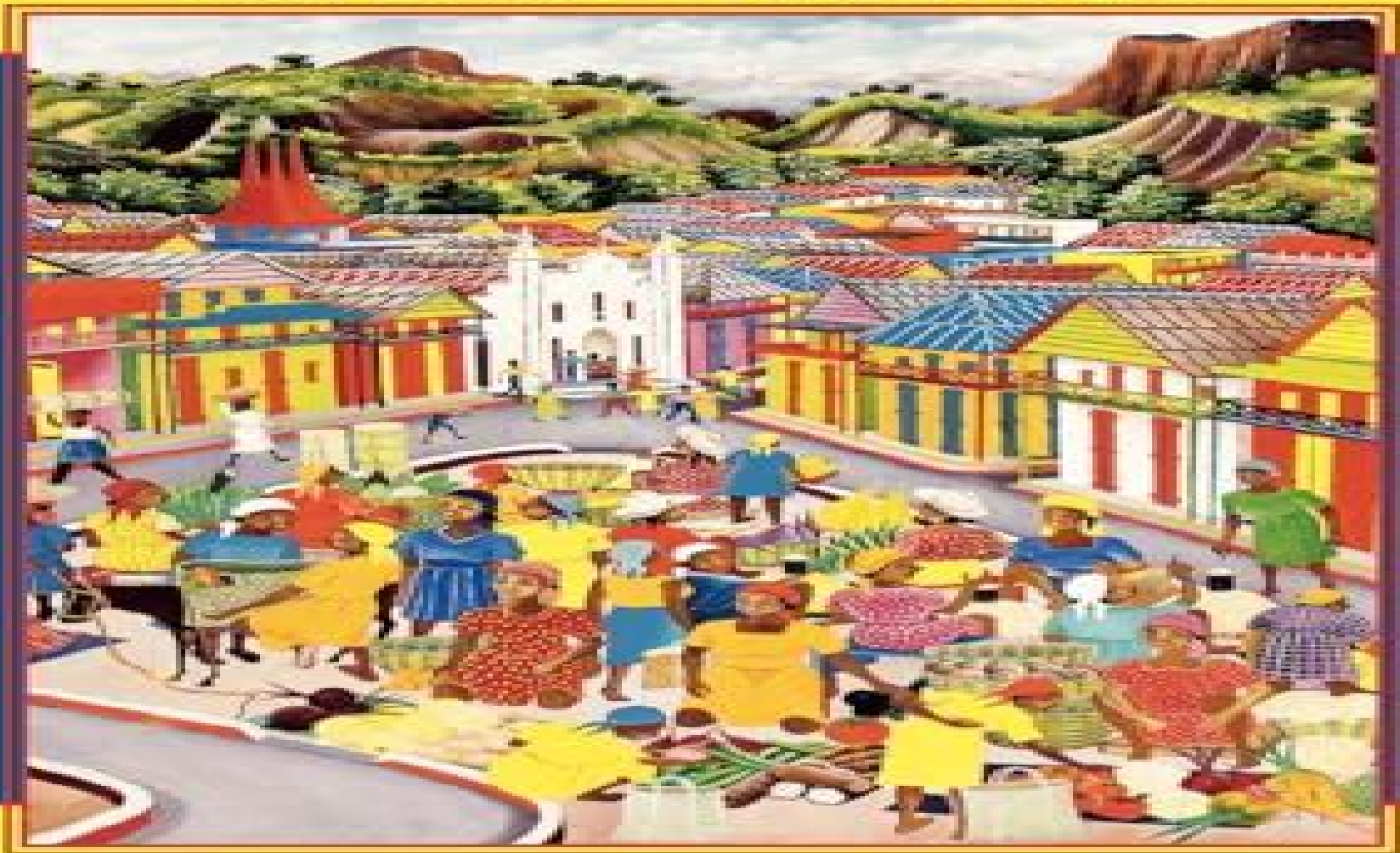


# Popo and Fifina

## CHILDREN OF HAITI

Arna Bontemps & Langston Hughes



Introduction & Afterword by Arnold Rampersad

# Popo And Fifina

**Arna Brothers and Langston Hughes**

## **Popo And Fifina:**

*Popo and Fifina* Arna Bontemps, 2010-06 This early African American classic is a rare gem of multicultural children's literature. Popo and his sister Fifina leave their home in the hills of Haiti to move with their family to a town by the sea. The new few months are full of excitement; the children adjust to their new home, fly the wondrous kite their father makes, take a trip to the lighthouse at the end of the island, and even endure a tropical storm. Through the artistry of Hughes and Bontemps, we feel the majestic beauty of tropical Haiti and delight in meeting two poor but very happy children growing up in a close-knit, simple, hard-working family. When this book was first published in 1932, it was greeted by universal critical acclaim and has remained a favorite among children, parents, and teachers. Illus. **Popo and Fifina** Arna Bontemps, Langston Hughes, 1993. First published in 1932, this book describes the rustic life that existed in Haiti during the 1930s. Written with simplicity, realism, and poetic charm, the reader follows the experiences and adventures of two children moving from their home in the hills to a town by the sea. Band/Woodcut illus. *Popo and Fifina* Arna Bontemps and Langston Hughes, 2013.

**Children's Literature of the Harlem Renaissance** Katharine Capshaw, Katharine Capshaw Smith, 2006-08-16 This book explores the period's vigorous exchange about the nature and identity of black childhood and uncovers the networks of African American philosophers, community activists, schoolteachers, and literary artists who worked together to transmit black history and culture to the next generation. Jacket *Popo and Fifina* Arna Bontemps, Langston Hughes, Macmillan Company, American Book-Stratford Press, 1942. Popo and Fifina move from the country to a village in Haiti where Papa Jean plans to earn a living as a fisherman. **Popo and Fifina** Adrien Bontemps, 1932. **To See the Wizard** Laurie R. King, 2021-02-19. To See the Wizard: Politics and the Literature of Childhood takes its central premise as the title indicates from L. Frank Baum's *The Wonderful Wizard of Oz*. Upon their return to The Emerald City after killing the Wicked Witch of the West, the task the Wizard assigned them, Dorothy, the Tin Woodman, Scarecrow, and Lion learn that the wizard is a humbug, merely a man from Nebraska manipulating them and the citizens of both the Emerald City and of Oz from behind a screen. Yet they all continue to believe in the powers they know he does not have, still insisting he grant their wishes. The image of the man behind the screen and the reader's continued pursuit of the Wizard is a powerful one that has at its core an issue central to the study of children's literature: the relationship between the adult writer and the child reader. As Jack Zipes, Perry Nodelman, Daniel Hahn, Jacqueline Rose, and many others point out, before the literature for children and young adults actually reaches these