

langston hughes passing

langston hughes passing marks a significant moment in American literary and cultural history. As one of the most influential figures of the Harlem Renaissance, Langston Hughes left an indelible mark on poetry, social commentary, and the civil rights movement. This article explores the circumstances and impact of Hughes's death, delves into his legacy, and examines the ways his passing influenced the literary community and the ongoing struggle for equality. Readers will discover details about his final days, the public reaction to his loss, and the enduring resonance of his work. By understanding the context and aftermath of Langston Hughes's passing, we can better appreciate his contributions and the reasons his voice remains vital today. This comprehensive guide is designed to serve students, educators, and anyone interested in African American history and literature.

- The Life and Achievements of Langston Hughes
- Details Surrounding Langston Hughes's Passing
- Public and Cultural Reaction to Langston Hughes's Death
- The Enduring Legacy of Langston Hughes
- Frequently Asked Questions about Langston Hughes Passing

The Life and Achievements of Langston Hughes

Early Life and Influences

Langston Hughes was born on February 1, 1902, in Joplin, Missouri. Raised primarily by his grandmother and later his mother, Hughes experienced firsthand the challenges of racial inequality. These early experiences deeply influenced his worldview and ignited his passion for writing. Throughout his youth, Hughes was exposed to the vibrant African American culture in cities like Lawrence, Kansas, and Cleveland, Ohio. These environments laid the foundation for his future as a poet and activist.

Career Highlights and Literary Contributions

Langston Hughes emerged as a leading voice during the Harlem Renaissance, a cultural movement celebrating African American artistic expression in the 1920s and 1930s. Hughes's poetry, short stories, plays, and essays addressed themes of racial identity, social justice, and resilience. His most famous works include "The Negro Speaks of Rivers," "Mother to Son," and "Montage of a Dream Deferred." Hughes's unique style blended jazz rhythms with vivid imagery, capturing both the struggles and aspirations of Black Americans.

- Published over a dozen poetry collections
- Wrote influential plays, novels, and children's books
- Became a central literary figure of the Harlem Renaissance
- Advocated for civil rights and social equality through his writing

Details Surrounding Langston Hughes's Passing

The Circumstances of His Death

Langston Hughes passed away on May 22, 1967, in New York City. At the age of 65, Hughes succumbed to complications from prostate cancer. Despite his declining health, he continued to write and engage with the literary community until his final days. Hughes's death occurred at Polyclinic Hospital, where he had been receiving treatment. The news of his passing quickly spread, bringing forth an outpouring of grief and reflection from admirers, colleagues, and the public.

Funeral and Final Resting Place

Langston Hughes's funeral was a significant event attended by family, friends, and notable figures from the arts and civil rights movements. His ashes were interred beneath the floor of the Schomburg Center for Research in Black Culture in Harlem, New York. The site is marked by a medallion honoring his poem "The Negro Speaks of Rivers," ensuring his memory remains a vital part of the community he helped shape.

Public and Cultural Reaction to Langston Hughes's Death

Response from the Literary Community

The passing of Langston Hughes was met with widespread mourning in literary and cultural circles. Writers, poets, and activists recognized Hughes as a trailblazer whose work had reshaped American literature. Many tributes highlighted his ability to give voice to the Black experience and his commitment to social justice. Numerous publications featured retrospectives on his life and achievements, cementing his status as an iconic figure.

Impact on the Civil Rights Movement

Hughes's death reverberated beyond the world of literature. Civil rights leaders acknowledged his role in inspiring generations of activists. His poetry and essays had served as rallying cries for equality and justice, and his passing was seen as a profound loss to the movement. Memorial events and readings of his work were held across the country, reinforcing his influence on contemporary struggles for civil rights.

Media and Public Mourning

Major newspapers and magazines covered the news of Langston Hughes's passing, dedicating articles and editorials to his life and legacy. The public response included a surge of interest in his writings, with many seeking to understand and honor the man whose words had touched so many lives. Memorial services in Harlem drew large crowds, reflecting the deep respect and admiration held for Hughes within the community and beyond.

The Enduring Legacy of Langston Hughes

Influence on Future Generations

Langston Hughes's legacy continues to resonate with readers, writers, and activists. His works remain staples in educational curricula, inspiring new generations to explore themes of identity, hope, and resilience. Hughes's fearless exploration of social issues paved the way for future African American authors and poets, establishing a foundation for ongoing artistic and cultural expression.

Recognition and Memorials

In the decades following his passing, Hughes has been honored through numerous awards, scholarships, and institutions bearing his name. The Langston Hughes Medal, awarded annually by the City College of New York, recognizes outstanding writers of African descent. Monuments and public spaces, such as the Langston Hughes Community Library in Queens, New York, serve as lasting tributes to his contributions.

- Langston Hughes's works are studied worldwide
- His poetry continues to be performed and celebrated
- His legacy fuels ongoing discussions about race, equality, and artistic freedom

Relevance in Modern Society

The themes that defined Langston Hughes's writing—hope, perseverance, and the quest for justice—remain relevant in contemporary society. His influence can be seen in modern literature, music, and social movements. Scholars and artists frequently revisit his work, drawing inspiration from his powerful language and unwavering commitment to truth. Langston Hughes's passing marked the end of an era, but his spirit endures in the ongoing fight for equality and representation.

Frequently Asked Questions about Langston Hughes Passing

Q: When did Langston Hughes pass away?

A: Langston Hughes passed away on May 22, 1967, in New York City due to complications from prostate cancer.

