

# figurative language in let america be america again

**\*\*Understanding Figurative Language in \*Let America Be America Again\*\*\***

**figurative language in let america be america again** plays a crucial role in deepening the poem's emotional impact and reinforcing its powerful message. Langston Hughes masterfully uses various literary devices to express the complex feelings of hope, disappointment, and longing for true freedom and equality in America. Exploring these figurative expressions helps us appreciate not only the artistry of Hughes's work but also the socio-political commentary embedded in the poem.

## The Role of Figurative Language in \*Let America Be America Again\*

Figurative language serves as the backbone of Hughes's poetic voice, allowing him to convey abstract ideas and intense emotions through vivid imagery and symbolic expressions. Rather than stating facts plainly, Hughes invites readers to feel the pain and hope of those sidelined by the American Dream. This use of figurative language creates a bridge between the reader's imagination and the harsh realities faced by marginalized communities.

## What Makes Figurative Language in \*Let America Be America Again\* So Powerful?

Langston Hughes wrote during a time of racial segregation and economic disparity, and his poem reflects both historical and ongoing struggles. The figurative language employed is not just decorative; it's a form of resistance and a call to action. By personifying America, using metaphors, and employing symbolism, Hughes gives abstract concepts a tangible form that readers can engage with emotionally.

## Key Types of Figurative Language in the Poem

To fully grasp the poem's depth, it helps to identify and analyze some of the primary figurative devices Hughes uses:

### 1. Metaphor

Metaphors abound throughout the poem, helping to illustrate the contrast between the ideal America and the real America experienced by many. For example, Hughes refers to America as a "dream" that has been "betrayed," a metaphor that captures the disillusionment felt by those who are excluded from the promises of freedom and equality. This metaphorical "dream" personifies the nation's ideals, making the betrayal more poignant and relatable.

## **2. Personification**

Personification animates America as an entity capable of action and failure. Hughes writes as if America itself could “be America again,” suggesting that the nation has lost its way and must reclaim its original values. This device not only dramatizes the nation’s flaws but also implies that change is possible, as if America has the agency to correct its course.

## **3. Symbolism**

Throughout the poem, Hughes uses symbols to represent broader concepts. “The poor man’s, the Negro’s, the immigrant’s, the worker’s, the young wife’s, and the farmer’s” voices symbolize the diverse groups marginalized by society. These symbols build a collective identity of those left behind by the American Dream, making the poem a unifying call for inclusion.

## **4. Imagery**

Vivid sensory language paints pictures in the reader’s mind, enhancing the emotional experience. Phrases like “I am the poor white, fooled and pushed apart” evoke images of division and exclusion, while “I am the worker sold to the machine” conjures a harsh industrial landscape where human value is reduced to labor. This imagery makes the struggles tangible rather than abstract.

## **How Figurative Language Enhances the Poem’s Themes**

Figurative language doesn’t just beautify the poem; it deepens the exploration of its central themes: inequality, disillusionment, and hope for renewal.

### **Expressing Inequality and Injustice**

Hughes’s metaphors and symbolism highlight the gap between America’s promises and its realities. By personifying America as having been “betrayed,” he critiques systemic oppression without directly naming policies or individuals, making the message timeless and universal. The figurative language allows readers to feel the injustice viscerally.

### **Conveying Disillusionment**

The poem’s repeated invocation of “Let America be America again” is both a plea and a lament. The figurative use of “again” implies loss and nostalgia. Hughes’s imagery of being “pushed apart” and “sold to the machine” evokes a sense of alienation and shattered dreams, communicating disillusionment on a personal and collective level.

## Instilling Hope and Possibility

Despite its critique, the poem is ultimately hopeful. Figurative language like America as a “dream” can be reclaimed gives readers a sense of agency and possibility. The personification suggests that America can “be” something better if it recognizes and embraces all its citizens. This hopeful tone encourages readers to imagine and work towards a more inclusive future.

