

passing langston hughes

passing langston hughes is a topic that invites readers to explore the profound themes of race, identity, and societal boundaries in the works of Langston Hughes, one of the most influential figures of the Harlem Renaissance. This article provides a comprehensive analysis of how Hughes addressed "passing"—the act of a person classified as a member of one racial group being accepted as a member of another, particularly in the context of African American literature. Readers will gain insights into Hughes's literary perspective, the historical context of racial passing, and its representation across his poems, essays, and stories. The article also explores the impact of "passing" on cultural identity, social mobility, and the broader landscape of American literature. By delving into Hughes's nuanced treatment of this complex subject, the article offers a rich understanding of how these themes continue to resonate today. Whether you are a student, educator, or literature enthusiast, this authoritative overview will guide you through the key concepts, characters, and enduring relevance of passing in Langston Hughes's works.

- Understanding Passing in the Context of Langston Hughes
- Historical Background and Significance of Racial Passing
- Langston Hughes's Literary Approach to Passing
- Key Works by Langston Hughes on the Theme of Passing
- Characters and Symbolism in Hughes's Exploration of Passing
- Impact of Passing on Identity and Society
- Passing Langston Hughes in Modern Literary Criticism

Understanding Passing in the Context of Langston Hughes

Langston Hughes, renowned for his poetry, essays, and stories, was a central figure in addressing race relations and African American identity. The concept of "passing" appears throughout his work as a critical lens through which to examine the complexities of racial boundaries. Passing, in this context, refers to African Americans presenting themselves as white to access social privileges denied due to systemic racism. Hughes's exploration of passing is not merely about physical appearance; it delves into cultural, emotional, and psychological dimensions. His nuanced approach provides a powerful commentary on the intersection of personal identity and societal expectations, making the theme of passing essential for understanding his contributions to American literature.

Historical Background and Significance of Racial Passing

The Origins of Racial Passing in America

Racial passing has deep roots in American history, particularly during the late nineteenth and early twentieth centuries. As segregation laws and social conventions rigidly divided racial groups, some African Americans chose to pass as white to escape discrimination, gain economic opportunities, and ensure personal safety. The phenomenon was both a survival strategy and a source of personal conflict, as it often required severing ties with family and community.

Social and Cultural Implications

The act of passing had significant social and cultural consequences. It challenged the notion of fixed racial categories and exposed the constructed nature of racial identity. In literature, passing became a

powerful motif for exploring themes of alienation, belonging, and the desire for acceptance. Langston Hughes's engagement with this topic reflects the broader cultural debates of the Harlem Renaissance, where artists and writers grappled with the meaning of blackness and the possibilities for social change.

- Passing as a response to racial oppression
- Impact on family and personal relationships
- Questioning the validity of racial boundaries
- Influence on African American literature and identity politics

Langston Hughes's Literary Approach to Passing

Techniques and Narrative Strategies

Langston Hughes employed a variety of literary techniques to address the theme of passing. His use of first-person narration, dialogue, and vivid imagery enabled readers to empathize with characters facing the dilemma of racial identity. Hughes's writing often highlighted the emotional turmoil associated with passing, emphasizing the loss, guilt, and longing experienced by those who chose this path. He balanced realism with symbolic elements, using everyday situations to illustrate larger societal issues.

Poetic and Prose Expressions

Hughes's poetry and prose both engage with the concept of passing, though in different ways. His poems frequently use metaphor and rhythm to evoke the tension between outward appearance and inner truth. In his short stories and essays, Hughes adopts a more direct approach, allowing for deeper character development and exploration of social dynamics. This versatility enabled him to reach diverse audiences and foster greater understanding of the complexities involved.

Key Works by Langston Hughes on the Theme of Passing

Notable Poems

Some of Hughes's most significant poems address the theme of passing, either explicitly or through subtle references. Works such as "Cross" and "Mulatto" deal with mixed-race identity and the internal conflict of belonging to two worlds. These poems use concise language and powerful imagery to depict the emotional impact of racial ambiguity.

Short Stories and Essays

Hughes's short stories, such as "Passing" and "Father and Son," offer direct engagement with the theme. These stories often center on characters who must navigate the challenges of presenting themselves as white in a racially stratified society. Through dialogue and plot, Hughes reveals the personal cost of passing, as well as the broader societal implications.

1. "Cross" – Explores mixed-race heritage and identity struggles.

