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I am submitting herewith a thesis written by Sharynn Owens Etheridge entitled "Langston Hughes: A Critical Bibliography, 1977-1986." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in English.

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LANGSTON HUGHES: A CRITICAL BIBLIOGRAPHY,
1977-1986

A Thesis
Presented for the
Master of Arts
Degree
The University of Tennessee, Knoxville

Sharynn Owens Etheridge

May 1991

FOR MY PARENTS

Jefferson P. Owens and Addye LeRoy Owens

and

MY SON

Cameron Jefferson Etheridge

ACKNOWLEDGMENTS

I wish to express my sincere thanks to Dr. R. Baxter Miller whose unfailing belief in my ability to complete this project never wavered. I would also like to thank the other members of my committee, Dr. Norman Sanders and Dr. William Shurr, for their helpful editorial comments.

ABSTRACT

The critical scholarship on Langston Hughes between the years 1977 and 1986 is rich with varied interpretations and responses to Hughes's writings. The last three years, especially, reveal a new thrust in scholarly research on this prolific African American writer. Not only do traditional critics and scholars examine the traditional themes of survival, liberation, race, Négritude, and the artistic process, but the impact Hughes had in the Americas and the cultural reception of his writings abroad.

A critical analysis of the trends in Hughes scholarship during these nine years reflects an emphasis on (1) movement away from race relation and protest to the African Diaspora, (2) blues and jazz, (3) personal narratives, and (4) the artistic process. Focusing on Hughes's treatment of the African Diaspora, critics assert that this phenomenon enhances understanding between all Black peoples of the world. As an outgrowth of exploring the African Diasporan, scholars have discovered that the influence of blues and jazz are more rooted in ancestral Africa than what was once thought. Regrettably, the personal reflections on Hughes by individuals who knew him provide interesting but not profound insight on Hughes as an artist. Lastly, there is a critical movement by Hughes scholars away from formalistic approaches of analysis toward textual treatments.

In addition to attesting to the greatness of Hughes, the research done between 1977 and 1986 reaffirms the enduring quality of Hughes's message and facilitates comprehension of Black consciousness and expression.

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CHAPTER I

INTRODUCTION: A CRITICAL REVIEW

For over forty years of working in the literature field, James Langston Hughes, known as the Dean of Black Letters, earned a place as a major American writer of the twentieth century. Always prolific and meticulous, he wrote novels, short stories, poetry and drama covering many subjects. He experimented with various styles and techniques. Through innovatively utilizing the literary folk tradition, he changed the way Black people were perceived by White America. In addition, he helped disseminate Black pride throughout the world.

While the scholarship for the six-year period from 1977-1983 is rich with varied materials on the Black experience, a three-year extension from 1983-1986 reveals a new thrust in Hughes's research and writing. Besides the varied themes of survival such as liberation, race, and Négritude, as well as artistic process, new areas of investigation have surfaced. There are, for example, the roles of Hughes in the Americas and as a literary exemplar. Equally important is the cultural reception of Hughes's writings in translation abroad. Greater access to the new research will facilitate more comprehension of his literary range and creative expression.

Primary and secondary materials abound, especially in the periodical literature. Critical readings of selected works and narrative technique characterize the peak years of 1981 and 1986 in Hughes's scholarship. My goal is to fill a void left by R. Baxter Miller's earlier compilation, Langston Hughes and Gwendolyn Brooks

(1977). With the formation of the Langston Hughes Society in 1981 and consequent publication of The Langston Hughes Review (Afro-American Studies Program--Brown University), it is an appropriate time to compile, as Akiba Sullivan Harper had requested, an updated compilation.

Some comment should be made regarding my own effort. A chronological format for monographs and periodical literature allows the reader to see historical trends in criticism. Each work, accompanied by a succinct statement on content, enhances the reader's understanding of the historical audience. This essay, however, is less a work of pure library research than a critical reading of that research. The nine-year period of trends in scholarship are (1) race relations and protest, (2) blues and jazz, (3) personal narratives, and (4) the artistic process.

While scholarship about race relations and protest is solid, it has given way in recent years to more sophisticated methods. By the mid to late 1980's, scholars such as Dellita Martin-Ogunsola, Richard Jackson, and Carolyn Hodges have examined the African Diaspora as a phenomenon shared by all Black people of the world. Hughes, who maintained literary associations in Africa, Europe, and the Americas, helped contribute a valuable kind of race pride to the Négritude movement in the early twentieth century. Three examples of research illuminate the importance of the Diasporan approach.

Dellita Martin-Ogunsola's study "Langston Hughes and the Musico-Poetry of the Diaspora" (1986) has a new twist. She refers to "musico-poetry" as that which incorporates a "music unique to the Black experience in the New World." Martin-Ogunsola, like her predecessors,

believes that music, as an expression of roots, affirms race as a cathartic instrument. When Hughes met Nicolás Guillén in Cuba, she says, there began a long friendship and an intellectual exchange. Guillén's "son" poems show a familiarity with Hughes's blues structure. Like Hughes's Simple stories, "Samba" (Street Rag) by Lino Guedes depicts Black music as a catharsis and means of social survival.

Those in the French-speaking Black Diaspora, according to Martin-Ogunsola, have found a more cohesive Black Aesthetic in the work of Haitian writer Jacques Roumain. Two poems published by Roumain in the 1920's, "Guinee" (Guinea) and "Quand bat le tam tam" (When the Tom Tom Beats), paved the way, ironically, for the Négritude movement. Musico-poetry and the blues are, in other words, kindred aesthetic forms.

Langston Hughes's popularity in the 1920's and 1930's existed throughout South America, including Mexico, Cuba, and Puerto Rico as well as Argentina and Uruguay. One reason was the number of short stories, poems, and newspaper articles that had been anthologized in Latin America. Many artist-scholars followed Hughes's example by reading newspapers and books from the United States. Even the famous Scottsboro "rape" case of the '30's resulted in New World Blacks understanding racial issues better. In the 1930's, nine Black teenagers of Scottsboro were charged with the alleged rape of two White women aboard a freight train in Alabama. Hughes's appeal, according to Richard Jackson, went beyond the African Diaspora, for the writer became the spokesman for proletarian causes and oppressed people everywhere. Langston Hughes was, in other words, in the forefront of the struggle for freedom.

Carolyn Hodges, in "Langston Hughes and the African Diaspora in German," reveals the international interest in the life and work of Hughes. Although England, France, Spain, and Portugal have some times been central to Diasporan Studies, a similar scholarship did not develop in Germany regarding colonial people. By 1918, the Eastern colonies that had once been controlled by Germany had been captured and divided by the Western victors of World War I. Many of Hughes's works, in all genres, had been translated into German; but poetry was the most effective one.

From the 1920's, Hughes's works have been anthologized in German collections. Soi-Daniel Brown, who has done research on the translations into German, attests to the poet's popularity in Germany. He concludes that the seven years from 1958 to 1965 are most important.

Generally speaking, the scholarship about blues and jazz resemble that of the previous decade. The research of William Hansell, Patricia Johnson and William Farrell, and Rawn Wardell Spearman represents the usual view while stressing literary music as a metaphor of survival. Eloise Spicer continues to make the African Diaspora a frame of reference.

William Hansell's study, "Blues Music in the Poetry of Langston Hughes: Roots, Race, Release" (1978), focuses on the way that Hughes utilizes the folk tradition. Hughes believed that his poetry would have greater appeal if it merged with the blues. In the "Big Sea," he says:

I tried to write poems like the songs they sang on Seventh Street--gay songs, because you had to be gay or die; sad songs because you couldn't help being sad sometimes. But gay or sad, you kept on living and you kept on going.

Their songs--those of Seventh Street--had the pulse beat of the people who keep on going.

Hansell concludes that music ". . . played an important part in guiding and advancing the political social battles to win freedom all over again [in] every generation."

