

53. Revival outcome of warmheartedness in Langston Hughes' "Thank You, M'am"

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Abstract

This article highlights warmheartedness of a female character that causes the moral revival of a teenage boy after his robbery crime factor to buy himself blue suede shoes as portrayed in Langston Hughes' "Thank You, M'am" (1958). Although the woman becomes extremely angry and flaming in a short process after the robbery, she becomes kindhearted towards the child afterwards. After looking at him carefully, she discovers that the boy is a poor child who needs help and, thus, she transforms into kindheartedness. Her goodheartedness enforces herself to warn the boy to wash his dirty face. As a poor and lonely child, what he needs is some money. Thereby, she calls him to her house and helps him with the money he requires. Such a story signifies that the woman is warmhearted knows the difficulty of living in poor circumstances. The woman gives some money for him instead of accusing him for his theft. She inculpates the child and, thus, assists to remove away the misbehaviours in society through becoming sympathetic for the poor. This emphasizes that whenever a chance is given to this woman to improve herself in life, she would have the opportunity to organize life for the poor. Accordingly, the woman performs mother role for the child and, concerns his problematic economic life. Her sympathetic behavior signifies her readiness to carry out rational activities for whole humanity whenever required. In this case, the boy displays the journey of experiencing a huge moral transformation from being a theft to becoming an entirely honest, polite and respectful person in his life.

Keywords: Warmheartedness, immorality, economic reasons, poverty, rationality

Langston Hughes'in "Teşekkür ederim, Hanımefendi" adlı ani kısa hikâyesinde sevgi doluluğun uyanış sonucu

Öz

Bu makale, Langston Hughes'in "Teşekkür ederim, Hanımefendi" (1958) adlı ani kısa hikâyesinde anlatılan, soygun suçunu gerçekleştiren genç bir çocukta ahlaki olarak uyanmaya neden olan bir kadın karakterin sıcak yürekliliğini vurgulamaktadır. Hernekadar kadın soygundan sonra kısa bir süre sinirli ve kızgın olsada, sonrasında çocuğa karşı iyi kalpli bir hale dönüşür. Ancak, çocuğa dikkatlice baktıktan sonra, yardıma ihtiyacı olan fakir bir çocuk olduğunu keşfeder ve böylece iyi kalpli bir hal alır. Onun İyi kalpliliği kendisini, çocuğun kirli yüzünü yıkaması için zorlamaktadır. Fakir ve yalnız bir kişi olan bu çocuğun ihtiyacı olan şey paradır. Oracıkta, O'nu evine çağırın kadın, O'na ihtiyacı olan parayı verir. Bu hikâye, kadının sıcak kalpli olduğunu ve kötü koşullarda yaşamının zorluğunu bildiğini gösterir. Bu nedenle, kadın onu hırsızlıkla suçlamak yerine ona biraz

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para verir. Böylece, O'nu suçlamayı reddetmekte ve yoksullara sempati duyarak toplumdaki tüm uygunsuz davranışların ortadan kalkmasına yardımcı olmaktadır. Bu durum gösteriyor ki, hikâyedeki kadına ne zaman kendini geliştirme şansı verilse, yoksullar için yaşamı düzenlemeye girişecektir. Kadın çocuk için anne rolünü oynar ve dolayısıyla, O'nun ekonomik yönden sorunlu hayatıyla ilgilenir. Ashında, bu kadının sempatik davranışı, O'nun gerektiğinde tüm insanlık için akılcı faaliyetler yapmaya hazır olduğunu gösterir. Böylece, çocuk, hayatında hırsızlıktan dürüst, kibar ve saygılı bir insan olmaya doğru büyük bir ahlaki değişiklik yolculuğunu sergiler .

Anahtar kelimeler: Sevgi doluluk, ahlaksızlık, ekonomik nedenler, yoksulluk, akılcılık.

I've known rivers:

I've known rivers ancient as the world and older
than the flow of human blood in human veins.

