of this view. Negre has previously been used mainly in a pejorative sense. Césaire intentionally included this pejorative word in the title of his philosophy. Influence In 1885, The Haitian anthropologist Antonior Firmin published an early work by De l'Égalité des Races Humaines (On the Equality of Human Races), which was published in Testing the inequality of the ungal. Humaines (Essay on the inequality of human races). Firmin influenced Gene Price-Mars, the initiator of Haitian ethnology and developer of the concept of indigenism, and the 20th century American anthropologist Melville Herskovits. The black intelligentsia historically prided on Haiti because of its slave revolution under the command of Toussaint L'Ouverture in the 1790s. So Césaire spoke of Haiti as where the nerrud first came from. Other different thinkers include Charles Baudelaire, André Breton, René Maran, and Arthur Rimbaud. The Harlem Renaissance, a literary style developed in Harlem in Manhattan in the 1920s and 1930s, influenced Négritude's philosophy. Writers of the Harlem Renaissance, including Langston Hughes and Richard Wright, touched on the themes of noirism and race relations. Developed during the 20th century during the 1920s and 1930s, young black students and scholars, primarily from The French colonies and territories, gathered in Paris, where they were introduced to the writers of the Harlem Renaissance Paulette Nardal and her sister Jane. The Nardal sisters contributed to the discussion of non-breasted in their writings, and also owned the Clamart Salon, a tea shop of Afro-French intellectuals, where the philosophy of the Negroduda was often discussed. Paulette Nardal and Haitian Dr. Leo Sajou initiated la revue du Monde Noir (1931-1932), a literary magazine published in English and French that tried to appeal to African and Caribbean intellectuals in Paris. This association of Harlem was divided by the parallel development of Negritude in the Spanish-speaking Caribbean region. Although each of the initiators had their own ideas about the purpose and styles of non-gonudi, the philosophy was characterized by general opposition to colonialism, condemnation of Europe's supposed inhumanity, and the rejection of Western domination and ideas. The movement also seemed to have some Heidegger threads in the sense that its goal was to achieve being in the world of black people, to emphasize that black people have a history and a decent culture capable of standing alongside the cultures of other countries on an equal footing. Recognition and pride in being black and celebrating African history, traditions and beliefs is also important. Their literary style was realistic and they cherished Marxist ideas. The motivation for the Négritude movement was the result of dissatisfaction, disgust and personal conflict between Aimée Césaire, Léopold Senghor and Léon Damas because of the state of the Afro-French experience in France. All three shared a personal sense of rebellion over the racism and colonial injustice that plagued their world and their French education. Senghor refused to believe that the purpose of his formation was to build Christianity and civilization in his soul, where was only paganism and barbarism before. Césaire's disgust caused embarrassment when some Caribbean villages accused him of having nothing to do with the people of Africa, whom they consider savages. They separated from Africa and declared themselves civilized. He denounced writers from the Caribbean as intellectually ... corrupt and literally fed by white decadence. Damas believed this out of the pride these writers would have when a white man could read his entire book and would not be able to tell the author's complexion. Césaire was a poet, playwright and politician from Martinique. He studied in Paris, where he discovered a black community and rediscovered Africa. He saw in non-grass the fact of the black population accepting this fact and recognizing the history and culture, as well as black people. It is important to note that for Césaire, this emphasis on the recognition of blackness was a means by which the decolonization of the mind could be achieved. According to him, Western imperialism was responsible for the inferiority complex of black people. He sought to recognize the collective colonial experience of black people - the slave trade and plantation systems. Césaire's ideology was especially important in the early years of his life. Neither Césaire, who returned to Martinique after studying, was elected mayor of the capital Fort de France and Martinique's representative in the French parliament, nor Senghor in Senegal assumed political independence from France. Negro, according to Senghor, would allow blacks in French lands to have a place for a *dai* and to take the table on an equal footing. However, the French eventually granted independence to Senegal and other African colonies. A poet and later the first president of Senegal, Senghor used N'gritude to work towards a universal appreciation of the African people. He advocated the modern inclusion of expression and celebration of traditional African customs and ideas. This interpretation of Negroduda is usually the most