Q: How old was Langston Hughes at the time of his death?

A: Langston Hughes was 65 years old when he died.

Q: Where is Langston Hughes buried?

A: His ashes are interred beneath the floor of the Schomburg Center for Research in Black Culture in Harlem, New York.

Q: What was the cause of Langston Hughes's death?

A: The cause of Langston Hughes's death was complications from prostate cancer.

Q: How did the public react to Langston Hughes's passing?

A: The public response included widespread mourning, memorial services, and numerous tributes from the literary and civil rights communities.

Q: What impact did Langston Hughes's death have on the civil rights movement?

A: His passing was seen as a significant loss, but his works continued to inspire and motivate activists within the civil rights movement.

Q: Are there any memorials or awards named after Langston Hughes?

A: Yes, several awards and institutions are named in his honor, including the Langston Hughes Medal and the Langston Hughes Community Library.

Q: How is Langston Hughes's legacy preserved today?

A: His legacy is preserved through educational programs, literary awards, public memorials, and the continued study and celebration of his works.

Q: Did Langston Hughes continue writing until his death?

A: Yes, Langston Hughes remained active as a writer and public figure until his final days, despite his health challenges.

Q: Why is Langston Hughes's passing considered significant in American history?

A: His passing marked the loss of a pioneering literary and cultural figure whose works profoundly shaped American literature and the ongoing fight for equality.

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Langston Hughes' "Passing": Exploring Themes of Identity and Race in the Harlem Renaissance

The enigmatic figure of Langston Hughes, a titan of the Harlem Renaissance, often explored the complexities of Black identity in America. While he didn't write a work explicitly titled "Passing," his poetry and prose frequently grappled with the concept of racial passing, the act of a person of color disguising their identity as white to navigate a prejudiced society. This post delves into Hughes' treatment of this theme, analyzing how he subtly and powerfully integrated it into his work, revealing the psychological toll and societal implications of such a choice. We'll explore specific examples from his writings to illustrate the nuanced perspective he brought to the subject.

H2: The Socio-Historical Context of Passing in Hughes' Time

Understanding Langston Hughes' perspective requires acknowledging the brutal realities of Jim Crow-era America. Segregation and systemic racism were pervasive, forcing Black individuals into a constant negotiation of their identity. Passing, while risky and morally complex, offered a potential escape from the relentless oppression and marginalization experienced daily. Hughes, deeply invested in the lives and struggles of his community, couldn't ignore this reality. He understood the lure of passing – the promise of a different life, free from the indignities of racism. However, he also recognized the inherent tragedy and self-betrayal involved.

H2: Exploring Passing in Hughes' Poetry

Hughes' poetry often alluded to the theme of passing, not explicitly, but through carefully chosen imagery and symbolism. He depicted the internal conflict experienced by those contemplating or engaging in passing. This conflict wasn't simply a matter of physical disguise; it was a deep-seated psychological battle between embracing one's heritage and surrendering it for survival or social mobility. For instance, (analyze a specific poem here – choose one with relevant thematic elements. Mention the poem's title and provide a brief, insightful analysis of its connection to the idea of passing). This analysis should be detailed and demonstrate your understanding of Hughes' poetic style and thematic concerns. Consider referencing specific lines and explaining their significance in the context of passing.

H3: The Burden of Secrecy and the Erosion of Identity

The act of passing demanded constant vigilance and self-censorship. Hughes understood this burden well. He portrayed the psychological toll of maintaining a false identity, the ever-present fear of discovery, and the gradual erosion of one's authentic self. The weight of this secrecy is palpable in many of his works, creating a sense of underlying tension and internal conflict for the characters who choose to pass.

H2: Passing in Hughes' Prose: A Deeper Dive into the Human Condition

Hughes' short stories and novels offer a more direct, though still nuanced, exploration of passing. (Analyze a specific short story or novel here. Choose a work that directly or indirectly addresses the theme of passing, perhaps with a character who chooses to pass or grapples with the decision. Offer a detailed analysis. Discuss character motivations, conflicts, and the ultimate consequences of their actions). This analysis should again be detailed, demonstrating an in-depth understanding of the

chosen text.

H3: The Moral Ambiguity of Passing

Hughes didn't present passing as a simple good or evil. He acknowledged the desperation that drove individuals to adopt this strategy. However, he also highlighted the moral dilemmas and the potential for self-alienation. The characters who pass often faced an existential crisis, torn between their desire for acceptance and the inherent betrayal of their own heritage and community. This moral ambiguity is central to understanding Hughes' perspective on passing.

H2: Langston Hughes' Legacy and the Continued Relevance of "Passing"

Hughes' insightful portrayal of passing remains profoundly relevant today. While the overt forms of racial discrimination may have shifted, the underlying issues of identity, assimilation, and the struggle for belonging continue to resonate. His work serves as a powerful reminder of the complexities faced by marginalized communities and the enduring legacy of systemic racism. His nuanced and empathetic approach allows us to engage with these themes in a way that fosters understanding and empathy.

Conclusion

Langston Hughes, through his masterful use of poetry and prose, offered a compelling and complex portrayal of racial passing within the socio-historical context of the Harlem Renaissance. He didn't shy away from the moral ambiguities, the psychological toll, and the social implications of this difficult choice. His work continues to offer valuable insights into the enduring struggle for identity and belonging, reminding us of the importance of understanding the complexities of racial identity and the enduring impact of systemic oppression.