intended readers, it has been mediated by many and diverse cultural, social, political, psychological, and economic forces. These forces occasionally work purposefully in an attempt to consciously socialize or empower, training the reader into a particular identity or way of viewing the world by one who considers him or herself an advocate for children. Obviously, these wizards acting in literature can be the writers themselves, but they can also be the publishers, corporations, school boards, teachers, librarians, literary critics, and parents, and these advocates can be conservative, progressive, or any

gradation in between It is the purpose of this volume to interrogate the politics and the political powers at work in literature for children and young adults Childhood is an important site of political debate and children often the victims or beneficiaries of adult uses of power one would be hard pressed to find a category of literature more contested than that written for children and adolescents Peter Hunt writes in his introduction to *Understanding Children's Literature* that children's books are overtly important educationally and commercially with consequences across the culture from language to politics most adults and almost certainly the vast majority in positions of power and influence read children's books as children and it is inconceivable that the ideologies permeating those books had no influence on their development If there were a question about the central position literature for children and young adults has in political contests one needs to look no further than the myriad struggles surrounding censorship Mark I West observes for instance Throughout the history of children's literature the people who have tried to censor children's books for all their ideological differences share a rather romantic view about the power of books They believe or at least they profess to believe that books are such a major influence in the formation of children's values and attitudes that adults need to monitor every word that children read Because childhood and young adulthood are the sites of political debate for issues ranging from civil rights and racism to the construction and definition of the family indoctrinating children into or subverting national and religious ideologies the literature of childhood bears consciously political analysis asking how socialization works how children and young adults learn of social cultural and political expectations as well as how literature can propose means of fighting those structures To *See the Wizard Politics and the Literature of Childhood* intends to offer analysis of the political content and context of literature written for and about children and young adults The essays included in *To See the Wizard* analyze nineteenth and twentieth century literature from America Britain Australia the Caribbean and Sri Lanka that is for and about children and adolescents The essays address issues of racial and national identity and representation poverty and class mobility gender sexuality and power and the uses of literature in the healing of trauma and the construction of an authentic self **Learning from the Left** Julia L.

