

The Big Sea Langston Hughes

Few will dispute the profound influence that African American music and movement has had in American and world culture. Dancing Many Drums explores that influence through a groundbreaking collection of essays on African American dance history, theory, and practice. In so doing, it reevaluates "black" and "African American" as both racial and dance categories. Abundantly illustrated, the volume includes images of a wide variety of dance forms and performers, from ring shouts, vaudeville, and social dances to professional dance companies and Hollywood movie dancing. Bringing together issues of race, gender, politics, history, and dance, Dancing Many Drums ranges widely, including discussions of dance instruction songs, the blues aesthetic, and Katherine Dunham’s controversial ballet about lynching, Southland. In addition, there are two photo essays: the first on African dance in New York by noted dance photographer Mansa Mussa, and another on the 1934 "African opera," Kykunkor, or the Witch Woman.

Rich selection of 74 poems ranging from the religious and moral verse of Phillis Wheatley Peters (ca. 1753 1784) to 20th-century work of Langston Hughes and Countee Cullen. Other contributors include James Weldon Johnson, Paul Laurence Dunbar, many others. Indispensable for students of the black experience in America and any lover of fine poetry. Includes 4 selections from the Common Core State Standards Initiative: "I, Too, Sing America," "Lift Every Voice and Sing," "Yet Do I Marvel," and "On Being Brought from Africa to America." Dover Original."

"This Very Short Introduction offers an overview of the Harlem Renaissance, a cultural awakening among African Americans between the two world wars. Cheryl A. Wall brings readers to the Harlem of 1920s to identify the cultural themes and issues that engaged writers, musicians, and visual artists alike"--

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.

A definitive selection of work by the African-American poet and author features "The Negro Speaks of Rivers," "The Weary Blues," "America," "Let America Be American Again," "Dream Variations," and "UnAmerican Investigators."

This Companion brings together essays on some fifty-four American poets, from Anne Bradstreet to contemporary performance poetry. This book also examines such movements in American poetry as modernism, the Harlem (or New Negro) Renaissance, "confessional" poetry, the Black Mountain School, the New York School, the Beats, and L=A=N=G=U=A=G=E poetry.

[African-American Poetry](#)

[The Collected Works of Langston Hughes: Gospel plays, operas, and later dramatic works](#)

[An Autobiography](#)

[The Cambridge Companion to the Harlem Renaissance](#)

[The Return of Simple](#)

[Selected Poems of Langston Hughes](#)

[Poems](#)

[The Life of Langston Hughes](#)

[The Worlds of Langston Hughes](#)

[Modernism and Translation in the Americas](#)

Langston Hughes’s Not Without Laughter (1930) is drawn in part from the author’s own recollections of youth and early manhood. This stirring coming-of-age tale unfolds in 1930s rural Kansas. A poignant portrait of African-American family life in the early twentieth century, it follows the story of young Sandy Rogers as he grows from a boy to a man. We meet Sandy’s mother, Anjee, who works as a housekeeper for a wealthy white family; his strong-willed grandmother, Hager; Jimbo, Sandy’s father, who travels the country looking for work; Aunt Tempy, the social climber; and Aunt Harriet, the blues singer who has turned away from her faith. A fascinating chronicle of a family’s joys and hardships, ‘Not Without Laughter’ is a vivid exploration of growing up and growing strong in a racially divided society. A rich and important work, it masterfully echoes the black American experience.

The Short Stories of Langston Hughes 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. 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.

Langston Hughes’s stories about Jesse B. Semple--first composed for a weekly column in the Chicago Defender and then collected in Simple Speaks His Mind, Simple Takes a Wife, and Simple Stakes a Claim--have been read and loved by hundreds of thousands of readers. In The Best of Simple, the author picked his favorites from these earlier volumes, stories that not only have proved popular but are now part of a great and growing literary tradition. Simple might be considered an Everyman for black Americans. Hughes himself wrote: "...these tales are about a great many people--although they are stories about no specific persons as such. But it is impossible to live in Harlem and not know at least a hundred Simples, fifty Joyces, twenty-five Zariths, and several Cousin Minnies--or reasonable facsimiles thereof." As Arnold Rampersad has written, Simple is "one of the most memorable and winning characters in the annals of American literature, justly regarded as one of Hughes’s most inspired creations."

Introduction by Arnold Rampersad. Langston Hughes, born in 1902, came of age early in the 1920s. In The Big Sea he recounts those memorable years in the two great playgrounds of the decade--Harlem and Paris. In Paris he was a cook and waiter in nightclubs. He knew the musicians and dancers, the drunks and dope fiends. In Harlem he was a rising young poet--at the center of the "Harlem Renaissance." Arnold Rampersad writes in his incisive new introduction to The Big Sea, an American classic: "This is American writing at its best--simpler than Hemingway; as simple and direct as that of another Missouri-born writer...Mark Twain."