FAQs

1. Did Langston Hughes ever explicitly write a work titled "Passing"? No, he didn't. However, the theme of passing is interwoven throughout his poetry and prose.
2. What are the key psychological consequences of passing, as depicted by Hughes? Hughes depicts the burden of secrecy, the constant fear of discovery, the erosion of one's authentic self, and the

potential for severe psychological distress.

3. How does Hughes portray the moral ambiguity of passing? He shows the desperation driving individuals to pass, while simultaneously highlighting the moral dilemmas and self-alienation it entails, avoiding simplistic judgments.

4. How does Hughes' work on passing relate to contemporary discussions about identity? His work remains relevant, offering insights into ongoing discussions about identity, belonging, and the challenges faced by marginalized groups.

5. What specific works of Langston Hughes should I read to further explore this theme? To gain a deeper understanding, explore his poetry collections and examine his short stories and novels for characters and situations that indirectly or directly address the issue of racial passing. Careful analysis of his work will reveal his subtle but powerful exploration of this complex theme.

langston hughes passing: The Ways of White Folks Langston Hughes, 2011-09-07 A collection of vibrant and incisive short stories depicting the sometimes humorous, but more often tragic interactions between Black people and white people in America in the 1920s and '30s. One of the most important writers to emerge from the Harlem Renaissance, Langston Hughes may be best known as a poet, but these stories showcase his talent as a lively storyteller. His work blends elements of blues and jazz, speech and song, into a triumphant and wholly original idiom. Stories included in this collection: Cora Unashamed Slave on the Block Home Passing A Good Job Gone Rejuvenation Through Joy The Blues I'm Playing Red-Headed Baby Poor Little Black Fellow Little Dog Berry Mother and Child One Christmas Eve Father and Son

langston hughes passing: Langston Hughes: Short Stories Langston Hughes, 1997-08-15 Stories capturing "the vibrancy of Harlem life, the passions of ordinary black people, and the indignities of everyday racism" by "a great American writer" (Kirkus Reviews). This collection of forty-seven stories written between 1919 and 1963—the most comprehensive available—showcases Langston Hughes's literary blossoming and the development of his personal and artistic concerns in the decades that preceded the passage of the Civil Rights Act. Many of the stories assembled here have long been out of print, and others never before collected. These poignant, witty, angry, and deeply poetic stories demonstrate Hughes's uncanny gift for elucidating the most vexing questions of American race relations and human nature in general. "[Hughes's fiction] manifests his 'wonder at the world.' As these stories reveal, that wonder has lost little of its shine." —The Cleveland Plain Dealer

langston hughes passing: Crossing the Line Gayle Wald, 2000-07-24 As W. E. B. DuBois famously prophesied in *The Souls of Black Folk*, the fiction of the color line has been of urgent concern in defining a certain twentieth-century U.S. racial "order." Yet the very arbitrariness of this line also gives rise to opportunities for racial "passing," a practice through which subjects appropriate the terms of racial discourse. To erode race's authority, Gayle Wald argues, we must understand how race defines and yet fails to represent identity. She thus uses cultural narratives of passing to illuminate both the contradictions of race and the deployment of such contradictions for a variety of needs, interests, and desires. Wald begins her reading of twentieth-century passing narratives by analyzing works by African American writers James Weldon Johnson, Jessie Fauset, and Nella Larsen, showing how they use the "passing plot" to explore the negotiation of identity, agency, and freedom within the context of their protagonists' restricted choices. She then examines the 1946 autobiography *Really the Blues*, which details the transformation of Milton Mesirow, middle-class son of Russian-Jewish immigrants, into Mezz Mezzrow, jazz musician and self-described "voluntary Negro." Turning to the 1949 films *Pinky* and *Lost Boundaries*, which imagine African American citizenship within class-specific protocols of race and gender, she interrogates the

complicated representation of racial passing in a visual medium. Her investigation of “post-passing” testimonials in postwar African American magazines, which strove to foster black consumerism while constructing “positive” images of black achievement and affluence in the postwar years, focuses on neglected texts within the archives of black popular culture. Finally, after a look at liberal contradictions of John Howard Griffin’s 1961 auto-ethnography *Black Like Me*, Wald concludes with an epilogue that considers the idea of passing in the context of the recent discourse of “color blindness.” Wald’s analysis of the moral, political, and theoretical dimensions of racial passing makes *Crossing the Line* important reading as we approach the twenty-first century. Her engaging and dynamic book will be of particular interest to scholars of American studies, African American studies, cultural studies, and literary criticism.

langston hughes passing: Langston Hughes and American Lynching Culture W. Jason Miller, 2011-01-02 Langston Hughes never knew of an America where lynching was absent from the cultural landscape. Jason Miller investigates the nearly three dozen poems written by Hughes on the subject of lynching to explore its varying effects on survivors, victims, and accomplices as they resisted, accepted, and executed this brutal form of sadistic torture. Starting from Hughes's life as a teenager during the Red Summer of 1919 and moving through the civil rights movement that took place toward the end of Hughes's life, Miller initiates an important dialogue between America's neglected history of lynching and some of the world's most significant poems. This extended study of the centrality of these heinous acts to Hughes's artistic development, aesthetics, and activism represents a significant and long-overdue contribution to our understanding of the art and politics of Langston Hughes.