Like Hansell, Patricia Johnson with William Farrell has published articles on Langston Hughes and blues. Two studies published in 1979 and 1981 contribute much to our understanding of the historical influences on Hughes during the 1920's and the early 1940's. In "How Langston Hughes Used the Blues" (1979), Johnson and Farrell cite a passage from "The Negro Artist and the Racial Mountain" (1926), penned by Hughes. It was not until the publication of Shakespeare in Harlem (1942) that Hughes returned to his lyric voice. Herein he used blues to convey a social vision while revealing some of the "inherent contradictions of American capitalism." With Montage of a Dream Deferred (1951), Hughes helped develop a new technique in poetry writing. "Poetic Interpretation of Urban Black Folk Cultures: Langston Hughes and the 'Bebop' Era" (1981) focuses more on complicated jazz idioms than on blues.

What Rawn Wardell Spearman discovered in 1981 was that the lives of two contemporaries, Howard Swanson and Langston Hughes, were even more parallel than he at first realized. Despite the double consciousness that pervaded their existences, both men searched for a new Black aesthetic in poetry and music. What they shared was a use of blues as a metaphor of Black life. But Spearman uses technical language

to describe the polyphony of rhythm and the musicality of the song, whereas Hughes depends more on the folk vernacular.

In "The Blues and the Son: Reflections of Black Self Assertion in Poetry of Langston Hughes and Nicolás Guillén" (1984), Spicer reaffirms the implications of a musical aesthetic. She prefers to examine the origins of the blues, an "authentic Black American poetic form," while tracing certain rhythms to West Africa, through both indigenous Africans and other Blacks of the Diaspora. Both the blues poetry of Langston Hughes and the "son" poems of Nicolás Guillén borrow rhythms and modify the aesthetic form for new environments.

George Houston Bass, Executive Editor of The Langston Hughes Review and Executor of the Langston Hughes estate, was secretary and literary assistant to Hughes. Bass's "Five Stories About A Man Named Hughes: A Cultural Reflection" (1982) gives the reader solid evidence for studying Hughes's private self. Here Hughes walked the Harlem streets, especially at night, but there always was a specific reason. to Bass, the writer commented on the social scene and the passers by. Once they returned to the apartment wherein both men would play the Black American folk tradition of the dozens, Bass says that Hughes loved comic art. While Hughes's private humor was "deeply grounded in the black folk tradition," his public posture embraced the surprise and wonder of it. In "A Chat with Langston Hughes" (1983), Richard Barksdale remembers three brief encounters in Harlem, New York, in 1935 and a later one in Durham, North Carolina, in 1959. A final meeting came in Atlanta, Georgia, in 1960.

Mary McLeod Bethune met Hughes during "the formative years of his brilliant literary career." Bethune, Eloise McKinney Johnson concludes in "Langston Hughes and Mary McLeod Bethune" (1983), may have influenced the characterizations of various Black women in Hughes's work. A friend of Langston Hughes, Henry Lee Moon ("In Memoriam: Tribute to Henry Lee Moon, A Life-Long Friend of Langston Hughes," 1985) was editor of the Crisis and leader of the NAACP. Faith Berry covers chronologically the friendship and exchange between the two people from childhood to adulthood.

Today, criticism about the artistic process is more prevalent. In "Narrative Technique and Theory In The Ways of White Folks" (1981), David Michael Nifong shows the different points of view in a single volume of short fiction. A close reading of The Ways of White Folks (1939) reveals Hughes's experimentation with narrative perspective and technique. Nifong, quoting from Mark Schorer's essay of "Technique As Discovery," concludes that craft is the only means the writer has of "discovering, exploring, [and] developing his subject, of conveying its meaning, and . . . of evaluating it." But when applying the term technique to fiction, Nifong asserts that craft includes use of point of view. What Nifong does is peruse the various postures that Hughes uses and then theorizes about whether the writer has achieved the "desired-audience response."

Three examples suffice to demonstrate the accuracy of Nifong's claims. He finds first person narration in the short story "Passing," which is written in epistolary form. Then he questions whether "Passing" should be labeled as a short story. Finally, Nifong, in

reading critically the last letter written by the protagonist Jack to his mother, concludes that the passer has become "White" for good.

In "Red-headed Baby," Hughes combines first person narration with internal monologue. The story tells of a White sailor who returns to the home of his Black lover, where he finds a three-year old son who is not only red-headed but deaf and dumb. The narrative stream of consciousness, combined with short sentences, reveals a restlessness on the part of the sailor.

Hughes employs an omniscient narrator more variously in "Father and Son." Bert is the twenty-year old son of Cara, the Black housekeeper and of Colonel Norwood, the White owner of a plantation. The story turns upon Bert's demand for more rights than a Black is allowed. The beauty of this story, according to Nifong, lies in the ability of the omniscient narrator to speak through Colonel Norwood, yet at once to narrate the tale separately from him.

A more literal example of textual criticism is Sybil Ricks' "A Textual Comparison of Langston Hughes's Mulatto, "Father and Son," and the "Barrier." Ricks compares three distinct works by Hughes: (1) the short story "Father and Son" (1934), (2) the drama Mulatto (1939), and (3) the libretto, "The Barrier" (1950). While the mulatto theme pervades all three works, each writing is somewhat distinct. For example, the day Bert goes into town and has a disagreement with Whites appears differently in each variation. In the short story, Bert buys some stamps in town and receives incorrect change. Instead of correcting the mistake, the clerk faints in response to this break from the expected traditional Southern code of behavior for Blacks. And in

the drama, Bert picks up some ordered radio tubes that are mailed COD but are smashed. Though he had given the clerk a money order for the tubes, Bert demanded that the money be returned when he discovered that they were broken. Bert is removed bodily from the post office. He buys a root beer, in the libretto, and refuses to drink it outside in keeping with the racial segregation of Blacks. While Ricks applauds Hughes's skill, she concedes that he lapses into technical inconsistencies but reveals the problem of the tragic mulatto.

Hortense Spillers' "Formalism Comes to Harlem" (1983) presents a philosophical debate between Afro-American critics and theorists regarding the relevance of formalism to Afro-American writing. She believes that the "narrative which the writer offers for consideration operates according to the logic of literary form." Afro-American writers, in other words, need to view formalist methods as an "approach not as an allegiance." Spillers concludes that reading the "text" need not exclude the critic's whole consciousness.

In "'Some Mark to Make'" The Logical Imagination of Langston Hughes" (1986), R. Baxter Miller shows that the lyric mode "illuminates the graphic and timeless." Hughes's artistic and human dream emerges from the Black experience. Miller's explication of "Dream Variations" (1924) explores the lyric release in Hughes's poetic imagination. The duality of the imagined dream--the historical struggle for and the artistic triumph of it--exists in one lyric moment of timelessness.

Langston Hughes--poet, novelist, storyteller, lecturer, world traveler, translator, dramatist, autobiographer, and literary critic--produced a corpus of literary works unsurpassed by any Afro-American

writer in the United States during the twentieth century. Hughes's contribution to the world was his innovative use of the folk tradition--spirituals, blues, jazz--as literary forms are recreated through and for "low down folks" as an approach to the realistic transcription.

The greatness of the poet lies in his formulation of a new Black aesthetic proclaiming the new credo:

We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly too. The tom-tom cries and the tom-tom laughs. If colored people are pleased we are glad. If they are not, their displeasure doesn't matter either. We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves. ("The Negro Artist and the Racial Mountain," 1926)

It should be noted that Hughes's preoccupation with Afro-Americans did not exclude other people. His observations, on the contrary, encompassed all peoples of the African Diaspora in particular and humanity. What Hughes wanted, I believe, was a concerted effort on the part of all Black people to promote greater understanding and appreciation for each other. In an ancillary way, the racial issue would be served well by the concerns of "Everyman."

That Langston Hughes gained international status early in his literary career is not surprising, given his peripatetic nature. An interest in language developed early in his career, and various translations provide rewarding ways of reading his literary world. His travels brought him into contact with writers of other countries who shared his poetic vision of racial harmony.

To evaluate the significance of this study is perhaps to remember a statement made once by Therman O'Daniel [and I am paraphrasing] that a bibliography is never finished. Nine books, twenty dissertations, and numerous essays--along with scholarly works in progress--suggest a new upsurge in Hughes's scholarship for the turn of the century.