The most comprehensive guide on the market to the key authors and works of the African American literary movement.

"The Big Sea" by Langston Hughes. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

[A Very Short Introduction](#)

[The Big Sea, Autobiography](#)

[Not Without Laughter](#)

[Dancing Many Drums](#)

[Langston Hughes](#)

[That Is My Dream!](#)

[The Cambridge Companion to American Poets](#)

[The Big Sea](#)

[Laughing to Keep from Crying](#)

[A picture book of Langston Hughes's "Dream Variation"](#)

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 lume introductions will provide contextual and historical information on the particular work.

The American author recalls and reflects on the people and places he encountered in his world travels during the 1930's

Nearing the end of a distinguished literary career that spanned nearly fifty years, Langston Hughes took on the daunting task of writing the official history of the national Association for the Advancement of Colored People (NAACP). Beginning with the social, political, and economic contexts that led to the founding of the NAACP in 1909 and ending with a summary of its targeted goals for 1963, Hughes attempted to write a history that would be comprehensive in scope and singular in its purpose of highlighting the ways in which the Association had a direct and positive influence on racial justice in the United States. Focusing on the individuals who had the greatest impact on the NAACP and the issues with which the organization was most concerned in its first fifty years of existence, Hughes produced the widely acclaimed Fight for Freedom, striking an exceptional balance between biography and cultural history. Long before the publication of Fight for Freedom, Hughes had begun writing nonfictional prose about these same issues as a regular columnist and essayist for the nation's most influential African American publications, including the Chicago Defender and Crisis. A selection of these popular columns and other essays & mdash;which reveal the extent to which Hughes's unique, varied, and sometimes Blues- tinged narrative voice shifted in tone over the course of his extensive career & mdash;is included in this volume. Hughes intersperses historical facts with compelling anecdotes that often frame subtly ironic commentaries on various themes. The result is history that provides a lens through which to view Hughes's attitudes in the early 1960s toward the ways the NAACP addressed the vital social, cultural, political, and economic issues central to its agenda. Fight for Freedom and Other Writings on Civil Rights makes a unique contribution to the oeuvre of an African American writer whose full significance to American literature, history, and culture will continue to be defined well into the twenty-first century.

The Black writer recalls his early years spent in Paris and Harlem of the Twenties

Presents nearly two hundred of the author's poems, including works celebrating African American music and life, denunciations of Jim Crow and racism, and verses about Africa and the Spanish Civil War.

A novel about Black life.

[The Collected Works of Langston Hughes, Volume 14, Autobiography: “I Wonder As I Wander.” Edited with an Introduction by Joseph McLaren](#)

[Five Plays](#)

[The Short Stories of Langston Hughes](#)

[I Wonder As I Wander](#)

[Before and Beyond Harlem : \[a Biography\]](#)

[An Autobiographical Journey](#)

[Remember Me to Harlem](#)

[The Concept of God in Afro-American Thought](#)

[The Langston Hughes Reader](#)

[Nigger Heaven](#)

"Dream Variation," one of Langston Hughes's most celebrated poems, about the dream of a world free of discrimination and racial prejudice, is now a picture book stunningly illustrated by Daniel Miyares, the acclaimed creator of Float. To fling my arms wide In some place of the sun, To whirl and to dance Till the white day is done.... Langston Hughes's inspiring and timeless message of pride, joy, and the dream of a better life is brilliantly and beautifully interpreted in Daniel Miyares's gorgeous artwork. Follow one African-American boy through the course of his day as the harsh reality of segregation and racial prejudice comes into vivid focus. But the boy dreams of a different life—one full of freedom, hope, and wild possibility, where he can fling his arms wide in the face of the sun. Hughes's powerful vision, brought joyously to life by Daniel Miyares, is as relevant—and necessary—today as when it was first written.

A biography of the Harlem poet whose works gave voice to the joy and pain of the black experience in America.

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.