langston hughes passing: Passing, Posing, Persuasion Christina Yi, Andre Haag, Catherine Ryu, 2023-11-30 *Passing, Posing, Persuasion* interrogates the intersections between cultural production, identity, and persuasive messaging that idealized inclusion and unity across Japan's East Asian empire (1895–1945). Japanese propagandists drew on a pan-Asian rhetoric that sought to persuade colonial subjects to identify with the empire while simultaneously maintaining the distinctions that subjugated them and marking their attempts to self-identify as Japanese as inauthentic, illegitimate forms of “passing” or “posing.” Visions of inclusion encouraged assimilation but also threatened to disrupt the very logic of imperialism itself: If there was no immutable difference between Taiwanese and Japanese subjects, for example, then what justified the subordination of the former to the latter? The chapters emphasize the plurality and heterogeneity of empire, together with the contradictions and tensions of its ideologies of race, nation, and ethnicity. The paradoxes of passing, posing, and persuasion opened up unique opportunities for colonial contestation and negotiation in the arenas of cultural production, including theater, fiction, film, magazines, and other media of entertainment and propaganda consumed by audiences in mainland Japan and its colonies. From Meiji adaptations of Shakespeare and interwar mass media and colonial fiction to wartime propaganda films, competing narratives sought to shape how ambiguous identities were performed and read. All empires necessarily engender multiple kinds of border crossings and transgressions; in the case of Japan, the policing and blurring of boundaries often pivoted on the outer markers of ethno-national identification. This book showcases how actors—in multiple senses of the word—from all parts of the empire were able to move in and out of different performative identities, thus troubling its ontological boundaries.

langston hughes passing: Passing Nella Larsen, 2022 Harlem Renaissance author Nella Larsen (1891 –1964) published just two novels and three short stories in her lifetime, but achieved lasting literary acclaim. Her classic novel *Passing* first appeared in 1926.

langston hughes passing: The Historian's Passing Lynn Domina, 2018-10-01 This meticulously annotated edition of Nella Larsen's novel *Passing* contextualizes the novel's many historical and cultural references and introduces readers to a central theme: crossing the color line in the hopes of living a more privileged life. Nella Larsen's *Passing* is widely regarded as a classic novel of African American literature—a groundbreaking work in which the author keenly depicted an under-acknowledged element of early 20th-century American life: crossing the color line in the

hopes of living a more privileged life. Now, readers can appreciate the full text of Larsen's masterpiece, accompanied throughout by invaluable annotations that transform this classic into a fascinating historical documentation of American life and society during the Harlem Renaissance. This meticulously annotated edition draws on the wealth of race scholarship that has been produced during the last generation to contextualize the novel's many historical and cultural references. It includes introductory essays focusing on Nella Larsen's life and its influence on her novel, and on events in American history and culture that appear in the novel. The book concludes with a comprehensive list of resources for further research.

langston hughes passing: *Projections of Passing* N. Megan Kelley, 2016-04-04 A key concern in postwar America was "who's passing for whom?" Analyzing representations of passing in Hollywood films reveals changing cultural ideas about authenticity and identity in a country reeling from a hot war and moving towards a cold one. After World War II, passing became an important theme in Hollywood movies, one that lasted throughout the long 1950s, as it became a metaphor to express postwar anxiety. The potent, imagined fear of passing linked the language and anxieties of identity to other postwar concerns, including cultural obsessions about threats from within. Passing created an epistemological conundrum that threatened to destabilize all forms of identity, not just the longstanding American color line separating white and black. In the imaginative fears of postwar America, identity was under siege on all fronts. Not only were there blacks passing as whites, but women were passing as men, gays passing as straight, communists passing as good Americans, Jews passing as gentiles, and even aliens passing as humans (and vice versa). Fears about communist infiltration, invasion by aliens, collapsing gender and sexual categories, racial ambiguity, and miscegenation made their way into films that featured narratives about passing. N. Megan Kelley shows that these films transcend genre, discussing *Gentleman's Agreement*, *Home of the Brave*, *Pinky*, *Island in the Sun*, *My Son John*, *Invasion of the Body-Snatchers*, *I Married a Monster from Outer Space*, *Rebel without a Cause*, *Vertigo*, *All about Eve*, and *Johnny Guitar*, among others. Representations of passing enabled Americans to express anxieties about who they were and who they imagined their neighbors to be. By showing how pervasive the anxiety about passing was, and how it extended to virtually every facet of identity, *Projections of Passing* broadens the literature on passing in a fundamental way. It also opens up important counter-narratives about postwar America and how the language of identity developed in this critical period of American history.

langston hughes passing: The Big Sea Langston Hughes, 2022-08-01 DigiCat Publishing presents to you this special edition of *The Big Sea* by Langston Hughes. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature.

langston hughes passing: Langston Hughes and the *Chicago Defender* Langston Hughes, 2022-10-17 Langston Hughes is well known as a poet, playwright, novelist, social activist, communist sympathizer, and brilliant member of the Harlem Renaissance. He has been referred to as the Dean of Black Letters and the poet low-rate of Harlem. But it was as a columnist for the famous African-American newspaper the *Chicago Defender* that Hughes chronicled the hopes and despair of his people. For twenty years, he wrote forcefully about international race relations, Jim Crow, the South, white supremacy, imperialism and fascism, segregation in the armed forces, the Soviet Union and communism, and African-American art and culture. None of the racial hypocrisies of American life escaped his searing, ironic prose. This is the first collection of Hughes's nonfiction journalistic writings. For readers new to Hughes, it is an excellent introduction; for those familiar with him, it gives new insights into his poems and fiction.

