

Mulatto A Play Of The Deep South 1930 By Langston Hughes

The Times 100 best books to read for summer 2021 'Barack Obama had a special talent for making different kinds of people feel comfortable around him because of his biracial life experience, says Adekoya. By the same token, Adekoya himself seems poised to become one of the most important and subtle new voices in Britain's never-ending conversation about race' David Goodhart, Unherd Mixed-race is the fastest-growing minority group in Britain. By the end of the century roughly one in three of the population will be mixed-race, with this figure rising to 75 per cent by 2150. Mixed-race is, quite literally, the future. Paradoxically, however, this unprecedented interracial mixing is happening in a world that is becoming more and more racially polarized. Race continues to be discussed in a binary fashion: black or white, we and they, us and them. Mixed-race is not treated as a unique identity, but rather as an offshoot of other more familiar identities - remnants of the twentieth century 'one-drop' rule ('if you're not white, you're black') alarmingly prevail. Therefore, where does a mixed-race person fit? Stuck in the middle of these conflicts are individuals trying to survive and thrive. It is high time we developed a new understanding of mixed-race identity better suited to our century. Remi Adekoya (the son of a Nigerian father and a Polish mother, now living in Britain) has come to the conclusion that while academic theories can tell us a lot about how identities are socially constructed, they are woeful at explaining how identities are felt. He has spoken to mixed-race Britons of all ages and racial configurations to present a thoughtful and nuanced picture of what it truly means to be mixed-race in Britain today. A valuable new addition to discussions on race, *Biracial Britain* is a search for identity, a story about life that makes sense to us. An identity is a story. These are our stories.

As we approach the twenty-first century, biracialism and biculturalism are becoming increasingly common. Skin color and place of birth are no longer reliable signifiers of one's identity or origin. Simple questions like What are you? and Where are you from? aren't answered--they are discussed. How do you measure someone's race or culture? Half this, quarter that, born here, raised there. What name do you give that? These eighteen essays, joined by a shared sense of duality, address both the difficulties of not fitting into and the benefits of being part of two worlds. Danzy Senna parodies the media's fascination with biracials in a futuristic piece about the mulatto millennium. Garrett Hongo writes about watching his mixed-race children play in a sea of blond hair and white faces, realizing that suburban Oregon might swallow up their unique racial identity. Francisco Goldman shares his frustration with having constantly to explain himself in terms of his Latino and Jewish roots. Malcolm Gladwell understands that being biracial frees him from racial discrimination but also holds him hostage to questions of racial difference. For Indira Ganesan, India and its memory are evoked by the aromas of foods. Through the lens of personal experience, these essays offer a broader spectrum of meaning for race and culture. And in the process, they map a new ethnic terrain that transcends racial and cultural division.

“This majestic, moving novel is an instant classic, a book that will be read, discussed and taught beyond the rest of our lives.”—Chicago Tribune Winner of the National Book Critics Circle Award, *A Lesson Before Dying* is a deep and compassionate

novel about a young man who returns to 1940s Cajun country to visit a black youth on death row for a crime he didn't commit. Together they come to understand the heroism of resisting. From the critically acclaimed author of *A Gathering of Old Men* and *The Autobiography of Miss Jane Pittman*.

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

Published to coincide with its British premiere at the Royal National Theatre, *The Darker Face of the Earth* is Rita Dove's first play. Set on a plantation in pre-Civil War South Carolina, it has been performed to great critical acclaim.

A Vintage Shorts "Short Story Month" Selection Colonel Norwood is the despotic owner of Big House Plantation, where he lives alone but for the occasional company of his black mistress, Coralee Lewis. But this summer, a new breeze is blowing in with the warm Georgia wind—his son is coming home. From the publication of his first book in 1926, Langston Hughes was hailed as the poet laureate of black America. In "Father and Son," Hughes reveals himself to be a writer of prose just as lasting as his poetry, and one of the true icons of modern American letters. The staggering final story in the collection *The Ways of White Folks*. An eBook short.