## Tips for Analyzing Figurative Language in Hughes' s Poetry

Understanding figurative language in \*Let America Be America Again\* can be challenging but rewarding. Here are some practical tips to get the most out of your analysis:

- **Identify the device:** Look for metaphors, similes, personification, and symbolism first. Recognizing these tools helps decode the poem's layers.
- **Consider the context:** Think about the historical and social backdrop of the poem. This context often illuminates why particular images or symbols are chosen.
- **Connect to themes:** Relate figurative language to the poem's main ideas like freedom, inequality, and hope. This connection enriches your interpretation.
- **Visualize the imagery:** Try to picture the scenes and emotions the poem evokes. This practice deepens comprehension and emotional engagement.
- **Reflect on tone:** Notice how figurative language shapes the mood—whether it's angry, sorrowful, hopeful, or determined.

## Why Figurative Language in \*Let America Be America Again\* Still Resonates Today

The figurative language in Hughes's poem transcends its era, continuing to resonate in modern discussions about identity, justice, and the American Dream. Its symbolic and metaphorical nature allows readers of all backgrounds to find meaning in the poem. Today's social movements and calls for equality echo the voices Hughes gave life to through his artful use of language.

Moreover, figurative language invites readers into an active role, encouraging personal reflection and empathy. By engaging our imaginations, Hughes ensures that the poem remains a vital piece of literature that challenges and inspires us to envision a truly inclusive America.

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Exploring the figurative language in \*Let America Be America Again\* opens up a rich dialogue between the poem, its historical context, and contemporary

readers. Langston Hughes's adept use of metaphor, personification, symbolism, and imagery not only enriches the poem's emotional texture but also sharpens its critique of societal injustices. Through these literary techniques, the poem continues to inspire hope and demand recognition of all voices in the ongoing story of America.

## **Frequently Asked Questions**

### **What types of figurative language are prominently used in 'Let America Be America Again'?**

'Let America Be America Again' uses metaphors, imagery, repetition, and personification to convey its themes of hope, disillusionment, and the American Dream.

### **How does Langston Hughes use metaphor in 'Let America Be America Again'?**

Hughes uses metaphor to depict America as an idealized dream that has not yet been realized, comparing it to a land that should be free and equal but is instead marked by oppression and inequality.

### **What role does repetition play as a figurative device in the poem?**

Repetition emphasizes the poem's central themes and emotions, such as the repeated phrase 'Let America be America again,' which underscores the longing for a true and just America.

### **Can you identify examples of personification in 'Let America Be America Again'?**

The poem personifies America as a living entity capable of being 'free' or 'America again,' giving the nation human-like qualities to evoke emotional connection and urgency.

### **How does imagery enhance the message of the poem?**

Imagery in the poem paints vivid pictures of both the harsh realities faced by marginalized groups and the hopeful vision of equality, helping readers to visualize the contrast between the American ideal and reality.

### **In what way does figurative language in the poem reflect the historical context of its writing?**

The figurative language reflects the struggles during the early 20th century, including racial and economic injustice, by using symbolic language to critique the failure of America to live up to its promises.

## Why is figurative language important to understanding the tone of 'Let America Be America Again'?

Figurative language conveys the poem's tone of both frustration and hope, allowing readers to feel the emotional depth of Hughes's critique and his desire for a better future.

## Additional Resources

**\*\*Exploring Figurative Language in "Let America Be America Again"\*\***

**figurative language in let america be america again** serves as a critical tool through which Langston Hughes articulates the complexities and contradictions of the American Dream. This poem, written in 1935 during the Great Depression, uses a rich tapestry of metaphors, symbolism, and personification to convey a powerful critique of the socio-political realities faced by marginalized communities. Analyzing the figurative language in "Let America Be America Again" reveals how Hughes not only challenges prevailing narratives but also evokes a deep emotional response that resonates with readers across generations.

## Understanding the Role of Figurative Language in Hughes' Poem

Langston Hughes employs figurative language strategically to bridge the gap between idealism and harsh reality. The poem juxtaposes the envisioned America – a land of freedom and opportunity – with the lived experiences of disenfranchised groups including African Americans, immigrants, and the working class. Figurative devices enrich this contrast by adding layers of meaning that a straightforward narrative might lack.

The use of figurative language in "Let America Be America Again" enhances thematic elements such as hope, disillusionment, and resistance. Hughes' metaphors and symbols are not merely decorative but integral to the poem's persuasive power. They invite readers to engage critically with the notion of America's identity and challenge them to reconsider who truly benefits from the "American Dream."

