

## The Best Of Simple Langston Hughes

"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.

The Best of Simple Stories Hill and Wang

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 Zaritas, 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."

A series of poems written from the point of view of the poet Langston Hughes, offering an overview of key events and themes in his life.

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

Langston Hughes has been an inspiration to generations of readers and writers seeking a passionate, intelligent, and socially responsible art. In this volume, Steven C. Tracy has gathered a broad range of critics to produce an interdisciplinary approach to the important historical and cultural elements reflected in Hughes's work. Their essays, all previously unpublished, place Hughes in the context of Harlem, his preferred geographical and spiritual home base, as well as the larger; political, social, musical, and artistic milieu of his rapidly changing times. They examine Hughes's negotiation of his own moral and ethical ground in a complex, sometimes hostile world, and demonstrate the remarkable triumph of a sensitive, creative human being who refused to be overwhelmed by the; forces of discrimination, pessimism, and bitterness that claimed so many writers of his generation. This volume, with its historical essays, brief biography, and illustrated chronology, provides a concise yet authoritative portrait of one of America's and the world's most beloved writers.

A novel about Black life.

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." Langston Hughes has been an inspiration to generations of readers and writers seeking a passionate, intelligent, and socially responsible art. In this volume, Steven C. Tracy has gathered a broad range of critics to produce an interdisciplinary approach to the important historical and cultural elements reflected in Hughes's work. Their essays, all previously unpublished, place Hughes in the context of Harlem, his preferred geographical and spiritual home base, as well as the larger political, social, musical, and artistic milieu of his rapidly changing times.

A Coretta Scott King Author Honor Book Winner of the Scott O'Dell Award for Historical Fiction When eleven-year-old Langston's father moves them from their home in Alabama to Chicago's Bronzeville district, it feels like he's giving up everything he loves. It's 1946. Langston's mother has just died, and now they're leaving the rest of his family and friends. He misses everything—Grandma's Sunday suppers, the red dirt roads, and the magnolia trees his mother loved. In the city, they live in a small apartment surrounded by noise and chaos. It doesn't feel like a new start, or a better life. At home he's lonely, his father always busy at work; at school he's bullied for being a country boy. But Langston's new home has one fantastic thing. Unlike the whites-only library in Alabama, the Chicago Public Library welcomes everyone. There, hiding out after school, Langston discovers another Langston—a poet whom he learns inspired his mother enough to name her only son after him. Lesa Cline-Ransome, author of the Coretta Scott King Honor picture book *Before She Was Harriet*, has crafted a lyrical debut novel about one boy's experiences during the Great Migration. Includes an author's note about the historical context and her research. Don't miss the companion novel, *Leaving Lymon*, which centers on one of Langston's classmates and explores grief, resilience, and the circumstances that can drive a boy to become a bully—and offer a chance at redemption. A Junior Library Guild selection! A CLA Notable Children's Book in Language Arts A Kirkus Reviews Best Book of the Year, with 5 Starred Reviews A School Library Journal Best Book of 2018 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 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 is the first comprehensive selection from the correspondence of the iconic and beloved Langston Hughes. It offers a life in letters that showcases his many struggles as well as his memorable achievements. Arranged by decade and linked by expert commentary, the volume guides us through Hughes's journey in all its aspects: personal, political, practical, and—above all—literary. His letters range from those written to family members, notably his father (who opposed Langston's literary ambitions), and to friends, fellow artists, critics, and readers who sought him out by mail. These figures include personalities such as Carl Van Vechten, Blanche Knopf, Zora Neale Hurston, Arna Bontemps, Vachel Lindsay, Ezra Pound, Richard Wright, Kurt Weill, Carl Sandburg, Gwendolyn Brooks, James Baldwin, Martin Luther King, Jr., Alice Walker, Amiri Baraka, and Muhammad Ali. The letters tell the story of a determined poet precociously finding his mature voice; struggling to realize his literary goals in an environment generally hostile to blacks; reaching out bravely to the young and challenging them to aspire beyond the bonds of segregation; using his artistic prestige to serve the disenfranchised and the cause of social justice; irrepressibly laughing at the world despite its quirks and humiliations. Venturing bravely on what he called the "big sea" of life, Hughes made his way forward always aware that his only hope of self-fulfillment and a sense of personal integrity lay in diligently pursuing his literary vocation. Hughes's voice in these pages, enhanced by photographs and quotations from his poetry, allows us to know him intimately and gives us an unusually rich picture of this generous, visionary, gratifyingly good man who was also a genius of modern American

letters.

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'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, Annjee, who works as a housekeeper for a wealthy white family; his strong-willed grandmother, Hager; Jimboy, 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.

As the first black author in America to make his living exclusively by writing, Langston Hughes inspired a generation of writers and activists. One of the pioneers of jazz poetry, Hughes led the Harlem Renaissance, while Martin Luther King, Jr., invoked Hughes's signature metaphor of dreaming in his speeches. In this new biography, W. Jason Miller illuminates Hughes's status as an international literary figure through a compelling look at the relationship between his extraordinary life and his canonical works. Drawing on unpublished letters and manuscripts, Miller addresses Hughes's often ignored contributions to the Civil Rights Movement of the 1960s, as well as his complex and well-guarded sexuality, and repositions him as a writer rather than merely the most beloved African American poet of the twentieth century.

"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.

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 traces 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.

*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

*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.

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.

Arranged chronologically, a comprehensive collection of the verse of Langston Hughes contains 860 poems, including three hundred that have never appeared in book form and commentary by Hughes's biographer.

A poem to celebrate the African American poet, Langston Hughes, born on February 1, 1902.

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.

Perhaps the single best-known and most highly regarded African-American writer of his time, Langston Hughes (1902-1967) has left a profound mark on American letters. Taking the environment of urban blacks, Hughes captured in verse and prose its joys and pains, bringing a new realism to the subject. His language, while unadorned in style, remained spirited and true to colloquial speech, and his work was among the first by a black man to gain a multi-racial and national audience. Hughes is primarily remembered for his poetry, with which he established his reputation in the 1920s. He did not even publish his first collection of short fiction, *The Ways of White Folks*, until 1934. But precisely because it appeared after he had undergone an extensive process of artistic and personal development, it possesses an unusual coherence and power. It deals unflinchingly with racial, class, and sexual issues, as does his second collection, *Laughing to Keep from Crying* (1952). In 1950 a number of satirical sketches featuring Hughes's character Jesse B. Simple began appearing in collected form. These represent a tradition distinct from his other work. Hans Ostrom

examines Hughes's short fiction canon in great detail, bringing in a wealth of information on Hughes's background and times to provide a fuller understanding. He discusses events such as the Harlem Renaissance and how they relate to Hughes, as well as sensitively examining the issue of race. Within a clear and coherent organizational scheme, Ostrom adds excerpts from interviews and letters and a section on the best previous scholarship and criticism. The result is a truly useful study.

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.

Contains the full text of Langston Hughes' novels "Not Without Laughter" and "Tambourines to Glory."

Chronicles the life of the twentieth-century African-American poet, writer, journalist, and leading figure of the Harlem Renaissance who incorporated African-American speech and culture into his poems and faced Senator Joseph McCarthy's Senate committee.

A collection of columns written by Langston Hughes between 1942 and 1962 for the "Chicago Defender," offering his views on 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.

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