Bachelor Thesis from the year 2013 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Wuppertal, language: English, abstract: Throughout many years, African Americans have been struggling in defining and constructing their identity, especially male African Americans had problems to build up self-esteem and to reassure their cultural masculinity, which was undermined by white men. Not only does history confirm this struggle but so does literature. In literature, many different aspects about male black identity and their struggle for identity can be found. However, one of the most important authors in this context is Langston Hughes. In his works, he focuses on the urban life of African Americans and the problems they had to face because of oppression and racism evoked by white Americans. Furthermore, Hughes wanted "to record and interpret the lives of the common black folk, their thoughts and habits and dreams, their struggle for political freedom and economic well-being" (Jemie: 1). By doing so in his writings, he took this struggle for and negotiation of racial identity to another level in developing a unique form of expression. In this thesis, I will concentrate on three major works by Langston Hughes: *Mulatto: A Tragedy of the Deep South*, "Simple speaks his mind" and *Not without laughter*. All three texts display emotional conflicts and the

struggle for identity of African American men with "simplicity and depth" (Tidwell: 3). Furthermore, all three pro-tagonists have a rather low status in society, which contributes, according to Langston Hughes, to their authenticity since they are the ones who represent the African American and thus their pursuit of identity (cf. Tidwell: 3). Moreover, I am going to begin with a general overview of the male black identity and the struggle for an African American male perspective in a culture which is dominated by white American men. Afterwards, I will transfer this concept of m

The story of Pecola Breedlove profiles an eleven-year-old African-American girl growing up in an America that values blue-eyed blondes and the tragedy that results from her longing to be accepted.

Brings together Hughes's historically valuable plays, prefacing each play with an analysis of the playwright's motivation and insight into his life at the time of the writing.

Warning: The plays of *Political Stages* do not make for a quiet evening of theatre. These are the plays which got audiences out of their seats and sometimes out into the streets. Their words and ideas rumbled ominously down the marble hallways of legislatures and challenged even threatened and often changed the thinking of millions. These are the plays which either lit or reflected the fires of those political controversies which blazed across the American Twentieth Century. Individually each is a molotov cocktail tossed onto the stage each a political movement encapsulated in dramatic form. Combined they constitute both a conflagration and a record of American political and theatrical ideology. Never before however have they been collected in one explosive volume. In *Political Stages* they have at last been preserved ever ready to serve at the barricades of subsequent eras. Includes works by Tennessee Williams Emily Mann Clifford Odets Langston Hughes and others.

This study considers cultural representations of "brown" people in Jamaica and England alongside the determinations of race by statute from the Abolition era onwards. Through close readings of contemporary fictions and "histories," Salih probes the extent to which colonial ideologies may have been underpinned by what might be called subject-constituting statutes, along with the potential for force and violence which necessarily undergird the law. The author explores the role legal and non-legal discourse plays in disciplining the brown body in pre- and post-Abolition colonial contexts, as well as how are other bodies and identities – e.g. black, white are discursively disciplined. Salih examines whether or not it's possible to say that non-legal texts such as prose fictions are engaged in this kind of discursive disciplining, and more broadly, looks at what contemporary formulations of "mixed" identity owe to these legal or non-legal discursive formations. This study demonstrates the striking connections between historical and contemporary discourses of race and brownness and argues for a shift in the ways we think about, represent and discuss "mixed race" people.

#1 NEW YORK TIMES BESTSELLER ONE OF BARACK OBAMA'S FAVORITE BOOKS OF THE YEAR NAMED A

BEST BOOK OF 2020 BY THE NEW YORK TIMES * THE WASHINGTON POST * NPR * PEOPLE * TIME MAGAZINE* VANITY FAIR * GLAMOUR 2021 WOMEN'S PRIZE FINALIST "Bennett's tone and style recalls James Baldwin and Jacqueline Woodson, but it's especially reminiscent of Toni Morrison's 1970 debut novel, *The Bluest Eye*." —Kiley Reid, *Wall Street Journal* "A story of absolute, universal timelessness ... For any era, it's an accomplished, affecting novel. For this moment, it's piercing, subtly wending its way toward questions about who we are and who we want to be...." — *Entertainment Weekly* From The New York Times-bestselling author of *The Mothers*, a stunning new novel about twin sisters, inseparable as children, who ultimately choose to live in two very different worlds, one black and one white. The Vignes twin sisters will always be identical. But after growing up together in a small, southern black community and running away at age sixteen, it's not just the shape of their daily lives that is different as adults, it's everything: their families, their communities, their racial identities. Many years later, one sister lives with her black daughter in the same southern town she once tried to escape. The other secretly passes for white, and her white husband knows nothing of her past. Still, even separated by so many miles and just as many lies, the fates of the twins remain intertwined. What will happen to the next generation, when their own daughters' storylines intersect? Weaving together multiple strands and generations of this family, from the Deep South to California, from the 1950s to the 1990s, Brit Bennett produces a story that is at once a riveting, emotional family story and a brilliant exploration of the American history of passing. Looking well beyond issues of race, *The Vanishing Half* considers the lasting influence of the past as it shapes a person's decisions, desires, and expectations, and explores some of the multiple reasons and realms in which people sometimes feel pulled to live as something other than their origins. As with her New York Times-bestselling debut *The Mothers*, Brit Bennett offers an engrossing page-turner about family and relationships that is immersive and provocative, compassionate and wise.