## Metaphors: Painting America Through Contrast

One of the most prominent features of figurative language in "Let America Be America Again" is Hughes's use of metaphor. Early in the poem, America is portrayed as a "dream" that has never been realized for many groups. This metaphor of America as an unfulfilled dream is poignant and evocative, capturing both the idealism and the disappointment tied to the nation's promise.

Hughes also refers to America as a "land that never has been yet" and "the land where every man is free," contrasting the ideal with the reality of systemic oppression. These metaphoric expressions emphasize the gap between the nation's foundational myths and its social and economic inequalities. The metaphor of America as a "dream" that remains elusive serves as a powerful

critique of exclusion and injustice embedded in American society.

## **Personification: Giving Voice to America and Its People**

Personification is another significant element of figurative language in Hughes's poem. America is given human qualities, allowing the poem to address the nation as if it were a living entity capable of change and redemption. For instance, Hughes writes, "O, let America be America again— / The land that never has been yet— / And yet must be—the land where every man is free." This invocation personifies America as a figure that can be appealed to, embodying hope for the future.

Additionally, personification is used to give voice to the marginalized voices within America. The oppressed are depicted as active participants demanding recognition and equality, rather than passive victims. This technique humanizes their struggles and brings urgency to the poem's call for justice.

## **Symbolism: Layers of Meaning in Hughes's Imagery**

Symbolism in "Let America Be America Again" enriches the poem's exploration of identity and inequality. The "poor," the "Negro," the "Mexican," and the "immigrant" symbolize broader groups that have historically been excluded from America's promises. These symbols represent the collective disenfranchisement experienced by many groups, transcending individual stories.

Moreover, the recurring motif of "dream" symbolizes both aspiration and disillusionment. It encapsulates the paradox of America as both a beacon of hope and a site of persistent injustice. Hughes's use of such symbolism allows readers to interpret the poem on multiple levels, understanding it as both a critique and a call to action.

## **Comparative Insights: Figurative Language in Context**

Comparing Hughes's use of figurative language to other contemporary poets reveals his distinctive approach to social critique through poetic devices. While poets like Robert Frost often used nature metaphors to explore individual experience and internal conflict, Hughes's metaphors are deeply politicized and communal in scope. His figurative language is aimed at exposing structural inequities and mobilizing readers towards social consciousness.

The figurative language in "Let America Be America Again" also contrasts with the rhetoric of American exceptionalism prevalent during the 1930s. Where political discourse might have presented America as inherently just and prosperous, Hughes's figurative language disrupts this narrative, revealing the shadows beneath the surface.

# The Pros and Cons of Figurative Language in Social Critique

Using figurative language in a poem like "Let America Be America Again" offers several advantages:

- **Emotional Engagement:** Metaphors and personification evoke empathy and deeper emotional resonance.
- **Complexity:** Figurative language allows for nuanced expression of conflicting realities.
- **Memorability:** Vivid imagery makes the poem's message more memorable and impactful.

However, figurative language also presents challenges:

- **Interpretation Variability:** Readers may interpret metaphors differently, which can dilute intended messages.
- **Accessibility:** Some figurative expressions may be less accessible to readers unfamiliar with historical or cultural contexts.

Nonetheless, Hughes's skillful use of figurative devices largely mitigates these potential drawbacks, making the poem a powerful medium for social commentary.

## Figurative Language and Its Relevance Today

The figurative language in "Let America Be America Again" continues to resonate in contemporary discussions about race, equality, and national identity. The poem's metaphors and symbols remain relevant as America grapples with systemic inequalities and ongoing debates about the meaning of freedom and justice.

Modern readers and scholars often revisit Hughes's poem to analyze how figurative language can articulate marginalized perspectives and foster critical reflection. Its enduring impact underscores the potency of poetic devices in shaping public discourse and collective memory.

In journalistic and academic circles, figurative language in Hughes's work is frequently cited as an exemplary case of how literature can challenge dominant narratives and advocate for social change. Its integration of metaphor, personification, and symbolism demonstrates the power of figurative language to convey complex sociopolitical critiques in a compelling and accessible manner.

Ultimately, the figurative language in "Let America Be America Again" serves as both a mirror and a beacon—reflecting historical injustices while illuminating a path toward a more equitable future. Through its vivid imagery

and layered meanings, Hughes's poem invites continual reinterpretation and inspires ongoing dialogue about the true meaning of America.