CHAPTER II

AN ANNOTATED BIBLIOGRAPHY: 1977-1986

1977

Barksdale, Richard K. Langston Hughes: The Poet and His Critics. Chicago: American Library Association, 1977. 155 pp.

This study, with no mention of any other literary interests, is limited to an assessment of the critical responses to Langston Hughes's poetry. Barksdale makes no pretense of his monograph being all-encompassing but discusses "only those poems that incited some measure of critical response." Some reviewers and critics are omitted because their comments made no contribution to "Hughesian critical lore." At the beginning of each chapter, Barksdale defines the chronological setting of Hughes's poetry and describes the mood and temper of the various periods of his literary career. Barksdale, by discussing the chronology, provides a frame of reference to the responses of the critics of the poetry under consideration. He follows with an evaluation of the "statements and judgment." The net result of this critical method is to see with greater clarity Langston Hughes as a poet.

Miller, R. Baxter. "Even After I Was Dead: The Big Sea--Paradox, Preservation, and Holistic Time." Black American Literature Forum 11.2 (1977): 39-45.

R. Baxter Miller's study is innovative because he uses Langston Hughes's two autobiographies to unlock the key to his art and imagination. Although Hughes is reticent about revealing the private self, he is able to objectify the Black experience.

Miller challenges the claims of some critics who see Hughes's two autobiographies as little more than polite gossip sheets and therefore of no substantive value. Miller finds the pattern of wandering and instability emerging as metaphors which underlie the Black experience in America.

Moran, Mary Jo. "Not Without Laughter." English Journal 66.3 (1977): 58.

The crux of the argument is the relevance of teaching "Not Without Laughter" (1930) to high school honor students. Teenagers identify immediately with the plight of Sandy journeying through childhood, adolescence, and manhood. Another reason for the appeal is the kind of problems Sandy endures: maturation, self-discovery, parent-child relationships, and search for self-esteem. The novel's adaptability is endless. Courses dealing with topics such as prejudice, the generation gap, and the American Dream are good examples.

Mullen, Edward J., ed. Langston Hughes in the Hispanic World and Haiti. Hamden: Archon Books, 1977. 193 pp.

Mullen discusses Langston Hughes's relationship with the Spanish speaking world of Mexico, Cuba, Haiti, and Spain. The author contends that the poet's reputation was more known in the Hispanic world than in the United States. Fluent use of the Spanish language and good literary contacts account for Hughes's widespread popularity. Many of his later works in poetry and prose were translated into Spanish for public consumption. An

important contact with Nicholas Pellicer and the Contemporáneos in Mexico contributed to Hughes's renown. In the Caribbean, Nicolás Guillén and the poets of Négritude were strong influences on Hughes. But, it was Spain, according to Mullen, that "catalyzed his poetic vision," for there Hughes wrote his most important poems of social protest. Continuous travel in the Spanish speaking world and its culture reinforced Hughes's concept of Négritude. Also, the poet's stature became international.

Williams, Melvin G. "The Gospel According to Simple." Black American Literature Forum 11.2 (1977): 46-48.

Melvin Williams' study of Jesse B. Simple as a Black Everyman, who typifies so perfectly the Harlem dweller, is interesting. He poses an interesting question: how typical are Simple's attitudes toward God, the Bible, and the church? Williams concludes that those who perceive Simple as a Black Everyman "echo the beliefs of many transplanted Southerners living in Harlem." To others who perceive Simple as an extension of Hughes, the Christian reference came undoubtedly from the writer's brief tenure with "Auntie Reed."

1978

Hansell, William A. "Black Music in the Poetry of Langston Hughes: Roots, Race, Release." Obsidian 4:3 (1978): 26-38.

This study attempts to establish Langston Hughes's use of the blues, by examining a large number of poems about different

themes as a positive model for Blacks and Whites to emulate. Hansell discusses a variety of motifs from the Hughesian canon, including music, Black middle class, Whites, cabaret life, love, religion, Africa, the American South, Black history, and social protest.

Jackson, Blyden. "Langston Hughes." Black American Writers: Bibliographical Essays. M. Thomas Inge (ed.), Vol. 1. New York: Saint Martin's Press, 1978. 187-206.

Blyden Jackson admits difficulty in preparing a bibliographical survey of Langston Hughes and his work because Hughes wrote "prolifically and in many genres." The section on Hughes includes an introduction, an annotated bibliography, a discussion of different editions of Hughes's work, a recording of holdings of manuscripts, and an evaluation of Hughes. Although some of the sections overlap, each is informative.

Martin, Dellita L. "Langston Hughes's Use of the Blues." College Language Association Journal 22.2 (1978): 151-159.

Using Langston Hughes's definition of the blues as "folk songs born out of heartache," Martin examines three poems, "Suicide," "Lament Over Love," and "Young Gal's Blues," from Fine Clothes to the Jew (1927) to illustrate the interrelationship between structure and content in Hughes's blues composition. All three poems, presented from the female perspective, treat thematically lost love, betrayal, and unrequited love. Martin discusses the technical elements of the blues genre such as the twelve-bar

class blues structure and the two-fold antiphonal component. Instrumental response, vocal repetition, and counter statements are characteristic of the blues genre. According to Martin, it was with the development of the "three-line verse that the blues became a distinctive poetic form."

1979

Clark, Ve Ve. "Restaging Langston Hughes's *Scottsboro Limited*: An Interview with Amiri Baraka." Black Scholar 10.10 (1979): 62-69.

Amiri Baraka maintains that few Afro-Americans remember the revolutionary art of Langston Hughes. To illustrate, Baraka discusses "*Scottsboro Limited*" (1932), a one-act verse play, for two reasons: (1) to explore the question of Black national oppression and (2) to provide what needs to be done to realign the play with contemporary issues of police brutality. Also, Baraka wants to address the question of framing Blacks for crimes they have not committed. By reintroducing Hughes as a national resource, Afro-Americans will not only preserve plays and memorabilia but the "context of their emergence."

Cobb, Martha. Harlem, Haiti and Havana: A Comparative Critical Study of Langston Hughes, Jacques Roumain, and Nicolás Guillén. Washington, Three Continents Press, 1979. 145 pp.

This is a highly detailed technical study of three writers, Langston Hughes (United States), Jacques Roumain (Haiti), and Nicolás Guillén (Cuba), because their literary works reflect the inner reality of the Black experience. They became the voice of

their people in their respective countries. Although Hughes, Roumain, and Guillén inherited a double consciousness from their predecessors, they resolved to utilize the oral tradition of folklore to articulate their style, form, and rhythm in the quest for Black identity. Common themes of Africa, liberation, war, religion, and tragic-comic vision pervaded their poetry and prose. Hughes, Roumain, and Guillén "communicate a joy and an acceptance of black life."

Johnson, Patricia A. and Walter C. Farrell. "How Langston Hughes Used the Blues." The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States 6.1 (1979): 55-63.

This study concentrates on Langston Hughes's transition from blues poet to political activist who commits his creative talents to the advancement of all working-class people. Hughes did not return to the poetry in which he had won his first recognition for fifteen years. Shakespeare in Harlem (1942), growing out of a politically active period in Hughes's career, marked a return to his own voice.

1981

Barksdale, Richard K. "Langston Hughes: His Times and His Humanistic Technique." Black American Literature Forum 11.2 (1981): 11-26. Rpt. in Black American Literature and Humanism. Ed. R. Baxter Miller. Lexington: Kentucky UP, 1981. 11-26.

Richard K. Barksdale discusses the evolution of Langston Hughes's poetry from "racial exoticism," protest, and integration to a celebration of the Black lifestyle for its intrinsic value. Hughes did not lead this "literary insurrection" alone. Claude

McKay and Jean Toomer staunchly stood with Hughes. Barksdale calls Hughes's use of folk materials "orature." Hughes "broke the back of a tradition which sought to exclude secular folk material from the canon of Black literature."

