

## Not Without Laughter Langston Hughes

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### Zora and Langston: A Story of Friendship and Betrayal

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.

### The Panther and the Lash

### The Best of Simple

An introduction to jazz which focuses on its historical development.

### The Ways of White Folks

After her priory in Dartford is closed-collateral damage in tyrannical King Henry

VIII's quest to overthrow the Catholic Church-Joanna resolves to live a quiet and honorable life weaving tapestries, shunning dangerous quests and conspiracies. Until she is summoned to Whitehall Palace, where her tapestry weaving has drawn the King's attention. Joanna is uncomfortable serving the King whom she has twice attempted to overthrow-unbeknownst to him. She fears for her life in a court bursting with hidden agendas and a casual disregard for the virtues she holds dear. And her suspicions are confirmed when an assassin attempts to kill her moments after arriving at Whitehall. Struggling to stay ahead of her most formidable enemy yet, an unknown one, she becomes entangled in dangerous court politics. Her dear friend Catherine Howard is rumored to be one of the King's mistresses. Joanna is determined to protect young, beautiful, naïve Catherine from becoming the King's next wife and possibly, victim. Set in a world of royal banquets and feasts, tournament jousts, ship voyages, and Tower Hill executions, this thrilling tale finds Joanna in her most dangerous situation yet, as she attempts to decide the life she wants to live: nun or wife, spy or subject, rebel or courtier. Joanna must finally choose her fate.

### **A Study Guide for Langston Hughes's "Not Without Laughter"**

At the height of his theatrical career, the actor Leo Proudhammer is nearly felled by a heart attack. As he hovers between life and death, Baldwin shows the choices that have made him enviably famous and terrifyingly vulnerable. For between Leo's childhood on the streets of Harlem and his arrival into the intoxicating world of the theater lies a wilderness of desire and loss, shame and rage. An adored older brother vanishes into prison. There are love affairs with a white woman and a younger black man, each of whom will make irresistible claims on Leo's loyalty. And everywhere there is the anguish of being black in a society that at times seems poised on the brink of total racial war. Overpowering in its vitality, extravagant in the intensity of its feeling, *Tell Me How Long the Train's Been Gone* is a major work of American literature.

### **The Turner House**

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.

### **Black No More**

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

### **The Collected Works**

Langston Hughes is widely remembered as a celebrated star of the Harlem Renaissance -- a writer whose bluesy, lyrical poems and novels still have broad appeal. What's less well known about Hughes is that for much of his life he maintained a friendship with Carl Van Vechten, a flamboyant white critic, writer, and photographer whose ardent support of black artists was peerless. Despite their

differences — Van Vechten was forty-four to Hughes twenty-two when they met—Hughes' and Van Vechten's shared interest in black culture lead to a deeply-felt, if unconventional friendship that would span some forty years. Between them they knew everyone — from Zora Neale Hurston to Richard Wright, and their letters, lovingly and expertly collected here for the first time, are filled with gossip about the antics of the great and the forgotten, as well as with talk that ranged from race relations to blues lyrics to the nightspots of Harlem, which they both loved to prowl. It's a correspondence that, as Emily Bernard notes in her introduction, provides "an unusual record of entertainment, politics, and culture as seen through the eyes of two fascinating and irreverent men. From the Trade Paperback edition.

### **Not Without Laughter**

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."

### **Harlem Renaissance**

With the publication of his first book of poems, *The Weary Blues*, in 1926, Langston Hughes electrified readers and launched a renaissance in black writing in America. 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 poems in this collection were chosen by Hughes himself shortly before his death in 1967 and represent work from his entire career, including "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. From the Trade Paperback edition.

### **Not Without Laughter**

Learning that after a half-century of family life that their house on Detroit's East

Side is worth only a fraction of its mortgage, the members of the Turner family gather to reckon with their pasts and decide the house's fate. A first novel. 20,000 first printing.

### **The Big Sea**

A novel about Black life.

### **The Short Stories of Langston Hughes**

A comprehensive selection from the correspondence of the canonical African-American author reflects his private struggles, intellectual relationships and extraordinary achievements in a segregated America. 25,000 first printing.

### **Tambourines to Glory**

THE STORY: The New York Journal-American, called SIMPLY HEAVENLY a treat. This story by Langston Hughes, based on his novels about Jesse B. Semple, a Joe Doakes Harlemite, seemsto capture the color and the humor and poetry of these neighbors-to-

### **The Novels**

#### **I Wonder As I Wander**

“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 Collected Works**

Poet Langston Hughes' only novel, a coming-of-age tale that unfolds amid an African American family in rural Kansas, explores the dilemmas of life in a racially divided society.