## **Figurative Language In Let America Be America Again**

**figurative language in let america be america again:** Teaching to Exceed the English Language Arts Common Core State Standards Richard Beach, Allen Webb, Amanda Haertling Thein, 2015-12-07 Timely, thoughtful, and comprehensive, this text directly supports pre-service and in-service teachers in developing curriculum and instruction that both addresses and exceeds the requirements of the Common Core State Standards. Adopting a critical inquiry approach, it demonstrates how the Standards' highest and best intentions for student success can be implemented from a critical, culturally relevant perspective firmly grounded in current literacy learning theory and research. It provides specific examples of teachers using the critical inquiry curriculum framework of identifying problems and issues, adopting alternative perspectives, and entertaining change in their classrooms to illustrate how the Standards can not only be addressed but also surpassed through engaging instruction. The Second Edition provides new material on adopting a critical inquiry approach to enhance student engagement and critical thinking planning instruction to effectively implement the CCSS in the classroom fostering critical response to literary and informational texts using YA literature and literature by authors of color integrating drama activities into literature and speaking/listening instruction teaching informational, explanatory, argumentative, and narrative writing working with ELL students to address the language Standards using digital tools and apps to respond to and create digital texts employing formative assessment to provide supportive feedback preparing students for the PARCC and Smarter Balanced assessments using the book's wiki site <http://englishccss.pbworks.com> for further resources

**figurative language in let america be america again:** *Models of Figurative Language* Rachel Giora, 2001-09-01 First published in 2001. Volume 16, Numbers 3&4. This special issue is an attempt to record the state of the art of psycholinguistics research into figurative language. There are quite a number of models addressing distinct issues and aiming to solve different problems—the mark of a maturing field. Indeed, not one theory is tailored to solve all the problems. Rather, each model, while aiming at generality, also recognizes its limitation. Despite specializing in different topics, most of the theories presented here have some things in common. For one, most of them dispense with the literal/ nonliteral divide, proposing, instead, models that are capable of handling literal as well as figurative language. Some models focus on the role primary meanings play in comprehension, others shed light on context effects, and some models seem to encompass both in terms of the accumulating effects of constraints (whether linguistic or contextual).

**figurative language in let america be america again: Challenging Common Core Language Arts Lessons** Clg Of William And Mary/Ctr Gift Ed, 2021-09-03 This book, from the Center for Gifted Education at William & Mary, provides gifted and advanced learners challenging activities to master and engage with the Common Core State Standards for English Language Arts through four mini units. Each mini unit is packed with activities that enrich and extend grade-level ELA content for grade 7. Included texts have messages and characters that are developmentally suitable for students. Through higher order reasoning questions, resulting discussions, and student-created products associated with these texts, gifted and advanced students' needs are met while still maintaining messages and characters to which students can relate. Students will be exposed to themes such as conflict, tragic flaws, civil rights, and tolerance. Each theme was chosen with advanced seventh-grade students in mind and their emerging need to learn more about themselves, their world, and how to work through adversity to accomplish their goals. Grade 7

**figurative language in let america be america again: Martha Graham in Love and War**

Mark Franko, 2014-03 Often called the Picasso, Stravinsky, or Frank Lloyd Wright of the dance world, Martha Graham revolutionized ballet stages across the globe. Here, Franko reframes Graham's most famous creations by showing how she wove together strands of love, passion, politics, and myth to create an American school of choreography and dance.

**figurative language in let america be america again:** *A Psychoanalytic Biography of Ye* Robert K. Beshara, 2023-08-30 This book, which includes a foreword by Tommy Curry, is a theoretical biography of Ye. It particularly focuses on the 5-year period from 2016 to 2021 (the Shaky-Ass Years) in an effort to think psychoanalytically about his complex subjectivity, his struggle with manic-depression, the thin line between the personal and the political when it comes to celebrity culture, and, of course, his aesthetic productions – be they in the form of music, video, or fashion – which the author regards as also being ethical and political projects/objects. The book takes what Ye says seriously, as opposed to dismissing him through the use of stigmatizing terms. The author specifically aligned his desire with Donda's in an attempt to see him from her point of view – that is, through the legacy of unconditional love.