Barksdale, Richard K. "Comic Relief in Langston Hughes's Poetry." Black American Literature Forum 15.3 (1981): 108-111.

Most of this essay focuses on the development of Langston Hughes's comic vision and the functions of it in his poetry. The Ways of White Folks (1934), Shakespeare in Harlem (1942), to his greatest comic creation of the madam persona in One Way Ticket (1949) are good examples of the "purgative and therapeutic" value of laughter.

Berry, Faith. "Black Poets, White Patrons: The Harlem Renaissance Years of Langston Hughes." Crisis 88.6 (1981): 278-306.

This article is an excerpt from Faith Berry's forthcoming biography of Langston Hughes: Before and Beyond Harlem. The substance of this essay is condensed from a chapter focusing on Hughes's life and work during the period 1926-1930. Berry makes an in-depth analysis of the relationship between Hughes and his wealthy White patron, Charlotte Mason. The rift between them developed over artistic differences of "cultural exoticism" and control. Hughes needed to stress African origins in all works, but had no free choice of what he read and what music he listened to. Hughes could express no opinion.

Farnsworth, Robert M. "What Can a Poet Do? Langston Hughes and M. B. Tolson." New Letters 48.1 (1981): 19-29.

Robert Farnsworth recounts Melvin B. Tolson's admiration for the proletarian sympathies of Langston Hughes in his Master's thesis on "The Harlem Group of New Writers." Tolson concludes his M.A. thesis by crediting the Harlem Renaissance with making Black America conscious of the "proletarian literature of Negro life, wider in scope, deeper in significance and better in stylistic method." Clearly, Hughes emerges for Tolson as the favorite of all the Harlem Renaissance writers because he observed him as an experimentalist, idealistic wanderer, and defender of the proletariat.

Farrell, Walter C., Jr., and Patricia A. Johnson. "Poetic Interpretations of Urban Black Folk Culture: Langston Hughes and the 'Bebop' Era." The Journal of the Society for the Study of Multi-Ethnic Literature of the United States 8.3 (1981): 57-72.

The bebop era of the early 1940's provided Langston Hughes with a new genre in which to communicate the unrest, anxiety, and massive discontent in the urban ghetto. Bebop, "the music of revolt, revolt against big bands, arrangers, vertical harmonies . . . orchestral leaders and Tin Pan Alley," allowed Hughes to improvise in Montage of a Dream Deferred (1951) by using a series of short poems as phrases that contribute to the making of one long poem. Each person remains a separate unit but contributes to the "composite poetic message."

Fowler, Carolyn. "The Shared Vision of Langston Hughes and Jacques Roumain." Black American Literature Forum 15.33 (1981): 84-88.

The bond between Langston Hughes and Jacques Roumain lies in their shared vision of the artist's function. The writer should be a humanist, a conscience, and a voice for his people. Despite their disparate backgrounds, Hughes and Roumain "shared more than the same generation." Both men were part of the African Diaspora and had sought to cut "across national and racial lines" to uplift feelings of brotherhood and morality in the world. Fowler argues that all of the creative work bears the mark of their indigenous culture. The function of the artist is to articulate the wishes of the oppressed and to instill hope for the future.

Jackson, Richard. "The Shared Vision of Langston Hughes and Black Hispanic Writers." Black American Literature Forum 15.3 (1981): 89-92.

It is a mistake to overlook the part played by Langston Hughes in the development of Afro-Hispanic Studies. Jackson explores the nature of the "shared vision" of Hughes and colleagues: Pilar Barrius (Uruguay), Manuel Zapata Olivella (Columbia), Nicolás Guillén (Cuba), and Nicomedes Santa Cruz (Latin America) in the Americas. Hughes was not only familiar with the language, literature, and customs of Spain and Spanish America, but he translated much Hispanic literature, including the poetry of Gabriela Mistral, Federico García Larca, and Nicolás Guillén, into English. All of these writers shared a common heritage of slavery, racism, and oppression. Hughes's work had "both influenced and had been shaped by others who share[d] the same

heritage." Jackson presents the view of Martha K. Cobb, an Afro-Hispanic scholar, on the literary contacts between Hughes and the Americas. Cobb believes that the "holistic" perspective is the best approach addressing the nature and meaning of Afro-American literature. She contends that there is no difference in Black literary expression on the continent and Spain.

Martin, Dellita L. "The 'Madam Poems' As Dramatic Monologue." Black American Literature Forum 15.3 (1981): 97-99.

In adapting the literary device of the dramatic monologue to convey the viewpoints of Alberta K. Johnson, Martin analyses Hughes's approach to portraiture in the "Madam Poems." Madam, the female counterpart of Simple, is a resolute survivor in urban America. She is the voice of broken promises and deferred dreams that permeate the lives of Afro-Americans. Martin identifies two types of listeners: the first persona is presumably a Black person with whom Madam feels comfortable enough to reveal herself and have direct conversation. The second persona controls Madam's life. Impersonal meetings and reported conversations characterize the latter relationship. Madam, who is tough-minded and hard working, possesses a strong sense of pride. One critic sees the character Madam as "encompassing the heroic, comic, and tragic dimensions immortalized by Hughes's dramatic presentation of archetypal woman."

Miller, R. Baxter. "Introduction: Langston Hughes and the 1980's--Rehumanization of Theory." Black American Literature Forum 15.3 (1981): 83-84.

R. Baxter Miller's introduction to the Fall issue of Black American Literature Forum (1981), devoted exclusively to Langston Hughes, includes ". . . original essays which represent the advancement of Hughes's scholarship since 1968." Seven essays, significant and diverse, represent the breadth and depth of Hughes as a poet, dramatist, storyteller, novelist, and world traveler.

Nifong, David Michael. "Narrative Technique and Theory in The Ways of White Folks." Black American Literature Forum 15.3 (1981): 93-96.

Langston Hughes's fourteen stories in The Ways of White Folks are told from the Black perspective. Nifong contends that Hughes's use of point of view, heretofore ignored by scholars, is excellent. Nifong discovers that Hughes experiments with seven points of view: first person narrator; narrator--epistolary form; first person narrator with poetic internal dialogue; omniscient narrator, third person; third person narrator as central intelligence; and effaced narrator in dramatic monologue.

O'Daniel, Therman B. "Langston Hughes: An Updated Selected Bibliography." Black American Literature Forum 15.3 (1981): 104-107.

In updating his bibliography on Langston Hughes for the third time (1951, 1968, and 1971), Therman O'Daniel adds nine books and twenty dissertations about Hughes. Numerous essays in scholarly

journals have appeared as well. With the impressive array of literary works, Hughes's scholarship is on the upsurge.

Ricks, Sybil Ray. "A Textual Comparison of Langston Hughes's Mulatto, 'Father and Son,' and 'The Barrier.'" Black American Literature Forum 15.3 (1981): 101-103.

Although Langston Hughes was one of the most talented writers of the twentieth century, some critics agree that he spread himself too thinly over too many genres. Ricks compares textually three works by Hughes, representing three distinct genre: drama (Mulatto), short story ("Father and Son"), and the libretto ("The Barrier"). Each provides close variations of the same plot of conflict between father and son. The mulatto theme is accompanied by the problem of miscegenation. Despite some technical inconsistencies, plot weaknesses, and extraneous background, Hughes succeeds in using the appropriate literary form.

Scott, Mark. "Langston Hughes of Kansas." Journal of Negro History 66.1 (1981): 1-9.

Scott concentrates on the question: "What happens to a dream deferred?" Hughes devoted his "poetic genius" to making the dream of racial equality a reality for Black Americans. Scott's use of the word "dream" as a metaphor shows how Hughes kept the dream alive throughout all of his writings: poetry, plays, short stories, novels, autobiographies, children's books, and edited anthologies. Hughes carried the torch of his ancestors--Charles

Langston, Mary Langston, and Carrier Mercer Langston--and their love for the struggle.

Spearman, Rawn Wendell. "The Joy of Langston Hughes and Howard Swanson." Black Perspective in Music 9.2 (1981): 121-138.