2. "Mulatto" – Addresses the pain of racial division and the longing for acceptance.
3. "Passing" (short story) – Examines the practical and emotional realities of passing.
4. "Father and Son" – Focuses on generational perspectives on race and passing.

Characters and Symbolism in Hughes's Exploration of Passing

Complex Characters Facing Identity Choices

Hughes's works feature characters who grapple with the decision to pass and its consequences.

These individuals are depicted with empathy and realism, reflecting the nuanced motivations behind their choices. Often, the act of passing is portrayed as a last resort, driven by societal exclusion and personal ambition. Hughes avoids simplistic portrayals, instead offering layered personalities whose actions reveal the complexity of racial identity.

Symbolic Elements in Literature

Symbolism plays a significant role in Hughes's exploration of passing. Light and darkness, doors, mirrors, and roads commonly appear as metaphors for the barriers and transitions experienced by individuals contemplating or engaging in passing. These symbols serve to universalize the experience, connecting personal struggles to broader themes of freedom, limitation, and the search for self.

Impact of Passing on Identity and Society

Personal Consequences of Passing

The decision to pass carries profound personal consequences, often resulting in isolation, loss of heritage, and internal conflict. Hughes's portrayal of these effects emphasizes the psychological cost of denying one's true identity for societal acceptance. His characters frequently wrestle with feelings of guilt, shame, and longing for connection, highlighting the human toll of racial boundaries.

Societal Reflections and Change

By examining passing, Hughes raises critical questions about the nature of race in American society. His works suggest that racial categories are socially constructed and can be challenged through individual actions. The theme of passing thus becomes a vehicle for broader reflection on equality, justice, and the potential for social transformation. Hughes's writings contributed to ongoing debates about civil rights and the meaning of African American identity.

Passing Langston Hughes in Modern Literary Criticism

Contemporary Interpretations

Modern scholars continue to analyze Langston Hughes's treatment of passing, recognizing its relevance to discussions of race, identity, and literature. Critics focus on how Hughes's works illuminate the lived experiences of African Americans during the Harlem Renaissance and beyond. His exploration of passing is seen as a precursor to later literary movements that challenge fixed notions of identity.

Legacy and Influence

The legacy of passing in Hughes's writing endures in contemporary literature and cultural studies. His nuanced approach has inspired generations of writers to address themes of belonging, exclusion, and self-invention. By engaging with the complexities of passing, Hughes's work remains vital to understanding the ongoing evolution of racial identity in America.

Trending Questions and Answers about Passing Langston Hughes

Q: What does passing mean in the works of Langston Hughes?

A: Passing in Langston Hughes's works refers to African Americans presenting themselves as white to gain social privileges and escape racial discrimination, often explored as a theme of identity and societal boundaries.

Q: Which Langston Hughes poems address the theme of passing?

A: Notable poems include "Cross" and "Mulatto," both of which explore mixed-race heritage, internal conflict, and the complexities of racial identity.

Q: How did Langston Hughes portray the emotional impact of passing?

A: Hughes depicted the emotional impact through characters who experience guilt, isolation, and longing, highlighting the psychological cost of denying one's true identity.

Q: Why was passing a significant theme during the Harlem Renaissance?

A: Passing was significant because it challenged fixed racial categories and reflected the broader struggles for equality, acceptance, and identity within the African American community.

Q: How does Hughes use symbolism to explore passing?

A: Hughes uses symbols such as light and darkness, mirrors, doors, and roads to represent barriers, transitions, and the search for self in the context of passing.

Q: What are some key short stories by Hughes that deal with passing?

A: "Passing" and "Father and Son" are key short stories that examine the practical and emotional realities faced by characters who choose to pass.

Q: How has modern literary criticism interpreted Hughes's works on passing?

A: Contemporary critics see Hughes's exploration of passing as essential for understanding racial identity, noting its influence on later literature and cultural studies.

Q: What personal consequences do Hughes's characters face when passing?

A: Hughes's characters often face isolation, loss of heritage, internal conflict, and psychological distress as consequences of passing.

Q: In what ways did Hughes's writing on passing contribute to social change?

A: Hughes's writings helped challenge the validity of racial boundaries and inspired debates about equality, justice, and the meaning of African American identity.

Q: Why is the theme of passing still relevant in today's literature?

A: The theme of passing remains relevant because it addresses ongoing issues of race, identity, and societal acceptance, continuing to resonate in both literature and cultural discussions.