#### **That Is My Dream!**

Rediscover the great Harlem Renaissance poet's first and only novel, an elegiac, elegantly realized coming-of-age tale. Langston Hughes's Not Without Laughter

(1930) is drawn in part from the author's own recollections of youth and early manhood. "I wanted to write about a typical Negro family in the Middle West," he later explained of his award-winning debut, and it is as a fond and richly anecdotal family and community portrait that his book comes to life. Following Sandy Rogers from his boyhood in rural Kansas to his arrival in Chicago as a young man, and set against a backdrop of poverty, segregation, and the onset of World War I, it introduces us to a host of vividly realized characters along the way: Sandy's pious, redoubtable grandmother Hager, who holds the generations together; his itinerant father Jimboy with his guitar; mother Annjee, who keeps house for wealthy whites; blues-singing Aunt Harriet; proper, social-climbing Aunt Tempy; and many more.

### **Selected Poems of Langston Hughes**

The sixteen volumes are published with the goal that Hughes pursued throughout his lifetime: making his books available to the people. Each volume will include a biographical and literary chronology by Arnold Rampersad, as well as an introduction by a Hughes scholar. Some introductions will provide contextual and historical information on the particular work.

### **First Book Of Jazz**

Celebrates the diversity and race issues of the 1930s in a collection that includes Langston Hughes's *Not Without Laughter*, George S. Schuyler's *Black No More*, Rudolph Fisher's *The Conjure-Man Dies* and Arna Bontemps's *Black Thunder*.

### **Laughing to Keep from Crying**

The unexpected discovery in 2012 of a completed manuscript of Claude McKay's final novel was hailed by Henry Louis Gates, Jr. as 'a major event which dramatically expands the canon of novels written by Harlem Renaissance writers'. Building on the already extraordinary legacy of McKay's life and work, this colourful, dramatic novel centres on the effort by Harlem intelligentsia to organize support for the liberation of Mussolini-occupied Ethiopia, a crucial but largely forgotten event in American history. At once a penetrating satire of political machinations in Depression-era Harlem and a far-reaching story of global intrigue and romance, *Amiable with Big Teeth* plunges into the concerns, anxieties, hopes and dreams of African-Americans at a moment of crisis for the soul of Harlem.

### **Simply Heavenly**

*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.

### **Not Without Laughter: A Novel**

A satirical approach to debunking the myths of white supremacy and racial purity, this 1931 novel recounts the consequences of a mysterious scientific process that transforms black people into whites.

### **Not Without Laughter**

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.

### **Not So Simple**

### **The Sweet and Sour Animal Book**

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

### **Not Without Laughter**

Nearly ninety years after its first publication, this celebratory edition of *The Weary Blues* reminds us of the stunning achievement of Langston Hughes, who was just twenty-four at its first appearance. Beginning with the opening “Proem” (prologue poem)—“I am a Negro: / Black as the night is black, / Black like the depths of my Africa”—Hughes spoke directly, intimately, and powerfully of the experiences of African Americans at a time when their voices were newly being heard in our literature. As the legendary Carl Van Vechten wrote in a brief introduction to the original 1926 edition, “His cabaret songs throb with the true jazz rhythm; his sea-pieces ache with a calm, melancholy lyricism; he cries bitterly from the heart of his race . . . Always, however, his stanzas are subjective, personal,” and, he concludes, they are the expression of “an essentially sensitive and subtly illusive nature.” That illusive nature darts among these early lines and begins to reveal itself, with precocious confidence and clarity. In a new introduction to the work, the poet and editor Kevin Young suggests that Hughes from this very first moment is “celebrating, critiquing, and completing the American dream,” and that he manages to take Walt Whitman’s American “I” and write himself into it. We find here not only such classics as “The Negro Speaks of Rivers” and the great twentieth-century anthem that begins “I, too, sing America,” but also the poet’s shorter lyrics and fancies, which dream just as deeply. “Bring me all of your / Heart melodies,” the young Hughes offers, “That I may wrap them / In a blue cloud-cloth / Away from the too-rough fingers / Of the world.” From the Hardcover edition.

### **Amiable with Big Teeth**

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

### **The Weary Blues**

"Reprinted 1976 by special arrangement"--T.p. verso.

### **Remember Me to Harlem**

Langston Hughes' first novel depicts an African American family's attempts to deal with life in a small Kansas town and a boy's coming of age.

### **The Novels**

Depicts a Black family's attempts to deal with life in a small Kansas town

### **Selected Letters of Langston Hughes**

A Study Guide for Langston Hughes's "Not Without Laughter", excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

### **The Collected Works of Langston Hughes: The poems, 1921-1940**

Twenty-six short poems introduce animals for each letter of the alphabet, from Ape to Zebra.