Spearman chronicles the lives of Langston Hughes and Howard Swanson in the mid 1920's, "when the Negro was in vogue."

Swanson commented on the depth of Hughes's soul and the breadth of his vision of "being black." Some similarity existed between Hughes and Swanson. Both men were fascinated by the blues. Both men searched for ways to delineate the Black experience; both men collaborated on setting Hughes's poem "Joy" to music. Swanson, through the use of rhythm and counterpoint, creates a combination of excitement and impatience. Hughes suggests the desperate lover in search of fickle Joy, who is found--but in the "arms of the butcher boy."

Tracy, Steven C. "To the Tune of Those Weary Blues: The Influence of the Blues Tradition in Langston Hughes's Blues Poems." The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States 8.3 (1981): 73-79.

Tracy delineates the sources of Langston Hughes's knowledge of the blues and of its influence on his work. As a young boy, Hughes heard the "early blues of itinerant musicians of the first two decades of the twentieth century that interested Hughes in Lawrence, Kansas." Henry Thomas and Texas Alexander popularized this period with blues songs derived from field hollers and slave and work songs. The Harlem music scene of 1922-1923 gave Hughes

a rich heritage from which to draw. Renowned performers--Hall Johnson, Eubie Blake, Noble Sissle, Duke Ellington, Josephine Baker, Ethel Waters, Bessie Smith, and Florence Mills--contributed much to the Hughesian canon of classic blues style poetry. Folklorist and aficionados, the last influence recorded by Tracy provided additional blues material for Hughes.

1982

Bass, George Houston. "Five Stories About A Man Named Hughes: A Critical Reflection." The Langston Hughes Review 1.1 (1982): 1-12.

Although Langston Hughes was a prolific writer and a keen observer of Black people, he revealed little of his private self to the reader. George Houston Bass, private secretary and literary assistant to Hughes from 1959 to 1964, believes that any meaningful study of the unity or disunity between a writer's work and private life must be extrapolated from what was "written, said, and done as artist and as private person." Five stories chosen personally by Bass provide empirical data for studying the personal dimensions of Hughes's private and real self. Also, he provides commentary on each story and the relationship between the artist and the man. Bass concludes that Hughes's dreams for his people fed his creative imagination.

Berry, Faith. "The Universality of Langston Hughes." The Langston Hughes Review 1.2 (1982): 1-10.

The first Langston Hughes Society Charter Luncheon is the occasion for Berry to speak about the poet fifty-one years after

his first publication. Berry argues that Hughes would challenge us to "continue to heighten our consciousness about events and issues." The true role of the poet, according to Hughes, would not be to write a record of past, present, and future, but to find preferably unsung heroes. These figures cannot be "afraid to claim our rights as human beings and as Americans" The universality of Hughes lies in the compassion shown for humanity and the voice that spoke for everyman.

Koyprince, Susan. "Moon Imagery in The Ways of White Folks." The Langston Hughes Review 1.1 (1982): 14-17.

According to Susan Koyprince, Langston Hughes employs moon imagery in The Ways of White Folks to describe two opposite worlds: an Arcadian world in which everything is possible, contrasted with a world of reality in which joy is illusive. Hughes characterizes the first world with lustful love affairs between Blacks and Whites. Koyprince sees moonlight as a distortion of reality, causing people to act differently. Hughes characterizes the second world as needless suffering and pervasive, premature death. If there is a tragic theme, it would be that beauty that cannot endure, that unrequited love appears as "moonlight dreams that would never again come true."

Neilson, Kenneth P. The World of Langston Hughes' Music: A Bibliography of Musical Settings of Langston Hughes' Work with Recordings and Other Listings. New York: All Seasons Art, 1982. 100 pp.

Kenneth P. Neilson's compilation, the result of ten years of research, is an impressive variety of Langston Hughes's publications in English and foreign languages, newspapers, tapes, recordings, and readings on phonograph records. Also included are publications in English and foreign languages.

Spillers, Hortense J. "Formalism Comes to Harlem." Black American Literature Forum 16.2 (1982): 58-62.

Spillers's polemical article on formalism is difficult to fathom, and her major premise is unclear. Therefore, the supporting arguments are illusive as well. Spillers uses Langston Hughes's character Jesse B. Semple to discuss the issue of whether Afro-American writers can apply the formalistic approach to interpret the Black experience without compromising who they are. She concludes and agrees that the literary "text," an object in itself, offers the Afro-American writer a new consideration. The narrative or "text" will operate according to the logic of the literary form.

1983

Barksdale, Richard K. "A Chat with Langston Hughes." The Langston Hughes Review 2.2 (1983): 25-26.

Richard Barksdale, well known literary historian and first president of the Langston Hughes Society, notes meeting with Langston Hughes in (1) the doorway of the Harlem YMCA (1935), (2)

in a session of the College Language Association (1959), and (3) in an informal meeting at Spelman College (1960).

Berry, Faith. Langston Hughes: Before and Beyond Harlem. Westport: Lawrence Hill, 1983. 367 pp.

In this comprehensively researched biography about Langston Hughes, Faith Berry writes, "Most of all, this book is the story of one of the most prolific and versatile American writers of his generation, who gained an international reputation and sustained it, at great odds, over four decades. Throughout his career, he endured every possible handicap and never gave up." Berry's twenty-chapter volume took over seven years to prepare. Her documentation, with twenty-seven pages of notes, includes references to various items released under the Freedom of Information Act. As was the experience of her predecessors, Berry found it difficult to penetrate the "mask to how his [Hughes's] innermost feelings about everything" Only a group of select friends knew Hughes's "lighter" manner. Louise Thompson Patterson's description of the man is enlightening: ". . . she had been with him through thick and thin, in Harlem, in Russia, in Spain" Berry portrays Hughes as the product of a "star crossed marriage," though speaking little of his life, gave much to others. The Scottsboro Boys case, the John Reed Club, and the fair wages dispute attracted Hughes's attention and participation. Over the forty-year period, Hughes formed a large circle of friends and admirers. Some were Mary McLeod Bethune, Nicolás Guillén, Arna Bontemps, and Sterling

Brown, as well as Countee Cullen, Ernest Hemingway, Zora Neale Hurston, Charles S. Johnson, Jacques Roumain, Alfred A. and Blanche Knopf, Vachel Lindsay, and Maxim Lieber.

Cobb, Martha. "Langston Hughes: The Writer, His Poetics and the Artistic Process." The Langston Hughes Review 2.2 (1983): 1-5.

Martha Cobb argues that Langston Hughes was the "carrier and creator" of the artistic process. He used his creative imagination to uplift Black ways of expression and the meaning of words. By removing blackness from a negative context, he endowed the world with greater depth and significance and placed it into the "broader and deeper stream of poetic art."

Hoagwood, Kimberly. "Two States of Mind in 'Dream Variations.'" The Langston Hughes Review 2.2 (1983): 16-18.

Kimberly Hoagwood believes that few critics have noted the psychological aspects of dreams in Langston Hughes's poetry. She emphasizes that he sometimes used dream imagery to represent "different states of mind with one psyche." Hoagwood selects Hughes's poem "Dream Variations" to support her claims. The poem divides into two stanzas, while the first experience is "ego dominated," allowing rational explanation, and the second experience is "id dominated," or almost unconscious. Hoagwood concludes that the movement from the "ego dominated" state to the irrational dream-like state is like the "primary narcissism" of a child. What Hughes does in "Dream Variations" is return to the

simplified state of the child where the "self and the other" are not perceived as distinct.

Johnson, Eloise McKinney. "Langston Hughes and Mary McLeod Bethune." The Langston Hughes Review 2.1 (1983): 1-12.

Through a series of contrasts, Eloise McKinney Johnson chronicles the warm and lively relationship that evolved between Langston Hughes and Mary McLeod Bethune. For example, Hughes, who was rural born and bred, was the only child of literate parents. But Bethune, who was also rural born and reared, was the youngest of nine children and the daughter of illiterates. Yet, the one unifying element in the lives of both was "childhood poverty." Hughes, a great admirer of her, perceived Bethune as the "prototype and archetype of the Great Negro Mother." Johnson argues that some of Hughes's characters have the same nobility of image: warm, stout, black, bosomy, nurturing, and able to act quickly in times of crisis. Essie Belle Johnson in Tambourines to Glory, the old lady in "Thank You, M'am," and the parent in "Mother to Son" are fictional recreations of Mary McLeod Bethune.