Passing Langston Hughes

Find other PDF articles:

<https://fc1.getfilecloud.com/t5-w-m-e-01/Book?ID=SVo11-4497&title=ap-stats-chapter-6-test.pdf>

Passing Langston Hughes: Exploring Identity, Race, and the Illusion of Belonging

Langston Hughes, a titan of the Harlem Renaissance, didn't just write about the Black experience; he lived it, breathing life into characters grappling with complex realities. While he didn't pen a single work explicitly titled "Passing," his oeuvre subtly yet powerfully explores the agonizing theme of racial passing, a concept that resonated deeply within the societal fabric of his time and continues to hold relevance today. This blog post delves into how Hughes masterfully weaves this delicate and fraught subject into his narratives, exploring the psychological toll, societal pressures, and ultimately, the elusive nature of true belonging. We will examine specific examples from his poetry and prose to illuminate his nuanced approach to this challenging topic.

H2: The Weight of Double Consciousness: Internal

Conflict in Hughes' Work

W.E.B. Du Bois' concept of "double consciousness," the feeling of always looking at oneself through the eyes of a prejudiced other, is central to understanding the experience of passing in Hughes' work. His characters, often caught between two worlds, experience a profound internal conflict. They grapple with the constant negotiation of identity, forced to navigate a treacherous terrain where authenticity is sacrificed for survival or social advancement. This inner turmoil isn't simply a matter of choosing one identity over another; it's a constant, exhausting balancing act, fraught with self-doubt and a sense of profound alienation. Hughes subtly reveals this internal struggle through the use of symbolism, understated language, and evocative imagery, leaving the reader to grapple with the implications of the characters' choices.

H2: The Illusion of Acceptance: Social Pressures and the Masks We Wear

Hughes' works subtly showcase the societal pressures that propelled individuals towards passing. The allure of acceptance within the dominant white society, the escape from the pervasive racism of the Jim Crow South, and the potential for economic advancement were powerful motivators. However, this "acceptance" was often illusory, a fragile façade masking a deep-seated sense of unease and the constant fear of exposure. The characters' choices, often presented with a sense of tragic irony, highlight the limitations of escaping one's identity and the ultimate impossibility of true assimilation. Hughes didn't shy away from depicting the ethical complexities of this decision, leaving the moral judgment to the reader.

H3: Examples in Hughes' Poetry and Prose

While not explicitly about passing, poems like "I, Too, Sing America" hint at the desire for inclusion and the struggle against societal exclusion. The poem's subtle defiance hints at the internal struggle of a character who yearns to claim their rightful place, even while facing systemic oppression. In his prose, the subtle hints at characters living "double lives" can be seen as reflecting this complex reality, where appearances mask deep-seated feelings of dispossession and alienation. The characters often occupy a liminal space, never truly belonging in either world, always caught between two identities.

H2: The Unattainable Dream: The Limitations of

Passing

Hughes' exploration of passing isn't a celebration of escape. Instead, it's a poignant exploration of its limitations. His characters often find that the price of passing is too high, the loss of cultural identity and community too significant. The very act of denying one's heritage creates an existential void, a sense of rootlessness that profoundly impacts their sense of self. This underscores a central theme in Hughes' work: the significance of embracing one's heritage and the vital importance of community.

H2: Beyond the Binary: Exploring Nuances of Identity

Hughes' work transcends a simple binary understanding of passing. It explores the complexities of identity formation within a racially charged society. His characters are not simply "passing" or "not passing"; they inhabit a spectrum of experiences, making difficult choices under duress and grappling with the ever-shifting boundaries of race and belonging. This nuanced approach highlights the limitations of simplistic narratives and the multifaceted reality of racial identity in a segregated society.

Conclusion

Langston Hughes' masterful exploration of passing, though not explicitly the subject of any single work, permeates his body of work. He reveals the psychological toll, the societal pressures, and the ultimate futility of attempting to escape one's true identity. Through subtle symbolism, evocative imagery, and nuanced character development, Hughes leaves us with a profound understanding of the enduring complexities of race, identity, and the search for belonging. His legacy compels us to consider the enduring relevance of these issues and the ongoing struggle for authentic self-expression in a world still grappling with issues of racial justice and equality.