On a Caribbean island, the morning after a full moon, Felix Hobain tears through the market in a drunken rage. Taken away to sober up in jail, all that night he is gripped by hallucinations: the impoverished hermit believes he has become a healer, walking from village to village, tending to the sick, waiting for a sign from God. In this dream, his one companion, Moustique, wants to exploit his power. Moustique decides to impersonate a prophet himself, ignoring a coffin-maker who warns him he will die and enraging the people of the island. Hobain, half-awake in his desolate jail cell, terrorized by the specter of his friend's corruption, clings to his visionary quest. He will try to transform himself; to heal Moustique, his jailer, and his jail-mates; and to be a leader for his people. *Dream on Monkey Mountain* was awarded the 1971 Obie Award for a Distinguished Foreign Play when it was first presented in New York, and Edith Oliver, writing in *The New Yorker*, called it "a masterpiece." Three of Derek's Walcott's most popular short plays are also included in this volume: *Ti-*

Jean and His Brothers; Malcochon, or The Six in the Rain; and The Sea at Dauphin. In an expansive introductory essay, "What the Twilight Says," the playwright explains his founding of the seminal dramatic company where these works were first performed, the Trinidad Theatre Workshop. First published in 1970, *Dream on Monkey Mountain and Other Plays* is an essential part of Walcott's vast and important body of work.

A chronicle of a woman's odyssey through her family's biracial past outlines a search through five generations.

The daughter of a white mother and black father describes the factors that caused her mother to place her in the custody of an African-American family and the impact of her mother's later choice to hide the truth about their relationship.

A lyric narrative by a Pulitzer Prize-winning former U.S. poet laureate, inspired by the life of a nineteenth-century virtuoso violinist, traces the early years of George Polgreen Bridgetower as a son of a white woman and an "African prince," his acclaim in Vienna, and his break with Beethoven after a dispute over a woman.

Interracial couple Richard Adams and Marilyn Halston encountered relentless ridicule, threats, and even beatings by white Southern racists until they migrated to the West where they married. Brittney, their daughter and founder of *Ebony Eyes*, a home for troubled pregnant teens discovers an unspeakable secret her parents had concealed for more than 30 years.

Their Eyes Were Watching God is a 1937 novel by African-American writer Zora Neale Hurston. It is considered a classic of the Harlem Renaissance of the 1920s, and it is likely Hurston's best known work.

"As the twentieth century draws to a close, Maria is at the start of a life she never thought possible. She and Khalil, her college sweetheart, are planning their wedding. They are the perfect couple, 'King and Queen of the Racially Nebulous Prom.' Their skin is the same shade of beige. They live together in a black bohemian enclave in Brooklyn, where Khalil is riding the wave of the first dot-com boom and Maria is plugging away at her dissertation on the Jonestown massacre ... Everything Maria knows she should want lies before her--yet she can't stop daydreaming about another man, a poet she barely knows"--Back cover.

In this daring and provocative literary parody which has captured the interest and imagination of a nation, Alice Randall explodes the world created in *GONE WITH THE WIND*, a work that more than any other has defined our image of the antebellum South. Taking sharp aim at the romanticized, whitewashed mythology perpetrated by this southern classic, Randall has ingeniously conceived a multilayered, emotionally complex tale of her own - that of Cynara, the mulatto half-sister, who, beautiful and brown and born into slavery, manages to break away from the damaging world of the Old South to emerge into full life as a daughter, a lover, a mother, a victor. *THE WIND DONE GONE* is a passionate love story, a wrenching portrait of a tangled mother-daughter relationship, and a book that "celebrates a people's emancipation not

only from bondage but also from history and myth, custom and stereotype" (San Antonio Express-News).