Sweet, Donald. "Langston Hughes' 'Hope'." The Langston Hughes Review 2.2 (1983): 19-21.

Ostensibly, Langston Hughes's poem "Hope" in the Montage of a Dream Deferred (1951) volume seems simple, not complex. However, Donald Sweet's explication of the four-line poem conveys more substance than appears from a cursory reading. He makes an overview of dream books and their significance along with their

function from the ancient period of Egypt and Mesopotamia to the present. Since dreams have a numerical equivalent, the wife looks up fish in her dream book to obtain corresponding numbers to play as bets. Also, Sweet comments on Hughes's employment of religious terms and symbols. In this scenario, the narrator reminds us of Christ. Is there a disparity here? Why is the man seeking, perhaps, spiritual salvation while his wife seeks financial salvation? Sweet resolves the apparent contradiction by seeing the wife's actions as mirroring the contradiction inherent in the Black community. It may be one attempt to "actualize" an "American Dream."

1984

Ako, Edmund O. "Langston Hughes and the Négritude Movement: A Study in Literary Influence." College Language Association Journal 22.1 (1984): 46-56.

Edward O. Ako traces the effect of Langston Hughes's work on three writers: Senghor, Damar, and Césaire. Ako defines influence as "the works of a certain author [who] has in a demonstrative manner . . ." shown that the source facilitated bringing the work into existence. All three authors could have been familiar with Alain Locke's "La jeune poésie Africano-Americaine" in the journal Les Continents. Locke discusses the poetry of Countee Cullen, Jean Toomer, Claude McKay, and Langston Hughes. Another possible source for Senghor, Damar, and Césaire was La Revue du Monde Noire and Légitime Défense. The writings

of Hughes and others created the necessary "climate" for an awakening of Black consciousness all over the world.

Aldridge, June M. "Langston Hughes and Margaret Danner." The Langston Hughes Review 3.2 (1984): 7-9.

Langston Hughes and Margaret Danner mutually admired each other and their works. They recorded an album--"Poets of Revolution" (1964)--but it was not released until three years after Hughes's death. Hughes expressed eagerness at working with Danner because he wanted to help a young poet.

Gomes, Emmanuel. "The Crackerbox Tradition and the Race Problem in Lowell's The Bigelow Papers and Hughes' Sketches of Simple." College Language Association Journal 27.3 (1984): 254-296.

Emmanuel Gomes juxtaposes James Russell Lowell's Hosea Bigelow and Langston Hughes's Jesse B. Simple to demonstrate that both characters reflect the American literary tradition of the crackerbox philosopher, generally a shrew homespun type with folk humor. These philosophers appealed to the common man. Hosea and Simple comment also on race relations in the country. Gomes borrows Donald Dickinson's use of the crackerbox when he states that in Simple's case, the "crackerbox has been converted into a barstool." Although there is 102 years difference in the publication of The Bigelow Papers (1848) and the first book of Simple stories (Simple Speaks His Mind), both authors used the newspaper as a vehicle to disseminate their views to either the man behind the plow or the man on the street. Initially, Lowell placed articles in the Boston Courier and the National Anti-

Slavery Standard. Later, letters appeared around 1862 in the Atlantic Monthly. The Simple sketches starting in 1943 were published in the Chicago Defender and, after 1962, in the New York Post.

"Langston Hughes Speaks His Mind." The Langston Hughes Review 3.1 (1984): 21-22.

This article is a regular feature of The Langston Hughes Review, which is published biennially. Charles Nichols supplies two correspondences dated 1953 from his volume Arna Bontemps--Langston Hughes Letters, 1925-1967 (1980) that Langston Hughes wrote to Arna Bontemps about James Baldwin's new book, Go Tell It On the Mountain. Hughes's critique of Baldwin's writing style is incisive, and the narrative's "sleepy pace" lacks cohesiveness. Baldwin, according to Hughes, "over-writes, and over poeticizes . . . and someone should triumph but nary a soul does."

Miller, R. Baxter. "For A Moment I Wondered: Theory and Symbolic Form in the Autobiographies of Langston Hughes." The Langston Hughes Review 3.2 (1984): 1-6.

The focus of R. Baxter Miller's discussion of Langston Hughes's two autobiographies--The Big Sea (1940) and I Wonder as I Wander (1956)--is on the distinction between "wander" and "wonder." The former connotes the world of historical narrative while the latter implies lyrical interpretation. Miller locates within the historical narratives of Hughes's wanderings the lyrical passages that "freeze temporarily the narrative order." As a result, the moment of meeting fellow artists like Arthur Koestler (1932) and

La Nina de Los Peines (1936) defies time as an instant of interpretation.

Mullen, Edward J. "Langston Hughes Remembered: A Document and a Commentary." The Langston Hughes Review 3.2 (1984): 10-16.

Edward Mullen provides background information on a reprint of Jean Wagner's Langston Hughes, which was originally published in French in Information et Documents (1961). This translation, which appears in The Langston Hughes Review, was supplied by James Emanuel. Wagner is laudatory of Hughes and of his poetic imagination.

Petrie, Phil W. "In Remembrance of Langston Hughes." The Langston Hughes Review 3.1 (1984): 23.

Phil Petrie recalls pleasantly the early 1960's when he was a member of Langston Hughes's household. He believes that Hughes was "kind, gracious and blessed with a sense of style."

Reid, Margaret A. "Langston Hughes: Rhetoric and Protest." The Langston Hughes Review 3.1 (1984): 13-20.

Margaret A. Reid discusses the role of the poet as being not only the voice of a people but one that protests American injustices. The dilemma of the poet was to write poetry in such a way that verse is "understood by blacks and not understood by whites." Often frustrated, some Harlem Renaissance poets used standard English to veil protest, but others used the folk idiom to protest racial discrimination instead. Langston Hughes chose the latter mode of expression, "borrowed his language from the Negro

folk idiom, his poetic form from the spiritual and the blues tradition, and his themes from the life and experience from the common Negro." Hughes's poem "Junior Addict" is good protest that ends optimistically. Undoubtedly, Hughes "pricked the conscience of America."

Spicer, Eloise Y. "The Blues and the Son: Reflections of Black Self Assertion in the Poetry of Langston Hughes and Nicolás Guillén." The Langston Hughes Review 3.1 (1984): 1-13.

In 1930, Hughes had finished The Weary Blues (1926) and Fine Clothes to the Jew (1927), depicting Blacks in the "ghetto." Meanwhile, Guillén wrote a collection of poems entitled Montivos de Son (1930), focusing on the Havana "barrio." Spicer contends that blues poetry and "son" poems borrowed their rhythm patterns from ancestral Africa. Some modifications occurred because of locale. Cuban critics say there was no significant influence on Guillén. But there are some similarities like the question-answer patterns and narrative. The "son," a Cuban dance, was to Guillén as the blues was to Hughes.

Tracy, Steven C. "Simple's Great American--American Joke." College Language Association Journal 27.3 (1984): 239-253.

Steven C. Tracy sketches the birth of Jesse B. Simple, a comic figure whose name means "just be simple." Simple's greatest American Joke is that White America refuses to accept "cultural difference uncharacteristically" in people. But these should be the values of the common man. Until there is a reversal in the status quo, Simple's joke is still intact.

1985

Allen, Samuel W. "Remembering Langston Hughes." The Langston Hughes Review 4.2 (1985): 39-40.

In reminiscing about Langston Hughes, Samuel Allen discusses the poet's gentleness, a sympathetic interest in the lives of others, a genuine concern for the lives and career of younger Black poets, and love for "particularly plain ordinary folk, people without pretense or ostentation."

Berry, Faith. "In Memoriam: Tribute to Henry Lee Moon, A Life Long Friend of Langston Hughes." The Langston Hughes Review 4.2 (1985): 41-42.