My soul has grown deep like the rivers

Langston Hughes

1. Introduction

Langston Hughes concerns about the moral change a black teenage boy experiences in his life from becoming a thief to being an honest, polite and respectful person. Hughes depicts the epiphany that the boy has in the target short story. As Hughes knows the lives of his African-American individuals ancient as the world, he underlines that his soul concerns the flow of their lives. In this story, Hughes has a psychoanalytic criticism and expresses the reason behind the boy's robbery and Mrs. Luella Bates Washington Jones' warmheartedness. The boy's poverty as well as his wish to possess something he requires is the main reason for the robbery. Mrs. Jones becomes warmhearted and merciful because of the boy's poverty. This indicates that she is well informed about the difficulty of poor living. Hughes considers the "the formation of identity" (Houston 1994: 139) of the boy, Roger, and Mrs. Jones in this short story. He deals with why the reasons of their becoming such kind of individuals in their social life. In this case, Hughes deals with what kind of an identity the boy has in society and cares for his criminal activity. Moreover, he revolves around the woman's attention to consider how she is careful to consider poor individuals. In addition to Hughes' influential poems, while writing his short stories and novels, it is possible to analyze them through expressing his feelings and thoughts via his poetic experience. Hence, approaching his poetry, his soul deals with the lives of his folk "deep like the rivers" attentively (Rampersad 1994: 23). This indicates that having an African-American experience, Hughes owns his folk and deals with their feelings, behaviours and attitudes as well as their Harlem slum region very carefully in his literary works. Thereby, he is familiar with their living styles and circumstances. Focusing on his folk's ways of living, this article highlights how Langston Hughes concerns about humanistic approaches as it is clear with Mrs. Luella Bates Washington Jones' humanistic approach of warmheartedness, sympathy and helpfulness in "Thank You, M'am" (1958) sudden fictional story. Here, there is a contrary action in this story: a criminal activity of robbery results in an experience of trusting and forgiveness of the woman character. This underlines that her personal characteristics reflect her mysterious and warmhearted characterization and causes the rise of self recognition and awakening at the end of the boy's criminal activity of robbery. In the target story, Hughes concerns a woman who becomes subject to robbery by a teenage boy while returning home from hotel beauty shop at a late hour of a mysterious night. This signifies that the woman is aware of the suddenly occurring difficult circumstances in life. Accordingly, Hughes depicts a moral awakening of the criminal boy to be aware of his bad-temperedness and reviving himself through

purifying himself from his ill-temperedness via being respectful and good-natured onwards. In this case, the boy has an evolution of maturity in his own life signifying an initiation for himself (Özer 2018: 75). He has a change from bad-temperedness into good-naturedness and revives himself into good-temperedness. His revival is caused by Mrs. Luella Bates Washington Jones, an elderly kind and sympathetic black woman, who senses the boy's dream of the wish to have a better life. Mrs. Jones' forgiveness for Roger's theft attempt creates his shamefulness at the end of snatching her purse (Hughes 1986: 64-65). Thus, although the woman in the target story becomes angry and flamed in a short process, she becomes kindful and sympathetic by giving him some money afterwards and criticizes his dirty face. The boy, afterwards, turns out to be a matured person because of emphasizing that he has the disgust of being called as a theft anymore. His transformation emphasizes that Mrs. Jones presents the gift of epiphany through her warmheartedness to the boy when she gives him some amount of money. In this case, this is the time for the teenage boy to discover a self recognition to experience his faulty action of robbery (Koçsoy 2018: 118). After his revival, it is the time for the woman to forgive the child because of his theft attempt.

2. Aim

The aim of this article is to focus on the epiphany that a teenage boy gains as a result of his theft attempt. In order to intend buying himself blue suede shoes, he aims robbery. This article points out a moral change that the boy attains from his bad-temperedness to being a respectful and morally good humoured individual. So, this article presents how the boy has this significant change and reflects an initiation within the teenage boy who acquires maturity in his life at the end of his theft attempt. It is significant that the psychoanalytic case of the boy and Mrs. Jones will be the concern: the ways of their living and how they continue their lives.

3. Methodology

While condensing on the transformation in the teenage boy's inner world, this article focuses on Langston Hughes' "Thank You, M'am" sudden short story. As he is a prominent Afro-American poet, he reflects most of the aspect of his poetry in his short stories and novels. Therefore, while dealing with some issues like isolation and poverty in this article, his poetic experience is applied in order to explain the depths of the target sudden short story. As this short story is approximately of three pages length, not too long quotations could be expressed in the article but some significant sides of the story are reflected. Basically, interpretations are on the main incident of robbery. In this case, a literary semantic commentary is reflected about the theft attempt: the boy is after robbery because of his poverty.