Mickenberg, 2006 Publisher Description **Making Americans** Gary D. Schmidt, 2013-12-01 American children need books that draw on their own history and circumstances not just the classic European fairy tales They need books that enlist them in the great democratic experiment that is the United States These were the beliefs of many of the authors illustrators editors librarians and teachers who expanded and transformed children's book publishing between the 1930s and the 1960s Although some later critics have argued that the books published in this era offered a vision of a safe secure simple world without injustice or unhappy endings Gary D Schmidt shows that the progressive political agenda shared by many Americans who wrote illustrated published and taught children's books had a powerful effect Authors like James Daugherty Laura Ingalls Wilder Lois Lenski Ingri and Edgar Parin D'Aulaire Virginia Lee Burton Robert McCloskey and many others addressed directly and indirectly the major social issues of a turbulent time racism immigration and assimilation sexism poverty the

Great Depression World War II the atomic bomb and the threat of a global cold war The central concern that many children's book authors and illustrators wrestled with was the meaning of America and democracy itself especially the tension between individual freedoms and community ties That process produced a flood of books focused on the American experience and intent on defining it in terms of progress toward inclusivity and social justice Again and again children's books addressed racial discrimination and segregation gender roles class differences the fate of Native Americans immigration and assimilation war and the role of the United States in the world Fiction and nonfiction for children urged them to see these issues as theirs to understand and in some ways theirs to resolve Making Americans is a study of a time when the authors and illustrators of children's books consciously set their eyes on national and international sights with the hope of bringing the next generation into a sense of full citizenship

**The Collected Works of Langston Hughes** Langston Hughes, Dolan Hubbard, Leslie Catherine Sanders, 2001 A collection of stories poems and other writings for children and young adults by Langston Hughes

**"Visualizing Haiti in U.S. Culture, 1910-1950"** Lindsay J. Twa, 2017-07-05 From the late 1910s through the 1950s particularly the Caribbean nation of Haiti drew the attention and imaginations of many key U.S. artists yet curiously while significant studies have been published on Haiti's history and inter-American exchanges none analyze visual representations with any depth The author calls not only on the methodologies of art history but also on the interdisciplinary eye of visual culture studies anthropology literary theory and tourism studies to examine the fine arts in relation to popular arts media social beliefs and institutional structures Twa emphasizes close visual readings of photographs illustrations paintings and theatre Extensive textual and archival research also supports her visual analysis such as scrutinizing the personal papers of this study's artists writers and intellectuals Among the literary and artistic luminaries of the twentieth century that Twa includes in her discussion are Richmond Barthé Eldzier Cortor Aaron Douglas Katherine Dunham Langston Hughes Zora Neale Hurston Alexander King Jacob Lawrence James Weldon Johnson Lo Mailou Jones Eugene O'Neill and William Edouard Scott Twa argues that their choice of Haiti as subject matter was a highly charged decision by these American artists to use their artwork to engage racial social and political issues

*Visualizing Haiti in U.S. Culture, 1910-1950* Lindsay J. Twa, 2014-05-28 From the 1910s until the 1950s the Caribbean nation of Haiti drew the attention of many U.S. literary and artistic luminaries yet while significant studies have been published on Haiti's history none analyze visual representations with any depth This book argues that choosing Haiti as subject matter was a highly charged decision by American artists to use their artwork to engage racial social and political issues Twa scrutinizes photographs illustrations paintings and theatre as well as textual and archival sources

[Learning the Left](#) Paul J. Ramsey, 2015-05-01 Learning the Left examines the ways in which young people and adults learned and continue to learn the tenets of liberal politics in the United States through the popular media and the arts from the turn of the twentieth century to the present This collection of essays foregrounds mass culture as an educational site it is hoped that this focus on the history of the civic functions of the

popular media and arts will begin a much needed conversation among a variety of scholars notably historians of education