There were many exchanges between Langston Hughes and Henry Lee Moon over the years. Hughes and Moon attended the same high school in Cleveland, Ohio. Moon's father was the first president of the local NAACP, an organization that would shape the lives of both Hughes and Moon in the future. As NAACP Director of Public Relations in 1962, Moon recommended Hughes to write Fight for Freedom: The Story of the NAACP, and Moon rallied the organization to retrieve the poet's sagging career during the McCarthy era.

Brown, Soi-Daniel. "Black Orpheus: Langston Hughes' Reception in German Translation (An Overview)." The Langston Hughes Review 4.2 (1985): 30-38.

In Germany, Langston Hughes is called "Schwarze Orpheus" [Black Orpheus] and "ein Anwalt der Menschlichkeit" [Defender of Humanity]. Soi-Daniel Brown comments that German scholars have received Hughes and other Black poets favorably. Generally,

learned men describe Hughes as "gifted." The first German translation of Hughes's poems appeared in 1948. But 1958-1965 is the main period of German translations of Hughes's poetry. Brown's list of works by Hughes in German translation and reviews of these translations are invaluable.

Greeson, Aaron D. "Beyond Selves Deferred: Langston Hughes' Style and the Psychology of Black Selfhood." The Langston Hughes Review 4.1 (1985): 47-54.

Many people fail to attain a "healthy selfhood" because social critics describe American society as "narcissistic," meaning people are forced to nurture and to support themselves. Langston Hughes's generation, according to Arnold Greeson, "offered significant clues to the . . . collective and cultural resolution of their dilemma of duality." The answer lies in approach. Hughes believed in collective effort and vision to improve race relations in America and bring about emancipation.

Guillaume, Alfred J., Jr. "And Bid Him Translate: Langston Hughes' Translations of Poetry from French." The Langston Hughes Review 4.2 (1985): 1-23.

Alfred J. Guillaume, Jr. evaluates Langston Hughes as a translator of Francophone (African and Caribbean) poems exemplified by Leopold S. Senghor, Jacques Roumain, Birago Diop, and Leon Damas. Although Hughes was a non-trained linguist, he nevertheless demonstrated a keen sensitivity to the cultural and aesthetic values of writers he translated.

Hodges, Carolyn. "Introduction: Reflections on the Art Literary Translation and the Legacy of Langston Hughes." The Langston Hughes Review 4.2 (1985): vi-ix.

She introduces the Fall issue of The Langston Hughes Review (1985) which contains articles devoted to "some of the ways in which selected translators of Hughes approached the task [translating]." To translate from English into a language unrelated to it and embedded in a different structure is difficult. The Japanese language is an example.

Hubbard, Dolan. "An Interview with Richard K. Barksdale." Black American Literature Forum 19.4 (1985): 139-145.

This article is an edited transcription of a discussion of central issues in Afro-American literature, as recorded at the University of Illinois at Urbana-Champaign. He speaks candidly of the need for a critical biography of Hughes and feels that Faith Berry's biography is praiseworthy, considering her limited access to materials. Such a monograph, Barksdale says, would stimulate Hughes's scholarship. Although there has been much published on the Harlem Renaissance, some research needs to focus on the relationship between Black writers (Langston Hughes, Claude McKay, and Jean Toomer) and White writers (Carl Van Vechten, H. L. Mencken, and Eugene O'Neill). Lastly, Barksdale thinks that scholars should not ignore new critical practices. A balanced approach is best. Critics should not focus on symbols, signs, and images alone, but "shed greater light on a given literary work."

Jones, Harry. "Simple Speaks Danish." The Langston Hughes Review 4.2 (1985): 24-26.

In 1954, the Gyldendal Press in Copenhagen, Denmark selected Langston Hughes's "Simple Speaks His Mind" ("Simple Siger Sin Mening") for translation. Harry Jones argues that because Langston Hughes created a "universal outsider, an Everyman," it was not difficult to translate Simple's voice into the Danish language.

Kearney, Reginald. "Langston Hughes in Japanese Translation." The Langston Hughes Review 4.2 (1985): 27-29.

According to Kearney, the ". . . task of the interpreter is to render a translation into acceptable language . . . which conveys in some measure the literary aptness of the original piece" Three translators--Furukawa, Kijima, and Saito--worked meticulously over every text. Only two--Furukawa and Kijima--translated "The Negro Speaks of Rivers." But they took different positions regarding the title. Furukawa called Hughes's poem "The Negro Knew Many Rivers." Despite the loss of some indigenous meaning, all three translations "clearly convey what Hughes says, if not how he says it."

Moses, Wilson Jeremiah. "More Stately Mansions: New Negro Movements and Langston Hughes' Literary Theory." The Langston Hughes Review 4.1 (1985): 40-46.

Every generation, which ignores and becomes impatient with their predecessors, creates a "New Negro." Nineteenth century theoreticians like W.E.B. DuBois and Marcus Garvey espoused Black

nationalism and portrayed the glories of an African past with symbols of wealth and power. This disinterested Langston Hughes. Instead, he identified with the folk tradition of Jesse B. Simple, Harlem urban dweller. In the "Negro Artist and the Racial Mountain" (1926), Hughes states succinctly the new credo "We younger Negro artists who create now intend to express our individual dark-skinned selves without fear and shame." However, Moses notes that Hughes did not follow his own advice. The cult of novelty, the myth of progress, and the necessity to be viewed as avant garde were historical impulses. With the coming of still another "New Renaissance" of the 1960's, represented now by Amiri Baraka, Hughes still emphasized the role of the artist. Indeed, an older Hughes found himself warning young writers against becoming "black imitators of neurotic white writers." Hughes was neither a nationalist nor an assimilationist.

Rampersad, Arnold. "The Origins of Poetry in Langston Hughes." Southern Review 2.3 (1985): 695-705.

How does an aspiring author become a poet? Hughes's right to an "amorphous poetic consciousness is challenged" (Father and Grandmother Mason) and the "will arouses itself in defense of that consciousness." Therefore, the two episodes of illness (hyperventilation, nausea, and anemia) occur because personally the artist's will is manifesting itself against an opposing will of others. Hughes emerges as a poet when illness recedes imperceptibly into the background. Illness ends when balance is achieved and writing begins. The genius of Hughes lies in his

ability to preserve the dormant poetic consciousness within himself as the "highest form of poetry."

Williams, Sherley Anne. "Langston Hughes and the Negro Renaissance: 'Harlem Literature in the Twenties' (1940) and 'The Twenties: Harlem and Its Negritude.'" The Langston Hughes Review 4.1 (1985): 37-39.

This article is occasioned by the republication of Langston Hughes's two work on the Harlem Renaissance: "Harlem Literature in the Twenties" (1940) and "The Twenties: Harlem and Its Negritude" (1966). Hughes's greatest creation was a "diction and strategy derived from vernacular black speech and experience." What is interesting in the article is Hughes's assessment of the Renaissance. Black America became the source of inspiration for Africans, and Harlem became a ritual ground for Black intellectuals. For Hughes, the Renaissance ends when he introduces Richard Wright and Ralph Ellison, the two giants of the new generation, to each other in Harlem.

1986

Barksdale, Richard K. "Miscegenation on Broadway: Hughes's Mulatto and Edward Sheldon's The Nigger." Critical Essays on Langston Hughes. Ed. Edward Mullen. Boston: G. K. Hall, 1986. 191-199.

Richard Barksdale uses comparison and contrast to discuss two plays--Langston Hughes's Mulatto (1935) and Edward Sheldon's The Nigger (1909). Conditions and circumstances between 1909 and 1935 had changed little. Blacks in the South remained voteless, powerless, and segregated. In the North, Blacks remained jobless, homeless, and segregated. The two plays differ in their

approach to miscegenation. Sheldon's characters view "tainted blood" as acceptable if it occurred during slavery by a misguided ancestor. Also, men in high places may reveal with tragic consequences their true racial identity. Hughes's characters, on the contrary, suffer from the psychological consequences of miscegenation. Cora's dilemma, as the mother of three mulatto children by Colonel Norwood, is tragic. Barksdale concludes that Hughes's view is "racially interior" and Sheldon's is "racially exterior."