Nella Larsen (1891-1964) occupies a central place in African-American and Modernist literature, and her status as a Harlem Renaissance woman writer is rivaled only by Zora Neale Hurston's. This Norton Critical Edition of Larsen's electrifying 1929 novel is accompanied by Carla Kaplan's insightfully detailed introduction, explanatory annotations, and a Note on the Text "Backgrounds and Contexts" connects *Passing* to the historical events of the day, most notably the sensational Rhinelanders/Jones case of 1925. Fourteen contemporary reviews are reprinted, including those by Alice Dunbar-Nelson, W. B. Seabrook, Mary Griffin, and W. E. B. Du Bois. Little-known documents, including those by Juanita Ellsworth and Caleb Johnson, reveal America's fascination with-and fear of-the cultural phenomenon of passing. Also included are Larsen's statements on the novel and on passing, as well as a generous selection of her letters. The theme of "The Tragic Mulatto(a)" in American literature is explored through related writings by Lydia Maria Child, William Wells Brown, Kate Chopin, Mark Twain, Countee Cullen, and Langston Hughes, among others. Finally, Joseph Seamon Cotter, Jr., Jessie Redmon Fauset, Countee Cullen, W. E. B. Du Bois, Allen Semi [Nella Larsen], George S. Schuyler, Carl Van Vechten, and Langston Hughes voice their impressions of passing from the perspective of the Harlem Renaissance. "Criticism" provides sixteen diverse interpretations of *Passing* by, among others, Deborah E. McDowell, Judith Butler, Cheryl A. Wall, Thadious M. Davis, George Hutchinson, Mary Helen Washington, Ann duCille, Gayle Wald, Claudia Tate, and Jennifer DeVere Brody. A Chronology and Selected Bibliography are also included. Book jacket.

The Routledge Companion to African American Theatre and Performance is an outstanding collection of specially written essays that charts the emergence, development, and diversity of African American Theatre and Performance—from the nineteenth-century African Grove Theatre to Afrofuturism. Alongside chapters from scholars are contributions from theatre makers, including producers, theatre managers, choreographers, directors, designers, and critics. This ambitious Companion includes: A "Timeline of African American theatre and performance." Part I "Seeing ourselves onstage" explores the important experience of Black theatrical self-representation. Analyses of diverse topics including historical dramas, Broadway musicals, and experimental theatre allow readers to discover expansive articulations of Blackness. Part II "Institution building" highlights institutions that have nurtured Black people both on stage and behind the scenes. Topics include Historically Black Colleges and Universities (HBCUs), festivals, and black actor training. Part III "Theatre and social change" surveys key moments when Black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole. Topics include Du Bois and African Muslims, women of the Black Arts Movement, Afro-Latinx theatre, youth theatre, and operatic sustenance for an Afro future. Part IV "Expanding the traditional stage" examines Black performance traditions that privilege Black worldviews,

sense-making, rituals, and innovation in everyday life. This section explores performances that prefer the space of the kitchen, classroom, club, or field. This book engages a wide audience of scholars, students, and theatre practitioners with its unprecedented breadth. More than anything, these invaluable insights not only offer a window onto the processes of producing work, but also the labour and economic issues that have shaped and enabled African American theatre. Brazil markets itself as a racially mixed utopia. The United States prefers the term melting pot. Both nations have long used the image of the mulatta to push skewed cultural narratives. Highlighting the prevalence of mixed race women of African and European descent, the two countries claim to have perfected racial representation—all the while ignoring the racialization, hypersexualization, and white supremacy that the mulatta narrative creates. Jasmine Mitchell investigates the development and exploitation of the mulatta figure in Brazilian and U.S. popular culture. Drawing on a wide range of case studies, she analyzes policy debates and reveals the use of mixed-Black female celebrities as subjects of racial and gendered discussions. Mitchell also unveils the ways the media moralizes about the mulatta figure and uses her as an example of an "acceptable" version of blackness that at once dreams of erasing undesirable blackness while maintaining the qualities that serve as outlets for interracial desire.

Carbon of typescript (79 p.) of play, including original cover. Also, photocopies of three clippings of reviews of the play, 1935. The protagonist of this fictional autobiography wrestles with race in America from the perspective of someone who learns that he is considered black but also that he can pass as white if he wants to. His personal ambitiousness and racial ambivalence makes him a sort of American Hamlet: undone by indecision. Will he be "a credit to his race" by advancing an African-American heritage he loves and appreciates in the face of a hostile culture, or will he retreat into the mediocrity of a safe, white, middle-class family life? Along the way, he shares his penetrating observations about race relations in the American north and south, about the "freemasonry" of subterranean black American culture, about the emerging bohemian jazz subculture in New York City, and about traditions of African American religious music and oratory. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

From the bestselling author of *Caucasia* and *New People*, riveting, unexpected stories about identity under the influence of appearances, attachments, and longing. Each of these eight remarkable stories by Danzy Senna tightrope-walks tantalizingly, sometimes frighteningly, between defined states: life with and without mates and children, the familiar if constraining reference points provided by race, class, and gender. Tensions arise between a biracial couple when their son is admitted to the private school where they'd applied on a lark. A new mother hosts an old friend, still single, and discovers how each of them pities-and envies- the other. A young woman responds to an adoptee in search of her birth mother, knowing it is not she.