FAQs

1. Did Langston Hughes ever explicitly write about the concept of "passing"? While he didn't have a work directly titled "Passing," the theme is subtly yet powerfully woven into many of his poems and prose, often through the portrayal of characters living double lives or grappling with racial identity.
2. How does Hughes' depiction of passing compare to other contemporary writers? Hughes offers a nuanced perspective, avoiding simplistic narratives and highlighting the internal conflicts and societal pressures that contribute to the decision to pass. Unlike some who might focus solely on the

negative consequences, Hughes explores the complexities and moral ambiguities involved.

3. What literary devices does Hughes employ to explore this theme? He utilizes symbolism, evocative imagery, understated language, and character development to paint a picture of the inner turmoil and social pressures faced by characters considering or engaging in passing.

4. What is the significance of "double consciousness" in understanding Hughes' treatment of passing? The concept of "double consciousness," as coined by W.E.B. Du Bois, is central. Hughes' characters experience a profound internal conflict, constantly negotiating their identity and looking at themselves through the eyes of a prejudiced society.

5. How does Hughes' work on passing contribute to our understanding of racial identity today? Hughes' exploration of passing remains profoundly relevant. His nuanced portrayal of the complexities of racial identity challenges simplistic narratives and highlights the ongoing struggle for self-acceptance and belonging within a society still grappling with racial inequality and prejudice.

passing langston hughes: 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

passing langston hughes: 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

passing langston hughes: 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 & mdash;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.

passing langston hughes: *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.

passing langston hughes: *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.

passing langston hughes: *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 Mesirov, 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.

passing langston hughes: *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 laureate 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.

passing langston hughes: *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.

passing langston hughes: 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.

passing langston hughes: 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.

passing langston hughes: 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.

passing langston hughes: 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.

passing langston hughes: 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.

passing langston hughes: *Thank You, M'am* Langston Hughes, 2014-08 When a young boy named Roger tries to steal the purse of a woman named Luella, he is just looking for money to buy stylish new shoes. After she grabs him by the collar and drags him back to her home, he's sure that he is in deep trouble. Instead, Roger is soon left speechless by her kindness and generosity.

passing langston hughes: *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.

passing langston hughes: Selected Poems of Langston Hughes Langston Hughes, 1990-09-12 Langston Hughes electrified readers and launched a renaissance in Black writing in America—the poems in this collection were chosen by Hughes himself shortly before his death and represent stunning work from his entire career. The poems Hughes wrote celebrated the experience of invisible men and women: of slaves who rushed the boots of Washington; of musicians on Lenox Avenue; of the poor and the lovesick; of losers in the raffle of night. They conveyed that experience in a voice that blended the spoken with the sung, that turned poetic lines into the phrases of jazz and blues, and that ripped through the curtain separating high from popular culture. They spanned the range from the lyric to the polemic, ringing out wonder and pain and terror—and the marrow of the bone of life. The collection includes *The Negro Speaks of Rivers*, *The Weary Blues*, *Still Here*, *Song for a Dark Girl*, *Montage of a Dream Deferred*, and *Refugee in America*. It gives us a poet of extraordinary range, directness, and stylistic virtuosity.

passing langston hughes: *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.

passing langston hughes: *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 volume's introduction will provide contextual and historical information on the particular work.

passing langston hughes: *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.

passing langston hughes: *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.

passing langston hughes: *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.

passing langston hughes: *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.

passing langston hughes: *The Strange Career of William Ellis: The Texas Slave Who Became a Mexican Millionaire* Karl Jacoby, 2016-06-13 Winner of the Ray Allen Billington Prize and the Phillis Wheatley Book Award An American 'Odyssey,' the larger-than-life story of a man who

travels far in the wake of war and gets by on his adaptability and gift for gab. —Wall Street Journal A black child born on the US-Mexico border in the twilight of slavery, William Ellis inhabited a world divided along ambiguous racial lines. Adopting the name Guillermo Eliseo, he passed as Mexican, transcending racial lines to become fabulously wealthy as a Wall Street banker, diplomat, and owner of scores of mines and haciendas south of the border. In *The Strange Career of William Ellis*, prize-winning historian Karl Jacoby weaves an astonishing tale of cunning and scandal, offering fresh insights on the history of the Reconstruction era, the US-Mexico border, and the abiding riddle of race in America.

passing langston hughes: Culturally Responsive Reading Durthy A. Washington, 2023 This book presents the LIST Paradigm to help educators unlock literature with four keys to culture: Language, Identity, Space, and Time. The text includes teaching strategies, classroom examples, and texts by writers of color--

passing langston hughes: The Negro W. E. B. Du Bois, 2001-05-22 A classic rediscovered.