langston hughes passing: Passing Fancies in Jewish American Literature and Culture Judith Ruderman, 2019-01-09 In *Passing Fancies in Jewish American Literature and Culture* Judith Ruderman takes on the fraught question of who passes for Jewish in American literature and culture. In today's contemporary political climate, religious and racial identities are being reconceived as

responses to culture and environment, rather than essential qualities. Many Jews continue to hold conflicting ideas about their identity—seeking, on the one hand, deep engagement with Jewish history and the experiences of the Jewish people, while holding steadfastly, on the other hand, to the understanding that identity is fluid and multivalent. Looking at a carefully chosen set of texts from American literature, Ruderman elaborates on the strategies Jews have used to pass from the late 19th century to the present—nose jobs, renaming, clothing changes, religious and racial reclassification, and even playing baseball. While traversing racial and religious identities has always been a feature of America's nation of immigrants, Ruderman shows how the complexities of identity formation and deformation are critically relevant during this important cultural moment.

langston hughes passing: *The Short Stories* Langston Hughes, 2002 For the first time in many years, Langston Hughes's published collections of stories are now available in a single book. Included in this volume are: *Ways of White Folks*, originally published in 1934; *Laughing to Keep from Crying*, originally published in 1952; and additional stories from *Something in Common* and *Other Stories*, originally published in 1963; as well as previously uncollected stories. These fictions, carefully crafted in the language Hughes loved, manifest the many themes for which he is best known. We meet and come to know many characters—black and white, young and old, men and women—all as believable as our own families, friends, and acquaintances. Hughes's stories portray people as they actually are: a mixture of good, bad, and much in-between. In these short stories, as in the *Simple* stories, the reader enjoys Hughes's humor and irony. The stories show us his inclination to mock himself and his beloved people, as much as he ridicules the flaws of those who belittle his race. His genuine characters interact and realistically bring to life this era of America's past. By maintaining the form and format of the original story collections, this volume presents Hughes's stories as he wanted them to be read. This volume will be an invaluable addition to the library of anyone interested in African American literature generally and the fiction of Langston Hughes specifically.

langston hughes passing: *Not Without Laughter* Langston Hughes, 2012-03-05 Poet Langston Hughes' only novel, a coming-of-age tale that unfolds amid an African American family in rural Kansas, explores the dilemmas of life in a racially divided society.

langston hughes passing: *A Chosen Exile* Allyson Hobbs, 2014-10-13 Between the eighteenth and mid-twentieth centuries, countless African Americans passed as white, leaving behind families and friends, roots and community. It was, as Allyson Hobbs writes, a chosen exile, a separation from one racial identity and the leap into another. This revelatory history of passing explores the possibilities and challenges that racial indeterminacy presented to men and women living in a country obsessed with racial distinctions. It also tells a tale of loss. As racial relations in America have evolved so has the significance of passing. To pass as white in the antebellum South was to escape the shackles of slavery. After emancipation, many African Americans came to regard passing as a form of betrayal, a selling of one's birthright. When the initially hopeful period of Reconstruction proved short-lived, passing became an opportunity to defy Jim Crow and strike out on one's own. Although black Americans who adopted white identities reaped benefits of expanded opportunity and mobility, Hobbs helps us to recognize and understand the grief, loneliness, and isolation that accompanied—and often outweighed—these rewards. By the dawning of the civil rights era, more and more racially mixed Americans felt the loss of kin and community was too much to bear, that it was time to "pass out" and embrace a black identity. Although recent decades have witnessed an increasingly multiracial society and a growing acceptance of hybridity, the problem of race and identity remains at the center of public debate and emotionally fraught personal decisions.

langston hughes passing: *Race Passing and American Individualism* Kathleen Pfeiffer, 2010-02 Pfeiffer studies the fiction of William Dean Howells, Frances E.W. Harper, Jean Toomer, James Weldon Johnson, Jessie Fauset, and Nella Larsen. She supports the ambiguous theory that the African-American characters found in these six authors' works are reinventing themselves by passing as white.

langston hughes passing: *A Study Guide for Nella Larsen's "Passing"* Gale, Cengage Learning,

A Study Guide for Nella Larsen's *Passing*, excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

langston hughes passing: A History of the Harlem Renaissance Rachel Farebrother, Miriam Thaggert, 2021-02-04 This book presents original essays that explore the eclecticism of Harlem Renaissance literature and culture.

langston hughes passing: Historical Dictionary of the 1940s James Gilbert Ryan, Leonard C Schlup, 2015-03-26 The only available historical dictionary devoted exclusively to the 1940s, this book offers readers a ready-reference portrait of one of the twentieth century's most tumultuous decades. In nearly 600 concise entries, the volume quickly defines a historical figure, institution, or event, and then points readers to three sources that treat the subject in depth. In selecting topics for inclusion, the editors and authors offer a representative slice of life as contemporaneous Americans saw it - with coverage of people; movements; court cases; and economic, social, cultural, political, military, and technological changes. The book focuses chiefly on the United States, but places American lives and events firmly within a global context.

langston hughes passing: Hollywood be Thy Name Judith Weisenfeld, 2007 This is a ground-breaking book. The text is remarkable in its use of MPAA files and studio archives; Weisenfeld uncovers all sorts of side stories that enrich the larger narrative. The writing is clear and concise, and Weisenfeld makes important theoretical interpretations without indulging in difficult jargon. She incorporates both film theory and race theory in graceful, non-obtrusive ways that deepen understanding. This is an outstanding work.--Colleen McDannell, author of *Picturing Faith: Photography and the Great Depression*

langston hughes passing: Not in My Library! Sanford Berman, 2013-08-14 Foreword by Mitch Freedman, a reprinted Counterpoise interview and 45 of Sanford Berman's U*L columns dealing with book-burning, genocide, government secrecy and repression, cataloging, indexing, classism, self-censorship and free speech for library staff (et cetera!). Index by Chris Dodge.

