

All work is due at the end of class.

Advanced Placement Short Story  
Lesson 24  
Handout 41 (page 1)

Name \_\_\_\_\_  
Date \_\_\_\_\_

## Who's Passing for Who?

Langston Hughes

One of the great difficulties about being a member of a minority race is that so many kindhearted, well-meaning bores gather around to help. Usually, to tell the truth, they have nothing to help with, except their company—which is often appallingly dull.

Some members of the Negro race seem very well able to put up with it, though, in these uplifting years. Such was Caleb Johnson, colored social worker, who was always dragging around with him some nondescript white person or two, inviting them to dinner, showing them Harlem, ending up at the Savoy—much to the displeasure of whatever friends of his might be out that evening for fun, not sociology.

Friends are friends and, unfortunately, overeager uplifters are uplifters—no matter what color they may be. If it were the white race that was ground down instead of Negroes, Caleb Johnson would be one of the first to offer Nordics the sympathy of his utterly inane society, under the impression that somehow he would be doing them a great deal of good.

You see, Caleb, and his white friends, too, were all bores. Or so we, who lived in Harlem's literary bohemia during the "Negro Renaissance" thought. We literary ones considered ourselves too broad-minded to be bothered with questions of color. We liked people of any race who smoked incessantly, drank liberally, wore complexion and morality as loose garments, and made fun of anyone who didn't do likewise. We snubbed and high-hatted any Negro or white luckless enough not to understand Gertrude Stein, Ulysses, Man Ray, the theremin, Jean Toomer, or George Antheil. By the end of the 1920's Caleb was just catching up to Dos Passos. He thought H.G. Wells good.

We met Caleb one night in Small's. He had three assorted white folks in tow. We would have passed him by with but a nod had he not hailed us enthusiastically, risen, and introduced us with great acclaim to his friends who turned out to be schoolteachers from Iowa, a woman and two men. They appeared amazed and delighted to meet all at once two Negro writers and a black painter in the flesh. They invited us to have a drink with them. Money being scarce with us, we deigned to sit down at their table.

The white lady said, "I've never met a Negro writer before."

The two men added, "Neither have we."

"Why, we know any number of *white* writers," we three dark bohemians declared with bored nonchalance.

"But Negro writers are much more rare," said the lady.

"There are plenty in Harlem," we said.

"But not in Iowa," said one of the men, shaking his mop of red hair.

"There are no good *white* writers in Iowa either, are there?" we asked superciliously.

"Oh, yes, Ruth Suckow came from there."

Whereupon we proceeded to light in upon Ruth Suckow as old hat and to annihilate her in favor of Kay Boyle. The way we flung names around seemed to impress both Caleb and his white guests. This, of course, delighted us, though we were too young and too proud to admit it.

The drinks came and everything was going well, all of us drinking, and we three showing off in a high-brow manner, when suddenly at the table just behind us a man got up and knocked down a woman. He was a brownskin man. The woman was blonde. As she rose he knocked her down again. Then the red-haired man from Iowa got up and knocked the colored man down.

He said, "Keep your hands off that white woman."

The man got up and said, "She's not a white woman. She's my wife."

One of the waiters added, "She's not white, sir, she's colored."

Whereupon the man from Iowa looked puzzled, dropped his fists, and said, "I'm sorry."

The colored man said, "What are you doing up here in Harlem anyway, interfering with my family affairs?"

The white man said, "I thought she was a white woman."

The woman who had been on the floor rose and said, "Well, I'm not a white woman. I'm colored, and you leave my husband alone."

Then they both lit in on the gentleman from Iowa. It took all of us and several waiters, too, to separate them. When it was over the manager requested us to kindly pay our bill and get out. He said we were disturbing the peace. So we all left. We went to a fish restaurant down the street. Caleb was terribly apologetic to his white friends. We artists were both mad and amused.

"Why did you say you were sorry," said the colored painter to the visitor from Iowa, "after you'd hit that man—and then found out it wasn't a white woman you were defending, but merely a light colored woman who looked white?"

"Well," answered the red-haired Iowan, "I didn't mean to be butting in if they were all the same race."

"Don't you think a woman needs defending from a brute, no matter what race she may be?" asked the painter.

"Yes, but I think it's up to you to defend your own women."

"Oh, so you'd divide up a brawl according to races, no matter who was right?"

"Well, I wouldn't say that."

"You mean you wouldn't defend a colored woman whose husband was knocking her down?" asked the poet.

Before the visitor had time to answer, the painter said, "No! You just got mad because you thought a black man was hitting a white woman."

"But she *looked* like a white woman," countered the man.

"Like some Negroes pass for white," Caleb interposed.

"Anyhow, I don't like it," said the colored painter, "the way you stopped defending her when you found out she wasn't white."

"No, we don't like it," we all agreed except Caleb.

Caleb said in extenuation, "But Mr. Stubblefield is new to Harlem."

The red-haired white man said, "Yes, it's my first time here."

"Maybe Mr. Stubblefield ought to stay out of Harlem," we observed.

"I agree," Mr. Stubblefield said. "Good night."

He got up then and there and left the café. He stalked as he walked. His red head disappeared into the night.

"Oh, that's too bad," said the white couple who remained. "Stubby's temper just got the best of him. But explain to us, are many colored folks really as fair as that woman?"

"Sure, lots of them have more white blood than colored, and pass for white."

"Do they?" said the lady and gentleman from Iowa.

"You never read Nella Larsen?" we asked.

"She writes novels," Caleb explained. "She's part white herself."

"Read her," we advised. "Also read the *Autobiography of an Ex-colored Man*." Not that we had read it ourselves—because we paid but little attention to the older colored writers—but we know it was about passing for white.