**figurative language in let america be america again:** *Accented America* Joshua L. Miller, 2011-05-26 *Accented America* is a sweeping study of U.S. literature between 1890-1950 that reveals a long history of English-Only nationalism: the political claim that U.S. citizens must speak a nationally distinctive form of English. This perspective presents U.S. literary works written between the 1890s and 1940s as playfully, painfully, and ambivalently engaged with language politics, thereby rewiring both narrative form and national identity. The United States has always been a densely polyglot nation, but efforts to prove the existence of a nationally specific form of English turn out to be a development of particular importance to interwar modernism. If the concept of a singular, coherent, and autonomous 'American language' seemed merely provocative or ironic in 1919 when H.L. Mencken emblazoned the phrase on his philological study, within a short period of time it would come to seem simultaneously obvious and impossible. Considering the continuing presence of fierce public debates over U.S. English and domestic multilingualisms demonstrates the symbolic and material implications of such debates in naturalization and citizenship law, presidential rhetoric, academic language studies, and the artistic renderings of novelists. Against the backdrop of the period's massive demographic changes, *Accented America* brings a broadly multi-ethnic set of writers into conversation, including Gertrude Stein, Jean Toomer, Henry Roth, Nella Larsen, John Dos Passos, Lionel Trilling, Américo Paredes, and Carlos Bulosan. These authors shared an acute sense of linguistic standardization during the interwar era and contend with the defamiliarizing sway of radical experimentation with invented and improper literary vernaculars. Mixing languages, these authors spurn expectations for phonological exactitude to develop multilingual literary aesthetics. Rather than confirming the powerfully seductive subtext of monolingualism—that those who speak alike are ethically and politically likeminded—multilingual modernists composed interwar novels that were characteristically American because, not in spite, of their synthetic syntaxes and enduring strangeness.

**figurative language in let america be america again:** *The Worlds of Langston Hughes* Vera M. Kutzinski, 2012-10-15 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.

**figurative language in let america be america again: Formative Assessment for Literacy, Grades K-6** Alison L. Bailey, Margaret Heritage, 2008-03-13 Grounded in research and practice, this resource shows elementary teachers how to use formative assessment to build students' language and literacy skills across the curriculum.

**figurative language in let america be america again: Jet** , 1992-08-03 The weekly source of African American political and entertainment news.

**figurative language in let america be america again: The Land That Could Be** William A. Shutkin, 2001-08-24 Environmentalist and lawyer William Shutkin describes a new kind of environmental and social activism spreading across the nation, one that joins the pursuit of environmental quality with that of civic health and sustainable local economies. In this book, environmentalist and lawyer William Shutkin describes a new kind of environmental and social activism spreading across the nation, one that joins the pursuit of environmental quality with that of civic health and sustainable local economies. In the face of challenges posed by often corrosive market forces and widespread social disaffection, this civic environmentalism is creating nothing less than a new public discourse and dynamic social vision grounded in environmental action. Shutkin points the way to vibrant, sustainable communities through four inspiring examples of civic environmentalism in action: the redevelopment of contaminated urban land for agriculture in inner-city Boston, mass-transit-based development and waterfront restoration in Oakland, protection of open space and conservation-based development in rural Colorado, and smart-growth and sustainability strategies in suburban New Jersey. The book's underlying message is that the nation's environmental health is a critical factor in its success as a vital democracy. Social health, democratic community, and environmentalism, Shutkin shows, are one. From the author's preface :This book asserts that environmentalism is as much about protecting ordinary places as it is about preserving wilderness areas; as much about promoting civic engagement as it is about pursuing environmental litigation; and as much about implementing sound economic development strategies as it is about negotiating global climate change treaties. Ultimately, I believe, environmentalism is nothing less than about our conception of ourselves as a social and political community—what the bald eagle, our national symbol, really means.