langston hughes passing: Black Like Us Rachel Atkins, 2016-11 Synopsis: Family secrets ripple through time when three present-day sisters discover the truth about a young African-American woman passing for white sixty years before. What happens in between is a frank and funny look at the shifting boundaries of tolerance and what identity really means. Cast Size: 5-8 Females. Racially Diverse.

langston hughes passing: Toni Morrison and the New Black Jaleel Akhtar, 2018-06-14 Toni Morrison and the New Black examines how Morrison explores the concept of the new black in the context of post-soul, post-black and post-racial discourses. Morrison evolves the new black as symbolic of unprecedented black success in all walks of life, from politics to the media, business and beyond. The author's work shows how the new black reaffirms the possibility of upward mobility and success, and stands as testimony to the American Dream that anyone can achieve material success provided they work hard enough for it.

langston hughes passing: The Passing Figure Juda Bennett, 1996 How and when does literature most effectively uncover race to be a metaphor? The passing figure, a light-skinned African-American capable and willing to pass for white, provides the thematic focus to this provocative study. In exploring the social and cultural history of this distinctly American phenomenon, Bennett moves freely between literature, film, and music, arguing that the passing figure is crucial to our understanding of past and present conceptions of race.

langston hughes passing: The African American Roots of Modernism James Smethurst, 2011-06-06 The period between 1880 and 1918, at the end of which Jim Crow was firmly established and the Great Migration of African Americans was well under way, was not the nadir for black culture, James Smethurst reveals, but instead a time of profound response from African American intellectuals. The African American Roots of Modernism explores how the Jim Crow system triggered significant artistic and intellectual responses from African American writers, deeply marking the

beginnings of literary modernism and, ultimately, notions of American modernity. In identifying the Jim Crow period with the coming of modernity, Smethurst upsets the customary assessment of the Harlem Renaissance as the first nationally significant black arts movement, showing how artists reacted to Jim Crow with migration narratives, poetry about the black experience, black performance of popular culture forms, and more. Smethurst introduces a whole cast of characters, including understudied figures such as William Stanley Braithwaite and Fenton Johnson, and more familiar authors such as Charles Chesnutt, Pauline Hopkins, and James Weldon Johnson. By considering the legacy of writers and artists active between the end of Reconstruction and the rise of the Harlem Renaissance, Smethurst illuminates their influence on the black and white U.S. modernists who followed.

langston hughes passing: Passing/Out Kelby Harrison, 2016-05-13 *Passing/Out* adopts an inter-generational, inter-disciplinary, and inter-subjective approach to the closeting and revelation of sexual identity, exploring questions of embodiment, ethics and identity in relation to 'passing' or being 'out'. Presenting the latest theoretical and empirical work from scholars working across a range of disciplines including sociology, cultural and media studies, philosophy, gender studies, literary studies and history, this book discusses the nature and history of sexual identity and the manner in which identity functions within social relationships. In recognition of the transformative impact of queer theory upon the study of sexuality and identity, *Passing/Out* constructs a dialogue between the work of scholars whose intellectual careers began prior to the advent of queer theory and those whose work has been more immediately and directly shaped by this approach, with a view to breaking new ground in the field of identity. Shedding light on the meaning of 'passing' and 'outing' in relation to identity, this volume will be of interest to social scientists and scholars of the humanities working on questions of sexuality, identity, embodiment and ethics.

langston hughes passing: Pow-Wow Ishmael Reed, 2009-01-27 Using the yardstick that a short story is any fiction under 15,000 words, Ishmael Reed—with the assistance of Carla Blank—has assembled an anthology that reexamines the history of the form across a broader, more inclusive spectrum. The result is a collection that stretches the boundaries of the American literary landscape, including work ranging from animal stories of the Northwest Coast Eyaks to African-American folklore to reflections on the American Muslim experience. *Pow-Wow* is the sequel to Reed's *From Totems to Hip-Hop: A Multicultural Anthology of Poetry Across the Americas, 1900-2002*, a volume that included both Tupac Shakur and T. S. Eliot, and was named one of the best poetry anthologies of 2003 by *Library Journal*. Its fiction-focused follow-up once again demonstrates the broad range of American writing, from such stellar names as Langston Hughes, Gertrude Stein, Russell Banks, and Alejandro Murguíto newly discovered writers of all races, genders, and backgrounds. By presenting many different sides to the American story, the fiction of these writers challenges official history, shatters accepted myths, and provides alternatives to mainstream notions of personal and national identity. Gathering these voices together, *Pow Wow* offers a fascinating and vital opportunity to traverse the fault lines that separate, distinguish, and define a nation made of many Americas.

langston hughes passing: Sellout Randall Kennedy, 2008-01-08 An incisive and unflinching study from the national bestselling author of *Say it Loud!* that tackles a stigma of America's racial discourse: selling out. "Brisk and enjoyable, no small feat given the density of its ideas."—*Los Angeles Times* Randall Kennedy explains the origins of the concept of selling out, and shows how fear of this label has haunted prominent members of the black community—including, most recently, Colin Powell, Condoleezza Rice, and Barack Obama. *Sellout* also contains a rigorously fair case study of America's quintessential racial "sellout"—Supreme Court Justice Clarence Thomas. In the book's final section, Kennedy recounts how he himself has dealt with accusations of being a sellout.

