

# Advocacy Ashamed Resources

LANGSTON HUGHES

## *The Big Sea*

Hughes, Langston, *The Big Sea*. NY: Hill and Wang, a division of Farrar, Straus and Giroux, 1993, 335 pages.

Langston Hughes held the copyright in 1940. He was thirty-eight years old. Hughes' autobiography, *The Big Sea*, was subsequently divided into two works, the second titled *I Wonder as I Wander*.

*The Big Sea* follows Hughes' life from 1902, providing intimate commentary on his family, his education, and subsequent sea journeys. His world travels and his experiences in the United States inspired his poetry and fiction. The discrimination he felt in his homeland continued to be a source of sorrow throughout his life.

Upon his death and in 1967, his friend Arna Bontemps and Executor George Houston Bass renewed the copyright and reissued the book in 1986, published by NY: Thunder's Mouth Press, with the Foreword by Amiri Baraka.

An extensive Introduction by Princeton University's Arnold Rampersad appears in the 1993 publication by Hill and Wang.

## *I Wonder as I Wander*

Hughes, Langston, *I Wonder as I Wander*. NY: Hill and Wang, a division of Farrar, Straus, and Giroux, 1956, 405 pages.

Hughes began reworking the second part of his original autobiography in 1954, obtaining a copyright in 1956. The now mature writer focuses on his exploration of political systems. He describes the socialism and communism of Cuba and Russia, and the emergence of Hitler and Mussolini and their affect on Europe. In his search, he always comes back to his loyalty to his own country and his hope for a better world for segregated and oppressed peoples.

His friend Margaret Walker wrote the Foreword for five printings of the publication from 1986-1991 by NY: Thunder's Mountain Press.

George Houston Bass, representing his estate, renewed the copyright in 1984 and the book was reissued in 1993 with an extensive Introduction by Arnold Rampersad.

## *Good Morning Revolution.*

Hughes, Langston, *Good Morning Revolution. Uncollected Writings of Langston Hughes*, Berry Faith, editor. NY: A Citadel Press Book, published by Carol Publishing Group, 1992, 175 pages.

Originally published in 1973 as *Good Morning Revolution: Uncollected Writings of Social Protest by Langston Hughes*, the 1992 edition contains introductory information and further research by Faith Berry and discovery of documents tied and unread in countless libraries and museums.

The work is an extremely intimate and often unsettling entry into the private thoughts of Langston Hughes. His journals--sometimes sad, sometimes angry, and always searching and questioning--express the innermost Hughes in prose and poetry.

## **Letters 1925-1967**

*Arna Bontemps. Langston Hughes. Letters 1925-1967*, Nichols, Charles H., Editor. NY: Paragon House, 1990, 529 pages.

The work contains a Bontemps and Hughes Chronology, Chronological Table of Afro-American Affairs, photos of Hughes and Bontemps and their manuscripts, and an Index.

A deep respect, friendship, and honesty permeates the exchange of letters, providing insights in the life and growth of both artists. 500 letters are presented from the over 2300 letters reviewed.

While Bontemps and Hughes sometimes collaborated and candidly assessed and supported each other's individual work, Bontemps followed a more conservative and secure life. Hughes lived more precariously in his search for the answers for freedom and justice. *The Letters* is an invaluable look at the publishing world and a delightful witness to two dear friends.

Frazetta, Joe, "The Lyric Liaisons of Kurt Weill, Show Music, Fall 2000, p.35-40 and 74-76. Langston Hughes was the lyricist for Elmer Rice's Pulitzer Prize-winning play *Street Scene*. Hughes outrage at social and political injustices "made him a controversial figure...another ideal Weill collaborator." Weill borrowed Hughes' entire collection of Bessie Smith and Ma Rainey records. Audiences of the time were not interested in "a potpourri of tenement-dwelling ethnic types," pp.74-76.

Hamalian, Leo and Zeiger, Arthur, *in the modern idiom, an introduction to literature*. NY: Thomas Y. Crowell Company, 1973, pp.432-447. The edition contains poetry of Langston Hughes, including "Backlash Blues" and "Bird in Orbit," poetry with music indications for performance.