**figurative language in let america be america again: City on a Hill** Alex Krieger, 2019-10-29 A sweeping history of American cities and towns, and the utopian aspirations that shaped them, by one of America's leading urban planners and scholars. The first European settlers saw America as a paradise regained. The continent seemed to offer a God-given opportunity to start again and build the perfect community. Those messianic days are gone. But as Alex Krieger argues in *City on a Hill*, any attempt at deep understanding of how the country has developed must recognize the persistent and dramatic consequences of utopian dreaming. Even as ideals have changed, idealism itself has for better and worse shaped our world of bricks and mortar, macadam, parks, and farmland. As he traces this uniquely American story from the Pilgrims to the "smart city," Krieger delivers a striking new history of our built environment. The Puritans were the first utopians, seeking a New Jerusalem in the New England villages that still stand as models of small-town life. In the Age of Revolution, Thomas Jefferson dreamed of citizen farmers tending plots laid out across the continent in a grid of enlightened rationality. As industrialization brought urbanization, reformers answered emerging slums with a zealous crusade of grand civic architecture and designed the vast urban parks vital to so many cities today. The twentieth century brought cycles of suburban dreaming and urban renewal—one generation's utopia forming the next one's nightmare—and experiments as diverse as Walt Disney's EPCOT, hippie communes, and Las Vegas. Krieger's compelling and richly illustrated narrative reminds us, as we formulate new ideals today, that we chase our visions surrounded by the glories and failures of dreams gone by.

**figurative language in let america be america again: The Might and Mirth of Literature.**

**A Treatise on Figurative Language ... Embracing a Complete Survey ... of English and American Literature, Etc** John Walker Vilant MACBETH, 1876

**figurative language in let america be america again: Theory of Literature: The Basics** Imron Wakhid Harits, 2025-02-20 This book gives the views about the basics knowledge of literature mainly it deals with the theory such as the definition, aspects, and theories and approaches. It starts from the definition of the literature in general and discusses the literary elements as the profound issues in children literature. The corpus and the discourse of the literature that dealt with the many aspects convince at all chapters about the definition of literature. This part discusses some aspects how the was the literature formed through literature processes. Furthermore, in chapter 2, it figures out the theories in children literature such as Feminism, Marxism, Racism, New Critics and others. The literature theories are not only discuss the advocates of literature theories, but the literature theories also discuss many aspects in theories such as the history, the figure and the period. In literature, it does not merely discuss the notion of literature but it also explores the other important aspects.

**figurative language in let america be america again: Safire's Political Dictionary** William Safire, 2008-03-31 Nearly every entry in this renowned work has been revised and updated and over 100 completely new entries have been added to produce a monumental and indispensable guide to political language in America. From Axis of Evil, Blame Game, Bridge to Nowhere, and Compassionate Conservatism to Islamofascism, Quagmire, Rumsfeld's Rules, Slam Dunk, Wimp Factor, and many others, William Safire explains the origin of each term, how and by whom and for what purposes it has been used, as well as its perceived and real significance.

**figurative language in let america be america again: Origins of the Dream** W. Jason Miller, 2015-02-03 Since Martin Luther King Jr.'s "I Have a Dream" speech, some scholars have privately suspected that King's "dream" was connected to Langston Hughes's poetry. Drawing on archival materials, including notes, correspondence, and marginalia, W. Jason Miller provides a completely original and compelling argument that Hughes's influence on King's rhetoric was, in fact, evident in more than just the one famous speech. King's staff had been wiretapped by J. Edgar Hoover and suffered accusations of communist influence, so quoting or naming the leader of the Harlem Renaissance—who had his own reputation as a communist—would only have intensified the threats against the civil rights activist. Thus, the link was purposefully veiled through careful allusions in King's orations. In *Origins of the Dream*, Miller lifts that veil and shows how Hughes's revolutionary poetry became a measurable inflection in King's voice. He contends that by employing Hughes's metaphors in his speeches, King negotiated a political climate that sought to silence the poet's subversive voice. By separating Hughes's identity from his poems, King helped the nation unconsciously embrace the incendiary ideas behind his poetry.

**figurative language in let america be america again: Arise Africa, Roar China** Yunxiang Gao, 2021-12-17 This book explores the close relationships between three of the most famous twentieth-century African Americans, W. E. B. Du Bois, Paul Robeson, and Langston Hughes, and their little-known Chinese allies during World War II and the Cold War—journalist, musician, and Christian activist Liu Liangmo, and Sino-Caribbean dancer-choreographer Sylvia Si-lan Chen. Charting a new path in the study of Sino-American relations, Gao Yunxiang foregrounds African Americans, combining the study of Black internationalism and the experiences of Chinese Americans with a transpacific narrative and an understanding of the global remaking of China's modern popular culture and politics. Gao reveals earlier and more widespread interactions between Chinese and African American leftists than accounts of the familiar alliance between the Black radicals and the Maoist Chinese would have us believe. The book's multilingual approach draws from massive yet rarely used archival streams in China and in Chinatowns and elsewhere in the United States. These materials allow Gao to retell the well-known stories of Du Bois, Robeson, and Hughes alongside the sagas of Liu and Chen in a work that will transform and redefine Afro-Asia studies.