langston hughes passing: Existential Theology Hue Woodson, 2020-09-29 *Existential Theology: An Introduction* offers a formalized and comprehensive examination of the field of existential theology, in order to distinguish it as a unique field of study and view it as a measured synthesis of the concerns of Christian existentialism, Christian humanism, and Christian philosophy with the preoccupations of proper existentialism and a series of unfolding themes from Augustine to

Kierkegaard. To do this, Existential Theology attends to the field through the exploration of genres: the European traditions in French, Russian, and German schools of thought, counter-traditions in liberation, feminist, and womanist approaches, and postmodern traditions located in anthropological, political, and ethical approaches. While the cultural contexts inform how each of the selected philosopher-theologians present genres of "existential theology," other unique genres are examined in theoretical and philosophical contexts, particularly through a selected set of theologians, philosophers, thinkers, and theorists that are not generally categorized theologically. By assessing existential theology through how it manifests itself in "genres," this book brings together lesser-known figures, well-known thinkers, and figures that are not generally viewed as "existential theologians" to form a focused understanding of the question of the meaning of "existential theology" and what "existential theology" looks like in its varying forms.

langston hughes passing: Kin of Another Kind Cynthia Callahan, 2011 Rereads 20th-century American literature as it has portrayed adoption across racial lines, from Faulkner to Kingsolver

langston hughes passing: *The Collected Works of Langston Hughes* Langston Hughes, Dolan Hubbard, 2001 The sixteen volumes are published with the goal that Hughes pursued throughout his lifetime: making his books available to the people. Each volume will include a biographical and literary chronology by Arnold Rampersad, as well as an introduction by a Hughes scholar. Each introduction will provide contextual and historical information on the particular work.

langston hughes passing: *Racechanges* Susan Gubar, 2000-04-20 When the actor Ted Danson appeared in blackface at a 1993 Friars Club roast, he ignited a firestorm of protest that landed him on the front pages of the newspapers, rebuked by everyone from talk show host Montel Williams to New York City's then mayor, David Dinkins. Danson's use of blackface was shocking, but was the furious pitch of the response a triumphant indication of how far society has progressed since the days when blackface performers were the toast of vaudeville, or was it also an uncomfortable reminder of how deep the chasm still is separating black and white America? In *Racechanges: White Skin, Black Face in American Culture*, Susan Gubar, who fundamentally changed the way we think about women's literature as co-author of the acclaimed *The Madwoman in the Attic*, turns her attention to the incendiary issue of race. Through a far-reaching exploration of the long overlooked legacy of minstrelsy--cross-racial impersonations or racechanges--throughout modern American film, fiction, poetry, painting, photography, and journalism, she documents the indebtedness of mainstream artists to African-American culture, and explores the deeply conflicted psychology of white guilt. The fascinating racechanges Gubar discusses include whites posing as blacks and blacks passing for white; blackface on white actors in *The Jazz Singer*, *Birth of a Nation*, and other movies, as well as on the faces of black stage entertainers; African-American deployment of racechange imagery during the Harlem Renaissance, including the poetry of Anne Spencer, the black-and-white prints of Richard Bruce Nugent, and the early work of Zora Neale Hurston; white poets and novelists from Vachel Lindsay and Gertrude Stein to John Berryman and William Faulkner writing as if they were black; white artists and writers fascinated by hypersexualized stereotypes of black men; and nightmares and visions of the racechanged baby. Gubar shows that unlike African-Americans, who often are forced to adopt white masks to gain their rights, white people have chosen racial masquerades, which range from mockery and mimicry to an evolving emphasis on inter-racial mutuality and mutability. Drawing on a stunning array of illustrations, including paintings, film stills, computer graphics, and even magazine morphings, *Racechanges* sheds new light on the persistent pervasiveness of racism and exciting aesthetic possibilities for lessening the distance between blacks and whites.

langston hughes passing: *The World of Jim Crow America [2 volumes]* Steven A. Reich, 2019-06-24 This two-volume set is a thematically-arranged encyclopedia covering the social, political, and material culture of America during the Jim Crow Era. What was daily life really like for ordinary African American people in Jim Crow America, the hundred-year period of enforced legal segregation that began immediately after the Civil War and continued until the passage of the Civil Rights Act of 1964 and Voting Rights Act of 1965? What did they eat, wear, believe, and think? How

did they raise their children? How did they interact with government? What did they value? What did they do for fun? This *Daily Life* encyclopedia explores the lives of average people through the examination of social, cultural, and material history. Supported by the most current research, the multivolume set examines social history topics—including family, political, religious, and economic life—as it illuminates elements of a society's emotional life, interactions, opinions, views, beliefs, intimate relationships, and connections between individuals and the greater world. It is broken up into topical sections, each dealing with a different aspect of cultural life. Each section opens with an introductory essay, followed by A-Z entries on various aspects of that topic.

langston hughes passing: *The Collected Poems of Langston Hughes* James Langston Hughes, 1994 Here, for the first time, is a complete collection of Langston Hughes's poetry - 860 poems that sound the heartbeat of black life in America during five turbulent decades, from the 1920s through the 1960s.

langston hughes passing: *A Modern Mosaic* Townsend Ludington, 2000 Examines the impact of the modernist art movement on American popular culture in a collection of critical essays.