## **INFLUENCES**

Lawrence, DH, "The Lovely Lady," *The Lovely Lady*. NY: The Viking Press, 1933, pp.3-31. The short story that inspired Langston Hughes to write fiction. A story of aging dominance and fruitless submission.

## **NON FICTION**

Abodaher, David, *Iacocca. America's Most Dynamic Businessman!* NY: Zebra Books, Kensington Publishing Corp., 1982, 421 pages. The biography of the corporate rise of Lee Iacocca, his confrontation with the authority of Henry Ford, and subsequent leadership of Chrysler Corporation.

Adler, Mortimer J., "Obedience To The Law," *Great Ideas From The Great Books*, NY: Washington Square Press, 1966, pp.83-85. A discussion of moral disobedience, citing Thoreau, Locke, Augustine, and Aquinas.

Applebaum, Ronald L. and Anatol, Karl W. E., "The Theories of Attitude Change," *Strategies for Persuasive Communication*. Columbus, OH: Charles E. Merrill Publishing Company, A bell & Howell Company, pp.31-59. An introduction to the theories of understanding, attitude change, consonance, and dissonance.

Bernstein, Carl and Woodward, Bob, *All The President's Men*. NY: Warner Books, 1976, 383 pages. The story of the collapse of an American president by a yet unnamed "mole," forever changing the public perception of national politics.

Carnegie, Dale, *How To Win Friends & Influence People*. NY: Pocket Books, 1964. One of several publications on successful attitudes and interaction. Among the examples is the defiance of President Lincoln by General Meade and the subsequent reprimand by President Lincoln, pp.10-12; a Boston

Transcript poem: Here lies the body of William Jay,/ Who died maintaining his right of way--/He was right, dead right, as he sped along,/ But he's just as dead as if he were wrong: p.118, and a quote from Lord Chesterfield: Be wiser than other people if you can, but do not tell them so, p.124.

Costello, Robert B. et al, *The Random House Webster's Dictionary*. NY: Random House, 1991, pp.7, 21, 92, 356. Definitions of abuse, advocacy, authority, and defiance.

Honderich, Ted, Ed., *The Oxford Companion To Philosophy*. NY: Oxford University Press, 1995, pp.68-69 and 962. Authority defined.

## SHORT NON FICTION

Borges, Jorge Luis, "The Telling of the Tale," NY: Atlantic Monthly, pp.62-65. "An angry man--that is my subject (anger of Achilles). . ."anger is a brief madness, a fit of madness." The plot of the *Iliad*... "the idea of the hero sulking in his tent, feeling that the King has dealt unjustly with him" and war becoming a private feud. "America has an ethical sense of a thing being right or wrong...If this could be achieved, if we could go back to the epic, then something very great would have been accomplished."

Collins, Gail, "Keep the Change." from McCalls Magazine, reprinted in Reader's Digest, May, 2000, p.59. Dr. Ben Carson tells of his desire to dress "cool" like the other kids. His mother agreed, *if* he would handle the family finances. He soon discovered his mother, who scrubbed floors, was a "financial genius" with a third- grade education.

Como, Kerry Kennedy, "Courage Begins With One Voice. NY: Parade Magazine, a supplement to the Providence Sunday Journal, pp.6-8.

Brief stories of the heroes of "extraordinary human rights." Kailash Satyarthi of India: If you decide to stand up against such social evils (children working in bondage), you have to be fully prepared--physically, mentally, and spiritually." Vaclav Havel of the Czech Republic: Courage means going against majority opinion in the name of truth.

Gurganus, Allan, "P.T. Barnum and My Great-Great-Granddad's Slaves," NY: Harpers Magazine, June 2000, p.114-118. An amazing revelation of the open practices of slave ownership c.1830-50. P.T. Barnum admitted he "bought a woman and child, perhaps just to see how all that felt." He also kept a male slave. Barnum performed in black-face minstrel shows to the delight of President Tyler at the White House. His wife, however, taught the slaves to read, which was illegal at the time. He believed, however, of equality at the admission booth.