passing langston hughes: Illustrated Dictionary of Literature Jack Richardson, 2009-02 Covering various areas on literature, this work is suitable for students and teachers.

passing langston hughes: *The Langston Hughes Review* , 2003

passing langston hughes: *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.

passing langston hughes: 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*

passing langston hughes: *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.

passing langston hughes: 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.

passing langston hughes: RDV'S INTERNET ANTHLOGY PLUS Regardless Victory, 2009-05-20 A strategic book based on internet morals, websites, writing, poetry, public and social morals. These ethics are written by Regardless Devon Victory. www.coherstcoherstlive

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

passing langston hughes: 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.

passing langston hughes: Zora and Langston: A Story of Friendship and Betrayal Yuval Taylor, 2019-03-26 A Finalist for the 2019 Los Angeles Times Book Prize in Biography "A complete pleasure to read." —Lisa Page, Washington Post Novelist Zora Neale Hurston and poet Langston Hughes, two of America's greatest writers, first met in New York City in 1925. Drawn to each other, they helped launch a radical journal, *Fire!!* Later, meeting by accident in Alabama, they became close as they traveled together—Hurston interviewing African Americans for folk stories, Hughes getting his first taste of the deep South. By illuminating their lives, work, competitiveness, and ambitions, Yuval Taylor savvily details how their friendship and literary collaborations dead-ended in acrimonious accusations.

passing langston hughes: The Strange Career of Racial Liberalism Joseph Darda, 2022-03-15 How Americans learned to wait on time for racial change What if, Joseph Darda asks, our desire to solve racism—with science, civil rights, antiracist literature, integration, and color blindness—has entrenched it further? In *The Strange Career of Racial Liberalism*, he traces the rise of liberal antiracism, showing how reformers' faith in time, in the moral arc of the universe, has undercut future movements with the insistence that racism constitutes a time-limited crisis to be solved with time-limited remedies. Most historians attribute the shortcomings of the civil rights era to a conservative backlash or to the fracturing of the liberal establishment in the late 1960s, but the civil rights movement also faced resistance from a liberal frontlash, from antiredistributive allies who, before it ever took off, constrained what the movement could demand and how it could demand it. Telling the stories of Ruth Benedict, Kenneth Clark, W. E. B. Du Bois, John Howard Griffin, Pauli Murray, Lillian Smith, Richard Wright, and others, Darda reveals how Americans learned to wait on time for racial change and the enduring harm of that trust in the clock.

passing langston hughes: The Bloomsbury Handbook to Philip Roth Aimee Pozorski, Maren Scheurer, 2023-12-14 The *Bloomsbury Handbook to Philip Roth* provides a comprehensive, must-have survey of interdisciplinary scholarship on one of the major American novelists of the 20th and 21st centuries. The *Bloomsbury Handbook to Philip Roth* presents state-of-the-art scholarship on new research methods, current debates, and future directions in Philip Roth studies. It illuminates how Roth, one of the most influential American writers of the 20th and 21st centuries, not only reflected American history and culture in his important novels but uncannily anticipated our American future. Divided into six main sections, this Handbook considers such topics: - The full range of Roth's writing, from his novels and short stories to essays and life writing - Major interdisciplinary scholarly perspectives across literary studies, politics, gender studies, critical race theory, and ecocriticism - Roth's literary legacy across contemporary fiction, Jewish literature, the arts, and culture studies - Key contexts including American political movements since the 1950s, the American Jewish experience, and intertextual relationships Uniting scholars and artists who have built the field of Philip Roth studies from the ground up along with emergent scholars from around the world, this Handbook includes chapter summaries, study questions, and an author biography and timeline that includes key dates in Roth's life and publication history. It also contains a bibliography of secondary sources for further reading as well as an overview of film and television adaptations.

passing langston hughes: *Encyclopedia of the Harlem Renaissance*: K-Y Cary D. Wintz, Paul Finkelman, 2004 An interdisciplinary look at the Harlem Renaissance, it includes essays on the principal participants, those who defined the political, intellectual and cultural milieu in which the Renaissance existed; on important events and places.

passing langston hughes: *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.

passing langston hughes: *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.

Back to Home: <https://fc1.getfilecloud.com>