Mixed Race Stereotypes in South African and American Literature examines the popular literary stereotype, the tragic mulatto, from a transnational perspective. Mafe considers the ways in which specific South African and American writers have used this

controversial literary character to challenge the logic of racial categorization.

An audacious new play that explores the ways in which historical trauma affects the present-day intersections of race, gender, and sexuality.

“A fully immersive, intricately crafted story inspired by the pages of history. In *Pheby*, Sadeqa Johnson has created a woman whose struggle to survive and to protect the ones she loves will have readers turning the pages as fast as their fingers can fly. Simply enthralling.” —Lisa Wingate, #1 New York Times bestselling author of *Before We Were Yours* Called “wholly engrossing” by New York Times bestselling author Kathleen Grissom, this harrowing story follows an enslaved woman forced to barter love and freedom while living in the most infamous slave jail in Virginia. Born on a plantation in Charles City, Virginia, Pheby Delores Brown has lived a relatively sheltered life. Shielded by her mother’s position as the estate’s medicine woman and cherished by the Master’s sister, she is set apart from the others on the plantation, belonging to neither world. She’d been promised freedom on her eighteenth birthday, but instead of the idyllic life she imagined with her true love, Essex Henry, Pheby is forced to leave the only home she has ever known. She unexpectedly finds herself thrust into the bowels of slavery at the infamous Devil’s Half Acre, a jail in Richmond, Virginia, where the enslaved are broken, tortured, and sold every day. There, Pheby is exposed not just to her Jailer’s cruelty but also to his contradictions. To survive, Pheby will have to outwit him, and she soon faces the ultimate sacrifice. A Study Guide for Langston Hughes's "Mulatto," excerpted from Gale's acclaimed *Drama 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 *Drama For Students* for all of your research needs.

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.

Red and Yellow, Black and Brown gathers together life stories and analysis by twelve contributors who express and seek to understand the often very different dynamics that exist for mixed race people who are not part white. The chapters focus on the social, psychological, and political situations of mixed race people who have links to two or more peoples of color— Chinese and Mexican, Asian and Black, Native American and African American, South Asian and Filipino, Black and Latino/a and so on. *Red and Yellow, Black and Brown* addresses questions surrounding the meanings and communication of racial identities in dual or multiple minority situations and the editors highlight the theoretical implications of this fresh approach to racial studies.

The bestselling phenomenon and inspiration for the award-winning film. Earthy, magical, and utterly charming, this tale of family life in turn-of-the-century Mexico blends poignant romance and bittersweet wit. This classic love story takes place on the De la Garza ranch, as the tyrannical owner, Mama Elena, chops onions at the kitchen table in her final days of pregnancy. While still in her mother's womb, her daughter to be weeps so violently she causes an early labor, and little Tita slips out amid the spices and fixings for noodle soup. This early encounter with food soon becomes a way of life, and Tita grows up to be a master chef, using cooking to express herself and sharing recipes with readers along the way.

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 Harlemiter, seems...to capture the color and the humor and poetry of these neighbors-to-

Set in nineteenth-century New Orleans, this colorful and evocative novel captures the lives of the gens de couleur libre, or the Free People of Color, a dazzling yet damned class caught between the worlds of white privilege and black oppression. Reissue. (A Showtime/ABC-TV miniseries, directed by Peter Medak, produced by Anne Rice, starring Forest Whitaker, Peter Gallagher, Jennifer Beals, Eartha Kitt, Pam Grier, Gloria Reuben, & Ben Vereen)

Set in the suburbs and cities of the Midwest, Mid-South, and Texas, these stories explore the lives of characters biracial, black, white, and all sorts of in-between. The intersections and collisions of contemporary life are in full effect here, where the distinctions between fast food and fine art, noble and naked ambitions, reality and reality shows have become impossible to distinguish. Read these stories and understand why Steve Yarbrough said Williams "writes like Paul Auster if he were funnier or like Stanley Elkin might have if he'd ever been able to stop laughing." " Tom Williams has done the near impossible in penning a book that is both undeniably entertaining and deeply thoughtful, Millhauser meets Bukowski meets Ellison." --Alan Heathcock, author of Volt "Sure, we need the nudge of category to help us all think straight, but we also need the rangy trickster, Tom Williams, to do the bang-up boundary work of imaginary anthropology in these deadpan dead-on gems. These infiltrating texts take us sideways, through and through, turn us inside-out." . --Michael Martone, author of Michael Martone and Four for a Quarter

Mulatto, a Play of the Deep South

[Copyright: 903911ed91820ee00949c2a36edbe0b6](#)