Miller, Ian William, "Shapes of Courage," adapted from "The Mystery of Courage." NY: Harper's Magazine, October 2000, p.21-24. We create stereotypes of courage. "Courage and cowardice star in moral narratives, in epic, romance, tragedy, and comedy." Throughout history courage is a "strong man" and cowardice is short and stocky. Rich kings are gluttons and fat, and skinny people overcompensate, trying too hard.

News item. "A family reunion...9,000 years later," Portland Oregon. Providence, RI: The Providence Journal, September 26, 2000, p.A3.

Who is the owner of the Kennewick Man. The government believes he should be returned to his Native American descendants. Anthropologists believe there is much to still study and have brought a law suit. The courts will decide who has the authority for the care of his 380 bones and skeletal fragments.

Thorpe, Ian, Olympic Gold Medalist in swimming from Australia, on NBC Today, September 25, 2000. Thorpe stresses that all of us have Expectations placed on us. How you handle it is important. If you have

a negative attitude, you feel pressure. If you have a positive attitude, you see expectations of others as support.

### **RECOMMENDED READING**

Bliss, Corinne Demas, "Headlines," *What We Save for Last*. Minneapolis, MN: Milkweed Editions, 1992, pp.15-26. "Headlines" is one of twelve stories. A child, rescued from a highway exit ramp, was intentionally abandoned so someone would want "her enough, as her mother hoped someone would."

Dickinson, Emily; Bode, Carl et al, Ed., "I'm Nobody! Who Are You?" *American Literature. The Last Part of the 19th Century, Vol.3*, NY: Washington Square Press, 1966.

"I'm nobody!/Who are you?/ Are you nobody, too?/Then there's a pair of us--don't tell!/They'd banish us, you know./ How dreary to be somebody! How public, like a frog/ To tell your name the livelong day/To an admiring bog!", p.318-19.

Dunn, Charles W., Ed., "The Wife of Bath's Prologue," *A Chaucer Reader, Selections from the Canterbury Tales*. NY: Harcourt, Brace and Company, 1952, pp.85-109. The medieval church endorsed submission of wives to their husbands, which the Wife ignored through five husbands saying (tr.) "Experience, though no authority, in this world is right enough for me."

Gibran, Kahlil, *Tears and Laughter*, NY: Bantam Books, 1974, 101 pages.

In "Two infants," simultaneously two sons are born, a prince to be celebrated and one to a starving mother, comforting each other in death, p.9-10.

Guernsey, Otis L. Jr. and Sweet, Jeffrey, *The Best Plays of 1986-1987*. NY: Dodd, Mead & Company, Inc., 1988, 555 pages. *Fences*, pp.209-232, and *Driving Miss Daisy*, pp.233-248. *Fences* by August Wilson, is a study of family trust, deceit, and frustration, particularly the domination by an inflexible personality. "When your daddy walked through the house he was so big he filled it up. That was my first mistake. Not to make him leave some room for me," p.231.

*Driving Miss Daisy* is the story of the growth of mutual trust and loyalty. The black driver originally dominated by his stubborn white employer, becomes the care giver.

Kipling, Rudyard; Cook, Roy J. "If," *On Hundred And One Famous Poems*. Chicago (IL): The Cable Company, 1929, p.108. An instructional poem to youth begins: "If you can keep your head when all about you/Are losing theirs and blaming it on you;"

Malamud, Bernard; Hughes Douglas, H., Editor, "Black Is My Favorite Color," *Studies in Short Fiction*. NY: Holt, Rhinehart, and Winston, Inc., 1972. A view of the complexities of urban race relations. A young Jewish man and a young black widow fall in love with extreme physical and mental resistance by others that is inflicted on them, pp.485-493.

Maugham, W. Somerset; Jaffe, Adrian H. and Scott, Virgil, Ed. "Rain," *Studies in the Short Story*. NY: William Sloane Associates, Inc., 1949.

In the imposition of will, an inflexible authority is corrupted by the subject of his conversion, p.304-353.