Berry, Faith. "Saunders Redding as Literary Critic of Langston Hughes." The Langston Hughes Review 5.2 (1986): 24-28.

Saunders Redding admired Langston Hughes's use of folk material over the years. From 1944 to 1966, Redding reviewed many of Hughes's texts in the Afro-American, a newspaper published in Baltimore. Redding disliked One Way Ticket (1946), a volume of poetry. According to Faith Berry, his critique of Montage of a Dream Deferred (1951) took variously different forms in the New York Herald Tribune and the Afro-American, was generally favorable, but Redding warned Hughes about literary experimentation and prescribed for him to settle on one voice. But ten years later, on the contrary, he praised Ask Your Mama, another experiment, as "Hughes vintage 1961."

Deck, Alice A. "Introduction: Langston Hughes and the African Diaspora." The Langston Hughes Review 5.1 (1986): iv-vi.

Alice Deck writes an introduction to this issue of The Langston Hughes Review, which prints for the first time "the entire proceedings of the session entitled 'Langston Hughes and the Diaspora,'" arranged and sponsored by the Langston Hughes Society at the annual meeting of the Modern Language Association in December 1985.

Franke, Thomas L. "The Art of Verbal Performance: A Stylistic Analysis of Langston Hughes's 'Feet Live Their Own Life.'" Language and Style: An International Journal 19.4 (1986): 372-387.

Through a linguistic analysis of Langston Hughes's Simple story, "Feet Live Their Own Life" (1961), Thomas Franke proposes to show the "blackness" of literary style. He asserts that the specific form of language assists the reader in understanding the "broader implication of the story." Simple emerges as the clear winner over Boyd. Not only does Simple dominate the dialogue verbally, but he becomes "a master stylist working within a well defined system of language."

Hodges, Carolyn A. "Langston Hughes and the African Diaspora in German." The Langston Hughes Review 5.2 (1986): 29-33.

Using Africanist George Shepperson's statement on the concept "African diaspora" and the fact it has "everything to gain by approaches through other languages," Carolyn Hodges reveals that many of Langston Hughes's works have been translated into German. But poetry is the best genre for representing the African

Diaspora in that language. In 1929, the first collection of poems, Afrika Singt (Africa Sings) presented Hughes as the leader of the Harlem Renaissance. Similar volumes appeared in 1948, 1953, and 1954, until 1957. Then Hughes's collections of short prose became part of German collections. Jahnheinz Jahn published an anthology of short stories entitled Schwarze Ballade: Moderne Afrikanische Erzähler beider Hemisphaeren (Black Ballads: Modern African Story Teller of Both Hemispheres). Recent trends show renewed concern for Afro-American writers and especially the influence of Langston Hughes.

Hodges, John O. "Wondering About the Art of a Wanderer: Langston Hughes and His Critics." The Langston Hughes Review 5.2 (1986): 19-23.

John Hodges's essay reviews Hughes's literary career from the Harlem Renaissance through the Depression, the McCarthy era, and the Civil Rights protest movement. There is some commentary on The Weary Blues (1926), The Big Sea (1940), I Wonder as I Wander (1956), and The Panther and the Lash (1967). Hodges contends that it is difficult to find a single work that provides the "key to Hughes' art." His contribution lies not in one unified vision but in the "relevance of that vision to the climate of the times."

Jackson, Richard. "Langston Hughes and the African Diaspora in South America." The Langston Hughes Review 5.1 (1986): 23-37.

The Harlem Renaissance of Latin America, known as the Afrocrillo movement of the 1920's, 1930's, and the late 1940's, was inspired

partly by the works of Langston Hughes. He divides his article into the four sections of "A Symbolic Link," "Radical Image," "Poet and Friend," and "The Example of Langston Hughes." Jackson delineates the reception of Hughes in Latin America: the "radical image" and the relationship with Nicolás Guillén (Cuba), Manuel Zapata Olivella (Columbia), and Abdias do Nascimento (Brazil). Latin Americans recognized Hughes's commitment to the oppressed everywhere.

Miller, R. Baxter. "'Some Mark to Make': The Lyrical Imagination of Langston Hughes." Critical Essays on Langston Hughes. Ed. Edward Mullen. Boston: G. K. Hall, 1986. 154-166.

R. Baxter Miller makes a penetrating examination of the lyrics' function in the poetry of Langston Hughes. He proposes that critics either overlook the lyrical tradition or that it goes unappreciated in the poet's work. Yet, Miller argues that Hughes "relied on allusion to the folk ballads of 1830-50 and on the nature and prophetic poems of Walt Whitman." Perhaps, the poet disguises the lyrics themselves as dramatic performances expressed through the blues song and the jazz instrument. Miller predicts the poet's usage of the lyric as still marking the "ritual through which the self and society collectively reaffirm community.

Martin-Ogunsola, Dellita L. "Langston Hughes and Musico-Poetry of the African Diaspora." The Langston Hughes Review 5.1 (1986): 1-17.

What role did Langston Hughes play in fomenting Africanity (racial spirit) in the Diasporan literature of the New World?

Dellita Martin-Ogunsola addresses the question by examining a particular genre, "musico-poetry." It is defined as poems that incorporate or suggest in some manner the form of music unique to Black expression in the New World. Langston Hughes played a pivotal role in promoting "musico-poetry" within the African Diaspora. His poems present not only a celebration of beauty but a resilience of race.

Mullen, Edward J., Ed. Critical Essays on Langston Hughes. Boston: G. K. Hall, 1986. 207 pp.

In this compilation, Edward Mullen selects critical writings about the evolution of Langston Hughes's criticism from the 1920's to the present. Poetry, prose (Jesse B. Simple), and drama give the reader an excellent overview of Hughes's life and work.

Rampersad, Arnold. "Langston Hughes' Fine Clothes to the Jew." Callaloo 9.1 (1986): 144-148.

The beauty of Fine Clothes to the Jew (1927) is that it operates on a "separate aesthetic, a different appearance to poetic art." What Langston Hughes did that was so novel was "deliberately to define poetic tradition ascending to the standard of a group often seen as sub-poetic--the black masses." It was not until the late "1960's and 1970's with a new breed of writers--Sherley Ann Williams, Michael S. Harper, and Raymond Patterson--that Hughes's historic achievement was realized.

Rampersad, Arnold. "Langston Hughes and His Critics on the Left." The Langston Hughes Review 5.2 (1986): 34-40.

Radicalism, Arnold Rampersad proposes, "left a specific wound, one never to be healed completely on his reputation." Initially, Hughes wanted their approval, but the leftists at the Liberator rejected all of his poetry. What the left understood as "petty bourgeois ambivalence" was Hughes's attempt to arbitrate between racism and a love of people.

Rampersad, Arnold. The Life of Langston Hughes. Vol. 1: 1901-1941. I, Too Sing America. New York: Oxford UP, 1986.

The first of two volumes, Arnold Rampersad's superbly researched biography of Langston Hughes won the Anisfield-Wolf award in Race Relations and earned a listing by New York Times Book Review as one of the best books of the year. One reason was that the author had access to personal papers heretofore unavailable to any scholar. Hughes understood the poet's social role and remained dedicated to his craft. One explanation is that the poet's family situation was atypical. The mother was emotionally and physically remote; the father was myopic and obsessed with acquiring wealth; and the grandmother was "Indian and proud" but impoverished. Hughes embraced humankind to better understand and to appreciate himself.

VITA

Sharynn Owens Etheridge was born in Knoxville, Tennessee on December 24, 1945. She attended Knoxville public schools and was graduated from Austin High School in June 1963. The following September she entered Knoxville College, and in June 1967 received a Bachelor of Arts degree with Honors in History. In the fall of that year, she entered Emory University where in May 1970 she took the Master of Arts degree in History. In the fall of 1990 she completed the Master of Arts degree in English at The University of Tennessee, Knoxville.