### **The Worlds of Langston Hughes**

Poetry. African & African American Studies. The Black Ladies Brunch Collective's

poetry anthology, NOT WITHOUT OUR LAUGHTER, (Mason Jar Press, 2017) is a collection of humorous and joyful poems, riffing on Langston Hughes's novel Not Without Laughter. It explores topics of family, work, love and sexuality. The women of BLBC believe, like Hughes, that even in these currently tense racial times, laughter and the celebration of life is crucial. Historically, it is what African Americans have done and will continue to do, no matter what challenges face them.

### **The Tapestry**

Poet Langston Hughes' only novel, a coming-of-age tale that unfolds amid an African-American family in rural Kansas, explores the dilemmas of life in a racially divided society.

### **Poems**

In these acrid and poignant stories, Hughes depicted black people colliding--sometimes humorously, more often tragically--with whites in the 1920s and '30s.

### **Tell Me How Long the Train's Been Gone**

Laura Reed and Essie Belle Johnson, two attractive Harlem tenement women with time on their hands and no jobs, decide to start their own gospel church on a street corner. Laura wishes to make money; Essie honestly desires to help people. "Money! I sure wish I had some. Say, Essie, why don't you and me start a church like Mother Bradley's? We ain't doing nothing else useful, and it would beat Home Relief. You sing good. I'll preach. We'll both take up collection and split it." "What denomination we gonna' be?" asked Essie, amused at the idea. "Start our own denomination, then we won't be beholding to nobody else." Laura and Essie are successful beyond their fondest dreams. They are joined by Birdie Lee, the little old lady trap drummer who can work the congregation to a feverish pitch, and by Deacon Grow-For-Day, impassioned confessor. In no time they have moved to a converted theater with a thousand seats and their names in lights on the marquee. Then, to tempt Laura, the serpent appears in the form of Big-Eyed Buddy, handsome front man for a numbers ring with designs on the temple, and the serenity of this Garden of Eden is shaken until Sister Essie and Birdie Lee return it to the Rock of Comfort. The author says, "Tambourines to Glory is an urban folk tale set against a background of colorful independent, unorthodox churches which have sprung up all over Harlem in the last decade. It is in no sense an attack on organized religion, or on cults as such, but is a fictional exposé of certain ways in which religion is misused in large city communities today by various types of unscrupulous leaders who might be called 'gospel racketeers,' preying upon the gullibility of simple people."--Dust jacket.

### **Laughing to Keep from Crying**

### **Not Without Our Laughter**

I am the American heartbreak— The rock on which Freedom Stumped its toe— The great mistake That Jamestown made Long ago. — Langston Hughes, “American Heartbreak” From the publication of his first book in 1926, Langston Hughes was America’s acknowledged poet of color, the first to commemorate the experience—and suffering—of African Americans in a voice that no reader, black or white, could fail to hear. In this, his last collection of verse, Hughes’s voice is more pointed than ever before, as he explicitly addresses the racial politics of the sixties in such pieces as “Prime,” “Motto,” “Dream Deferred,” “Frederick Douglass: 1817-1895,” “Still Here,” “Birmingham Sunday,” “History,” “Slave,” “Warning,” and “Daybreak in Alabama.” Sometimes ironic, sometimes bitter, always powerful, the poems in *The Panther and the Lash* are the last testament of a great American writer who grappled fearlessly and artfully with the most compelling issues of his time.

### **For Freedom**

Although best known as a poet, Langston Hughes was also the author of two novels that richly evoke the black experience in America. First published in 1930 and 1958, respectively, *Not without Laughter* and *Tambourines to Glory* reflect the early and late vision of one of the twentieth century's most distinguished men of letters. In his introduction to this combined edition of both novels, Dolan Hubbard addresses Hughes's growing influence on American letters and reveals how a black aesthetic tradition shaped his art and his imagination. Hughes shows us how the discourse of black America informs and alters our understanding of cultural history and of aesthetic values. In *Not without Laughter*, he movingly tells the story of a black boy growing into manhood in a small Kansas town during the early twentieth century and his experiences with race, family, school, work, music, and religion. His grandmother, a humble religious woman, struggles to keep her family (living with her are two of her three daughters, one son-in-law, and her grandson) together, on the meager income she earns by taking in washing. Set in Harlem, the center of Hughes's spiritual universe, *Tambourines to Glory* is an urban folk melodrama based on the black fusion of Christian hymns and spirituals with the blues. This comic novel captures the spirit of newly transplanted southern blacks who bend the alien rhythms of the city to the gospel sound. This volume of *The Collected Works of Langston Hughes* is a testament to a man whose life and writings have had a profound influence on world literature and is proof that Hughes's immense talent embraced not only poetry, but fiction as well.

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