**figurative language in let america be america again: American Political Thought** Jonathan Keller, Alex Zamalin, 2017-04-21 The twenty-first century presents unique political

challenges, like increasing concern over racially based police brutality and mass incarceration, continuing economic and gender inequality, the rise of conservative and libertarian politics, and the appropriate role of religion in American politics. Current scholarship in American political thought research neither adequately responds to the contemporary moment in American politics nor fully captures the depth and scope of this rich tradition. This collection of essays offers an innovative expansion of the American political tradition. By exposing the major ideas and thinkers of the four major yet still underappreciated alternative traditions of American political thought—African American, feminist, radical and conservative—this book challenges the boundaries of American political thinking about such values like freedom, justice, equality, democracy, economy, rights, identity, and the role of the state in American life. These traditions, the various authors show in different ways, not only present a much fuller and more accurate characterization of what counts as American political thought. They are also especially unique for the conceptual resources they provide for addressing contemporary developments in American politics. Offering an original and substantive interpretation of thinkers and movements, *American Political Thought* will help students understand how to put American political thought into conversation with contemporary debates in political theory.

**figurative language in let america be america again: Social Issues in America** James Ciment, 2015-03-04 Truly comprehensive in scope - and arranged in A-Z format for quick access - this eight-volume set is a one-source reference for anyone researching the historical and contemporary details of more than 170 major issues confronting American society. Entries cover the full range of hotly contested social issues - including economic, scientific, environmental, criminal, legal, security, health, and media topics. Each entry discusses the historical origins of the problem or debate; past means used to deal with the issue; the current controversy surrounding the issue from all perspectives; and the near-term and future implications for society. In addition, each entry includes a chronology, a bibliography, and a directory of Internet resources for further research as well as primary documents and statistical tables highlighting the debates.

**figurative language in let america be america again: Psychology and the Poetics of Growth** Howard R. Pollio, Jack M. Barlow, Harold J. Fine, Marilyn R. Pollio, 2023-10-01 In this volume, originally published in 1977, the authors describe the relevance of figurative language for the psychology of language and present a methodological approach best described as naturalistic in orientation. The first section presents the idea of figurative language in terms of linguistic, aesthetic, and philosophical background. Also included is a description of empirical techniques used to assess figurative language and findings from an analysis of widely differing spoken and written contexts. The second section of this volume deals with the occurrence and significance of figurative language within the specific context of psychotherapy. The use of such language is shown to be crucial in patient insight. The third section deals with children, their understanding and use of figurative expressions, specifically within the school. Here is a volume that was an outstanding addition to the literature at the time and still a valuable resource today.

**figurative language in let america be america again: Vanishing Moments** Eric Schocket, 2010-02-09 *Vanishing Moments* analyzes how various American authors have reified class through their writing, from the first influx of industrialism in the 1850s to the end of the Great Depression in the early 1940s. Eric Schocket uses this history to document America's long engagement with the problem of class stratification and demonstrates how deeply America's desire to deny the presence of class has marked even its most labor-conscious cultural texts. Schocket offers careful readings of works by Herman Melville, Rebecca Harding Davis, William Dean Howells, Jack London, T. S. Eliot, Gertrude Stein, Muriel Rukeyser, and Langston Hughes, among others, and explores how these authors worked to try to heal the rift between the classes. He considers the challenges writers faced before the Civil War in developing a language of class amidst the predominant concerns about race and slavery; how early literary realists dealt with the threat of class insurrection; how writers at the turn of the century attempted to span the divide between the classes by going undercover as workers; how early modernists used working-class characters and idioms to shape their aesthetic

experiments; and how leftists in the 1930s struggled to develop an adequate model to connect class and literature. Vanishing Moments' unique combination of a broad historical scope and in-depth readings makes it an essential book for scholars and students of American literature and culture, as well as for political scientists, economists, and humanists. Eric Schocket is Associate Professor of American Literature at Hampshire College. "An important book containing many brilliant arguments—hard-hitting and original. Schocket demonstrates a sophisticated acquaintance with issues within the working-class studies movement." --Barbara Foley, Rutgers University

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