### **HUGHES WEB RESOURCES**

#### **Langston Hughes Society**

<http://www.uga.edu/~iaas/LHR.html>

**American Collection sites**

[http://www.ncteamericancollection.org/cora\\_hughes\\_links.htm](http://www.ncteamericancollection.org/cora_hughes_links.htm)

**Biography**

<http://www.cwrl.utexas.edu/~nick/e309k/texts/hughes/hughes-bio.htm>

<http://www.cwrl.utexas.edu/~mmaynard/Hughes/hughes.htm>

<http://longman.awl.com/kennedy/hughes/biography.html>

<http://mickey.queens.lib.ny.us/special/langston.bio.htm>

<http://www.centerstage.net/literature/whoswho/LangstonHughes.html>

<http://lcweb2.loc.gov/ammem/today/feb01.htm>

<http://www.commentarymagazine.com/9612/decobs.htm>

**Blues and Jazz**

<http://www.redhotjazz.com/hughes.html>

<http://www.redhotjazz.com/Bessie.html>

**Cora Unashamed**

<http://www.bridgewater.edu/faculty/sgallowa/450/hughes/cora.htm>

**Harlem Renaissance**

<http://www.csustan.edu/english/reuben/pal/chap9/hughes.htm>

<http://www.hometoharlem.com/Harlem/hthcult.nsf/sitenavigator>

[http://www.math.buffalo.edu/~sww/circle/CL\\_book\\_mag.html](http://www.math.buffalo.edu/~sww/circle/CL_book_mag.html)

**Lawrence Kansas**

<http://www.ci.lawrence.ks.us/langston/>

**Poetry**

<http://www.novia.net/~aaronk/ls/hughes.html>

<http://www.poets.org>

Teacher Resource File with links to Hughes sites, including E-Texts, Lesson Plans and rotating displays of his poetry with an audio of "The Negro Speaks of Rivers."

<http://falcon.jmu.edu/~ramseyil/hughes.htm>

**Socio-Political**

<http://www.commentarymagazine.com/9612/decobs.html>

[http://www2.blackside.com/immaw/suggestedactivities\\_PBS.htm](http://www2.blackside.com/immaw/suggestedactivities_PBS.htm)

<http://english.cla.umn.edu/travelconf/abstracts/MooreD.html>

**Writings**

<http://discoverytheater.si.edu/sweet/ss01.htm>

**Related Works**

<http://www.africana.com>

<http://www.factmonster.com/spot/bhmharlem1.html>

**D.H. Lawrence**

Reeve, Neil. "Strange Women with White Hair: old age and some late Lawrence stories," 11 pages. A study women in DH Lawrence's short stories: "The Lovely Lady" and "The Blue Moccasins", with mention of "The Virgin" and the "Gipsy" and his play *The Shoes of Shagput*.

<http://www.nottingham.ac.uk/english/research/dhlawrence/reeve.htm>

### **Authority and Advocacy**

Fo, Dario, "Nobel Lecture 1997. Against jesters who defame and insult." The Nobel Foundation, 1997, 12 pages. In the town where he was born on Lago Maggiore there was the story of the Rock of Calde. The town was sitting on a loose splinter of rock that was slowly sliding. The folk story relates the peasants and fishermen warned the cliff dwellers who thought they were only trying to scare them. "..We're not that stupid." But the rock sank and the town fell into a lake. The story goes that the people continue to refuse to believe they are at the rocky bottom of the lake surrounded by fish. "Nothing to worry about. It's just some kind of fish that's learned to swim in the air." In the 15th century the town did slide into the water. Who was the authority?

<http://www.nobel.se/literature/laureates/1997/fo-lecture.htm>

Abused older women. [http://www.womanabuseprevention.com/html/emotional\\_abuse\\_literature\\_rev.html](http://www.womanabuseprevention.com/html/emotional_abuse_literature_rev.html)

Verbal abuse. <http://www.drirene.com/wverbal.htm>

Youth at Risk. <http://www.lfcc.on.ca/risk1.htm>

Laws and agencies that protect us:

<http://www.eop.com>

<http://www.eelaw.com/>

<http://www.antiracisme.be/>

<http://www.eeo.gov.au/>

<http://www.eeoc.gov.foia/>

Compiled by Sue Huetteman.