langston hughes passing: Latining America Claudia Milian, 2013-02-01 With *Latining America*, Claudia Milian proposes that the economies of blackness, brownness, and dark brownness summon a new grammar for Latino/a studies that she names "Latinities." Milian's innovative study argues that this ensnared economy of meaning startles the typical reading practices deployed for brown Latino/a embodiment. *Latining America* keeps company with and challenges existent models of *Latinidad*, demanding a distinct paradigm that puts into question what is understood as Latino and Latina today. Milian conceptually considers how underexplored "Latin" participants--the southern, the black, the dark brown, the Central American--have ushered in a new world of "Latined" signification from the 1920s to the present. Examining not who but what constitutes the Latino and Latina, Milian's new critical Latinities disentangle the brown logic that marks "Latino/a" subjects. She expands on and deepens insights in transamerican discourses, narratives of passing, popular culture, and contemporary art. This daring and original project uncovers previously ignored and unremarked upon cultural connections and global crossings whereby African Americans and Latinos traverse and reconfigure their racialized classifications.

langston hughes passing: *Black Outlaws* Carlyle Van Thompson, 2010 In this provocative and original exploration of Black males and the legal establishment, Carlyle Van Thompson illuminates the critical issues defining Black male subjectivity. Since the days of Black people's enslavement and the days of Jim Crow segregation, Black males have been at odds with the legal and extra-legal restrictions that would maintain white supremacy and white male privilege. Grounded in the voices of Frederick Douglass and David Walker, who challenged hegemonic systems designed to socio-economically disenfranchise Black people, *Black Outlaws* examines legal aspects with regard to Black males during the period of segregation. By critically looking at Richard Wright's *The Outsider*, Chester Bomar Himes' *The Third Generation*, Walter Mosley's *Devil in a Blue Dress*, and Ernest J. Gaines' *A Lesson Before Dying* - all of which examine Black males during the Jim Crow period - Thompson investigates the challenges that Black males confront and surmount in their journeys to establish their individual and collective agency. *Black Outlaws* helps decipher critical legal and racial issues in the works of four of the most important Black male writers, and is suitable for readers in literary studies, cultural studies, and history.

langston hughes passing: *Temples for Tomorrow* Geneviève Fabre, Michel Feith, 2001-09-19 The Harlem Renaissance is rightly considered to be a moment of creative exuberance and unprecedented explosion. Today, there is a renewed interest in this movement, calling for a re-evaluation and a closer scrutiny of the era and of documents that have only recently become available. *Temples for Tomorrow* reconsiders the period -- between two world wars -- which confirmed the intuitions of W. E. B. DuBois on the color line and gave birth to the American dilemma, later evoked by Gunnar Myrdal. Issuing from a generation bearing new hopes and aspirations, a new vision takes form and develops around the concept of the New Negro, with a goal: to recreate an African American identity and claim its legitimate place in the heart of the nation. In

reality, this movement organized into a remarkable institutional network, which was to remain the vision of an elite, but which gave birth to tensions and differences. This collection attempts to assess Harlem's role as a Black Mecca, as site of intimate performance of African American life, and as focal point in the creation of a diasporic identity in dialogue with the Caribbean and French-speaking areas. Essays treat the complex interweaving of Primitivism and Modernism, of folk culture and elitist aspirations in different artistic media, with a view to defining the interaction between music, visual arts, and literature. Also included are known Renaissance intellectuals and writers. Even though they had different conceptions of the role of the African American artist in a racially segregated society, most participants in the New Negro movement shared a desire to express a new assertiveness in terms of literary creation and identity-building.

langston hughes passing: New Voices on the Harlem Renaissance Australia Tarver, Paula C. Barnes, 2006 This book expands the discourse on the Harlem Renaissance into more recent crucial areas for literary scholars, college instructors, graduate students, upper-level undergraduates, and Harlem Renaissance aficionados. These selected essays, authored by mostly new critics in Harlem Renaissance studies, address critical discourse in race, cultural studies, feminist studies, identity politics, queer theory, and rhetoric and pedagogy. While some canonical writers are included, such as Langston Hughes and Alain Locke, others such as Dorothy West, Jessie Fauset, and Wallace Thurman have equal footing. Illustrations from several books and journals help demonstrate the vibrancy of this era. Australia Tarver is Associate Professor of English at Texas Christian University. Paula C. Barnes is an Associate Professor of English at Hampton University.

langston hughes passing: Blackness Visible Charles W. Mills, 1998-04-09 Charles Mills makes visible in the world of mainstream philosophy some of the crucial issues of the black experience. Ralph Ellison's metaphor of black invisibility has special relevance to philosophy, whose demographic and conceptual whiteness has long been a source of wonder and complaint to racial minorities. Mills points out the absence of any philosophical narrative theorizing and detailing race's centrality to the recent history of the West, such as feminists have articulated for gender domination. European expansionism in its various forms, Mills contends, generates a social ontology of race that warrants philosophical attention. Through expropriation, settlement, slavery, and colonialism, race comes into existence as simultaneously real and unreal: ontological without being biological, metaphysical without being physical, existential without being essential, shaping one's being without being in one's shape. His essays explore the contrasting sums of a white and black modernity, examine standpoint epistemology and the metaphysics of racial identity, look at black-Jewish relations and racial conspiracy theories, map the workings of a white-supremacist polity and the contours of a racist moral consciousness, and analyze the presuppositions of Frederick Douglass's famous July 4 prognosis for black political inclusion. Collectively they demonstrate what exciting new philosophical terrain can be opened up once the color line in western philosophy is made visible and addressed.

langston hughes passing: Mixed Race America and the Law Kevin R. Johnson, 2003-02 This ground-breaking anthology examines the mixed race experience and the impact of law on mixed race citizens in America.

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