The "Simple" stories, Langston Hughes's satirical pieces featuring Harlem's Jesse B. Semple, have been lauded as Hughes's greatest contribution to American fiction. In Not So Simple, Donna Akiba Sullivan Harper provides the first full historical analysis of the Simple stories. Harper races the evolution and development of Simple from his 1943 appearance in Hughes's weekly Chicago Defender column through his 1965 farewell in the New York Post. Drawing on correspondence and manuscripts of the stories, Harper explores the development of the Simple collections, from Simple Speaks His Mind (1950) to Simple's Uncle Sam (1965), providing fresh and provocative perspectives on both Hughes and the characters who populate his stories. Harper discusses the nature of Simple, Harlem's "everyman", and the way in which Hughes used his character both to teach fellow Harlem residents about their connection to world events and to give black literature a hero whose "day-after-day heroism" would exemplify greatness. She explores the psychological, sociological, and literary meanings behind the Simple stories, and suggests ways in which the stories illustrate lessons of American history and political science. She also examines the roles played by women in these humorously ironic fiction. Ultimately, Hughes's attitudes as an author are measured against the views of other prominent African American writers. Demonstrating the richness and complexity of this Langston Hughes character and the Harlem he inhabited. Not So Simple makes an important contribution to the study of American literature.

Here upper-class elites discuss art in well-appointed drawing rooms; rowdy and lascivious drunks spend long nights in jazz clubs and speakeasies; and politically conscious young intellectuals drink coffee and debate "the race problem" in walkup apartments. At the center of the story, two young people - a quiet, serious librarian and a volatile aspiring writer - struggle to love each other as their dreams are slowly suffocated by racism.

Jesse B. Simple, Simple to his fans, made weekly appearances beginning in 1943 in Langston Hughes' column in the Chicago Defender. Simple may have shared his readers feelings of loss and dispossession, but he also cheered them on with his wonderful wit and passion for life.

[The Collected Works of Langston Hughes](#)

[Volume II: 1914-1967, I Dream a World](#)

[The Collected Works of Langston Hughes: Autobiography: the big sea](#)

[The Life of Langston Hughes: Volume I: 1902-1941, I, Too, Sing America](#)

[Conditions of the Present](#)

[Zora and Langston: A Story of Friendship and Betrayal](#)

[Fight for Freedom and Other Writings on Civil Rights](#)

[The Best of Simple](#)

[Vintage Hughes](#)

[The "Simple" Stories by Langston Hughes](#)

Tambourines to Glory, Soul Gone Home, Little Ham, Mulatto, and Simply Heavenly reflect the black author's concern with the position of the Negro in the United States

Conditions of the Present collects essays by the late Lindon Barrett that theorize race and liberation in the United States, confront critical blind spots within both academic and popular discourse, and speak across institutional divides and the gulf between academia and the street. The poet Langston Hughes was a tireless world traveler and a prolific translator, editor, and marketer. Translations of his own writings traveled even more widely than he did, earning him adulation throughout Europe, Asia, and especially the Americas. In The Worlds of Langston Hughes, Vera Kutzinski contends that, for writers who are part of the African diaspora, translation is more than just a literary practice: it is a fact of life and a way of thinking. Focusing on Hughes’s autobiographies, translations of his poetry, his own translations, and the political lyrics that brought him to the attention of the infamous McCarthy Committee, she shows that translating and being translated are as vital to Hughes’s own poetics as they are to understanding the historical network of cultural relations known as literary modernism. As Kutzinski maps the trajectory of Hughes’s writings across Europe and the Americas, we see the remarkable extent to which the translations of his poetry were in conversation with the work of other modernist writers. Kutzinski spotlights cities whose role as meeting places for modernists from all over the world has yet to be fully explored: Madrid, Havana, Buenos Aires, Mexico City, and of course Harlem. The result is a fresh look at Hughes, not as a solitary author who wrote in a single language, but as an international figure at the heart of a global intellectual and artistic formation.

Depicts the life of the Black American author, Langston Hughes, and examines the development of his writing

Langston Hughes is widely remembered as a celebrated star of the Harlem Renaissance -- a writer whose bluesy, lyrical poems and novels still have broad appeal. What's less well known about Hughes is that for much of his life he maintained a friendship with Carl Van Vechten, a flamboyant white critic, writer, and photographer whose ardent support of black artists was peerless. Despite their differences □ Van Vechten was forty-four to Hughes twenty-two when they met□Hughes□ and Van Vechten□s shared interest in black culture lead to a deeply-felt, if unconventional friendship that would span some forty years. Between them they knew everyone □ from Zora Neale Hurston to Richard Wright, and their letters, lovingly and expertly collected here for the first time, are filled with gossip about the antics of the great and the forgotten, as well as with talk that ranged from race relations to blues lyrics to the nightspots of Harlem, which they both loved to prowl. It□s a correspondence that, as Emily Bernard notes in her introduction, provides □an unusual record of entertainment, politics, and culture as seen through the eyes of two fascinating and irreverent men.

[An Anthology, 1773-1927](#)

[Stories](#)

[The Letters of Langston Hughes and Carl Van Vechten](#)

[Excavations In African American Dance](#)

[The Color of God](#)

[The Harlem Renaissance](#)

[The Giants](#)

[Selected Essays](#)

[Not So Simple](#)