common, especially in later years. Damas was a Frenchman poet and member of the National Assembly. He had a bellicose style of protection of black qualities and rejected any reconciliation with the Caucasians. Two specific anthologies are crucial to the movement that will serve as manifestos for the movement. One of them was published by Damas in 1946, Potes d'Express Française 1900-1945. Senghor then went to the publication of Anthologie de la Nouvelle po's n'gré et malgache de langue Française in 1948. Damas's introduction to anthology and anthology was supposed to be a kind of manifesto for the movement, but Senghor's own anthology eventually took on this role. Although it will be a foreword written by the French philosopher and intelligent Jean-Paul Sartre for an anthology that will stimulate N'gritude in a broader intellectual conversation. As a manifesto for the Negrudud Damas introduction movement it was more political and cultural in nature. A distinctive feature of his anthology and beliefs was that Damas felt that his message was a message for the colonized in general, and included poets from Indochina and Madagascar. This is in stark contrast to The Senghor's anthology, which will be published two years later. In the introduction, Damas proclaimed that now was the century when a colonized person realized his rights and his duties as a writer, as a writer or narrator, essayist or poet. Damas clearly sets out the themes of the anthology. He says: Poverty, illiteracy, human exploitation, social and political racism suffered by black or yellow, forced labor, inequality, lies, resignation, fraud, prejudice, complacency, cowardice, failure, crimes committed in the name of freedom, equality, brotherhood, this is the theme of this poetry of indigenous peoples in French. The introduction of Damas was indeed a calling and confirmation for clear cultural identification. Receiving in 1948, Jean-Paul Sartre analyzed the philosophy of n'gritude in an essay called Orph'e Noir (Black Orpheus) which served as an introduction to that French-language poetry called Anthologie de la nouvelle po'se n'gré et malgache, compiled by Léopold Senghor. In this essay, Sartre describes n'gritude as the opposite of colonial racism in Hegelian dialectic, and with it he helped to present the issues of the non-breasted French intelligentsia. In his view, n'gritude is anti-racist (racism anti-racist), a strategy with the ultimate goal of racial unity. In the 1960s, some black writers criticized the negrodudu as not being belligerent enough. Keorapetse Kgositile said that the term N'gritude was based too much on blackness in accordance with Caucasian aesthetics, and failed to define a new kind of perception of African-ness that would free black people and black art from Caucasian conceptualization in general. Nigerian playwright, poet and writer Will Soinka spoke out against Négritude. He believed that, intentionally and openly proud of his ethnicity, blacks were automatically defended. According to some, he said: Un tigre ne proclame pas sa tigritude, il saute sur sa proie (French: Tiger does not proclaim his tigriss; he jumps on his prey) . But in fact, Soyinka wrote in a 1960 essay for Horn, a duiker would not draw a 'duiker' on his beautiful back to proclaim his duikeritude: You will know it with your elegant jump. After a long period of silence, there was a resurgence of negroidia developed by scholars such as Suleiman Bachir Dinier (Columbia University), Jones (Berkeley) (Berkeley) and Sheikh Thiam (Ohio State University), who continue the work of Abiola Irele (1936-2017). Sheikh Thiam's book is the only book study of the negrodudu as philosophy. She develops Diane's reading of Négritude as a philosophy of art, and Jones's vision of Negretia as a lebensphilosophy. Others used by the American physician Benjamin Rush, who signed the Declaration of Independence of the United States and early abolitionist, used the term negritude to imagine a rhetorical disease, which, he said, was a mild form of leprosy, the only cure for which was to become white. This early use of the term may not have been known by the Afro-Franco speakers who developed the philosophy of non-breasted during the 20th century. The novelist Norman Mailer used the term to describe the physical and psychological presence of boxer George Foreman in his book The Struggle, a journalistic treatment of Ali's legendary fight against ForemanRumble in the Jungle in Kinshasa, zair (now the Democratic Republic of the Congo) in October 1974. See also Black Leather, White Masks Black Consciousness Movement Black Surrealism Black Movement Black Power Movement Angola (Angola-Ness) Authenticite Afro-Pessimism Afro-Surrealism Notes Raisa Rexer , Black and White and Re (a)jd In everything: L'Étudiant noir, communism, and the birth of N'gritude . African Literature Study 44.4 (2013): 1-14. Flur-Lobban, Carolyn (2005). Antenor Firmin and Haiti contributed to anthropology. Gradhiwa - Kuai Branli Museum (2005: Haichi and l'anthropology): 95-108. doi:10.4000/gradhiva.302. Ngo-Ngijol Banum, Berrade, Negretuda, Afrikana Age. Murphy, David The Birth of a Nation? 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