*Was the Cat in the Hat Black?* Philip Nel, 2017 Racism is resilient duplicitous and endlessly adaptable so it is no surprise that America is again in a period of civil rights activism A significant reason racism endures is because it is structural it is embedded in culture and in institutions One of the places that racism hides and thus perhaps the best place to oppose it is books for young people *Was the Cat in the Hat Black* presents five serious critiques of the history and current state of children's literature tempestuous relationship with both implicit and explicit forms of racism The book fearlessly examines topics both vivid such as *The Cat in the Hat*'s roots in blackface minstrelsy and more opaque like how the children's book industry can perpetuate structural racism via whitewashed covers even while making efforts to increase diversity Rooted in research yet written with a lively crackling touch Nel delves into years of literary criticism and recent sociological data in order to show a better way forward Though much of what is proposed here could be endlessly argued the knowledge that what we learn in childhood imparts both subtle and explicit lessons about whose lives matter is not debatable The text concludes with a short and stark proposal of actions everyone reader author publisher scholar citizen can take to fight the biases and prejudices that infect children's literature While *Was the Cat in the Hat Black* does not assume it has all the answers to such a deeply systemic problem its audacity should stimulate discussion and activism *The Child Savage,*

1890-2010 Elisabeth Wesseling, 2016-12-05 Taking up the understudied relationship between the cultural history of childhood and media studies this volume traces twentieth century migrations of the child savage analogy from colonial into postcolonial discourse across a wide range of old and new media Older and newer media such as films textbooks children's literature periodicals comic strips children's radio and toys are deeply implicated in each other through ongoing remediation meaning that they continually mimic absorb and transform each other's representational formats stylistic features and content Media theory thus confronts the cultural history of childhood with the challenge of rethinking change in childhood imaginaries as transformation through repetition patterns rather than as rise shine decline sequences This volume takes up this challenge demonstrating that one historical epoch may well accommodate diverging childhood repertoires which are recycled again and again as they are played out across a whole gamut of different media formats in the course of time

**The Haitian Revolution in the Literary Imagination** Philip Kaisary, 2014-02-21 The Haitian Revolution 1791-1804 reshaped the debates about slavery and freedom throughout the Atlantic world accelerated the abolitionist movement precipitated rebellions in neighboring territories and intensified both repression and antislavery sentiment The story of the birth of the world's first independent black republic has since held an iconic fascination for a diverse array of writers artists and intellectuals throughout the Atlantic diaspora Examining twentieth century responses to the Haitian Revolution Philip Kaisary offers a profound new reading of the representation of the Revolution by radicals and conservatives alike in primary texts that span English French and Spanish languages and that include poetry drama history biography fiction and opera In a

complementary focus on canonical works by Aim C saire C L R James Edouard Glissant and Alejo Carpentier in addition to the work of Ren Depestre Langston Hughes and Madison Smartt Bell Kaisary argues that the Haitian Revolution generated an enduring cultural and ideological inheritance He addresses critical understandings and fictional reinventions of the Revolution and thinks through how and to what effect authors of major diasporic texts have metamorphosed and appropriated this spectacular corner of black revolutionary history      **Our Neighbor Republics** Nora Ernestine Beust,Emilie Dew Sandsten Lassalle,Jean Gardiner Smith,1942      *Langston Hughes* W. Jason Miller,2020-01-24 As the first black author in America to make his living exclusively by writing Langston Hughes inspired a generation of writers and activists One of the pioneers of jazz poetry Hughes led the Harlem Renaissance while Martin Luther King Jr invoked Hughes s signature metaphor of dreaming in his speeches In this new biography W Jason Miller illuminates Hughes s status as an international literary figure through a compelling look at the relationship between his extraordinary life and his canonical works Drawing on unpublished letters and manuscripts Miller addresses Hughes s often ignored contributions to the Civil Rights Movement of the 1960s as well as his complex and well guarded sexuality and repositions him as a writer rather than merely the most beloved African American poet of the twentieth century      **Bulletin** ,1942      **Opportunities for the Preparation of Teachers in Health Education** Earl E. Kleinschmidt,1942

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