We all ordered fish and settled down comfortably to shocking our white friends with tales about how many Negroes there were passing for white all over America. We were

shock the  
middle class

determined to *épater le bourgeois* real good via this white couple we had cornered, when the woman leaned over the table in the midst of our dissertations and said, "Listen, gentlemen, you needn't spread the word, but me and my husband aren't white either. We've just been passing for white for the last fifteen years."  
"What?"

"We're colored, too, just like you," said the husband. "But it's better passing for white because we make more money."

Well, that took the wind out of us. It took the wind out of Caleb, too. He thought all the time he was showing some fine white folks Harlem—and they were as colored as he was!

Caleb almost never cursed. But this time he said, "I'll be damned!"

Then everybody laughed. And laughed! We almost had hysterics. All at once we dropped our professionally self-conscious "Negro" manners, became natural, ate fish, and talked and kidded freely like colored folks do when there are no white folks around. We really had fun then, joking about that red-haired guy who mistook a fair colored woman for white. After the fish we went to two or three more night spots and drank until five o'clock in the morning.

Finally we put the light-colored people in a taxi heading downtown. They turned to shout a last good-by. The cab was just about to move off, when the woman called to the driver to stop.

She leaned out the window and said with a grin. "Listen, boys! I hate to confuse you again. But, to tell you the truth, my husband and I aren't colored at all. We're white. We just thought we'd kid you by passing for colored a little while—just as you said Negroes sometimes pass for white."

She laughed as they sped off toward Central Park, waving, "Good-by!"

We didn't say a thing. We just stood there on the corner in Harlem dumbfounded—not knowing now which way we'd been fooled. Were they really white—passing for colored? or colored—passing for white?

Whatever race they were, they had had too much fun at our expense—even if they did pay for the drinks.

For each question, circle the correct answer. Then, highlight

a ~~po~~ line in the story that supports the answer. Write the question number next

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### Examining "Who's Passing for Who?"

to what you highlight.

Use the following questions to consider language and tone in Langston Hughes's story. Note reasons for your decisions.

- \_\_\_\_\_ 1. The language of the title is best described as.
  - A. standard, correct English
  - B. the author's grammatical error
  - C. a deliberate choice of colloquialism
  - D. incorporation of Afro-American dialect
  - E. formal and pompous
- \_\_\_\_\_ 2. The tone of the opening paragraph is.
  - A. ironic and humorous
  - B. angry and bitter
  - C. melancholy and regretful
  - D. warm and compassionate
  - E. joyful and exuberant
- \_\_\_\_\_ 3. The language of the title is most closely paralleled in the following phrases.
  - A. "kindhearted, well-meaning bores" and "a great deal of good"
  - B. "nothing to help with" and "whatever friends of his"
  - C. "members of a minority race" and "one of the first to offer Nordics"
  - D. "some nondescript white person or two" and "utterly inane society"
  - E. "colored social worker" and "overearnest uplifters are uplifters"
- \_\_\_\_\_ 4. The tone in paragraph 4 is best described as.
  - A. warm compassion
  - B. bitter anger
  - C. hopeless despair
  - D. joyful celebration
  - E. wry amusement
- \_\_\_\_\_ 5. The narrator's description of the fight in Small's.
  - A. is an example of graphic violence
  - B. is factual and objective
  - C. has a lyrical, poetic quality
  - D. is thoughtful and philosophical
  - E. has a humorous, slapstick quality
- \_\_\_\_\_ 6. The "tales about how many Negroes there were passing for white all over America" were intended to.
  - A. amuse the lowans
  - B. frighten them
  - C. humiliate them
  - D. stun them
  - E. anger them
- \_\_\_\_\_ 7. In the end, the lowans appear to be.
  - A. dumb and gullible
  - B. clever and amused
  - C. vicious and bitter
  - D. friendly and compassionate
  - E. frightened and humiliated
- \_\_\_\_\_ 8. In the closing sentence, the narrator's voice is similar to that of the speaker in.
  - A. "Mother to Son"
  - B. "Dinner Guest: Me"
  - C. "Harlem"
  - D. both A and B
  - E. none of these

Are the two polarities treated/written about as if they are opposites? Why or why not?

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**The Tendency to Polarize**

For each of the following sets of polarities, describe how each side tends to generalize about the other. Then show how Langston Hughes incorporates each into "Who's Passing for Who?"

Polarities	Common Expectations, Attitudes, and Stereotypes	Treatment in "Who's Passing for Who"
Blacks and whites		
Urban and rural		
Eastern and Midwestern		
Literary elite and common people		
Innovators and traditionalists		

Use lined paper and staple  
to this packet.

Name \_\_\_\_\_

Date \_\_\_\_\_

## Racial Themes in "Who's Passing for Who?"

Use the following as a guide to formulate Langston Hughes's themes.

Highlight with a different color

1. ~~Scan the story quickly~~ for explicit racial references, words such as "race," "Negro," "colored," "white," "black," "dark," "brownskin," and "blonde." How extensive are the references? What conclusions can you reach?

2nd page → 2. Reexamine the conflict in Small's, as well as the follow-up conversation at the fish restaurant. Explain the characters' responses.

3. How does the interaction change when the woman announces that she and her husband are actually black? Why does it change?

4. Compare the passage in which the woman claims to be black with the one in which she reverses her claim. What conclusions can you reach?

5. What conclusions about race and "passing" does the narrator articulate?

6. State the story's thematic implications relevant to racial issues. Give details to support your conclusions.

Do you think there is a difference between people of color passing as white and white passing as people of color? Why or why not?