4. The Regeneration of the Revival Outcome

As Langston Hughes considers psychoanalytical perspective of the target sudden short story, then both the boy's and Mrs. Jones' psychoanalytic cases of their lives are given: they are both isolated individuals in life. Hughes concerns about moral change of the boy. This change will be defined as epiphany. While condensing on the generation of epiphany in "Thank You, M'am," James Joyce's *A Portrait of the Artist as a Young Man* should be referred to. However, the this article is not related to James Joyce subject, there will be solely some explanations about him. The whole story in this famous book is about Stephen Dedalus who intends to become an artist, thus, the book focuses on the journey of an artist from his childhood to adulthood. As he gains his maturity through his journey, he has great

changes in his mind. Stephen Dedalus in this famous literary work has some epiphanies in his life. They are the moments of insight and moments of revelation. In this literary work, the meaning of becoming an artist is explored. In order to become an artist, Stephen leaves his family and friends behind and goes into exile. There, he has the manifestation of spiritual revelation. He has awakening consciousness to become an artist. Accordingly, to become an artist, he rebels against the conventional cases in his life. In this case, he has the development of individual consciousness. He decides to become an artist by himself and has his self exile from Ireland to Europe. In *A Portrait of the Artist as a Young Man*, there are several epiphanic expressions:

I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use – silence, exile, and cunning. (Joyce 2013: 266)

Here, it is signified that he is against his his home, his fatherland, and his church. This emphasizes that he searches for a new life for himself. It is clear that he wants to become an artist and exiles for this intent. Dedalus explains why he wants to become an artist: "The object of the artist is the creation of the beautiful. What the beautiful is another question" (James 2013: 200). Such a consciousness indicates that he has an awakening in his mind to comprehend the role of the artist to create the beautiful. Joyce reflects the transformation within Dedalus as:

To live, to err, to fall, to triumph, to recreate life out of life. A wild angel appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on! (Joyce 2013: 186)

Thus, Dedalus's intention in life is to become as an artist. He is ready for the transformations in his life. He is ready for the errors and glories in life. The aim of the epiphanic explanations imply that the changes, thereby, will be observed in the target sudden story. Similar to the changes of Stephen Dedalus, there are moral changes within Roger in the target sudden short story. There are moral changes within Roger and, in addition, Mrs. Jones creates unexpected striking aspects for him through her warmheartedness. Thus, she has her semantic depth of kindheartedness toward the poor individuals such as Roger. Her helpful policy is the great gift for Roger and will impact his life onwards. Epiphanies are the discovery of new cases and as Ballard express, they "are incredible gifts. They reveal some of our greatest wisdom and many universal truths. . . . They might contain insights (2011: 1). In this case, epiphanies reflect transformations in individual lives. They are particularly the sudden transformations in life.

As the epiphanies derive from suddenness, then, the target story of this article belongs to the genre of sudden fiction that lasts approximately from one to five pages. These sudden fictional stories depict life suddenly "without warning" and life in them becomes exciting as they are "unforeseen, swift. Sudden." (Shapard 1985: XVI). Suddenness in them creates epiphanic outcomes and moral lessons are transferred to other generations throughout the incidents experienced in them. Thereby, these sudden stories combine educative and didactic messages for the other generations. These stories are "highly compressed, highly charged, insidious, protean, sudden, alarming, tantalizing, these short-shorts confer form on small corners of chaos, can do in a page what a novel does in two hundred." (Shapard 1986: XVI). This explanation reflects that they are the voices of individuals in social life. As the events in these stories transform swiftly, then they have effective traces following the events experienced throughout the story. They are "sudden" and "alarming" so that "chaos" survives in these exciting

stories. Although they are short enough to be read in one sitting, they involve a poetic structure carrying out a semantic meaning in their wording (Koçsoy 2018: 117). Their suddenness produces unexpected moral changes within the characters as seen through Roger in the target sudden fictional story. Moreover, rising incidents in them are startling in most cases and they display sudden changes sourcing immediate transformations.

In the target sudden fictional story, the boy, Roger, gains a sudden moral epiphany in his life in a short process after his robbery attempt of snatching a woman's purse. When he attempts robbery to buy himself blue suede shoes, he faces the startling and interesting kindness of woman. After her anger for a short process, she becomes merciful and causes a new learning outcome for the boy. Her suddenly rising angry mood eventuates later as a forgiving behaviour and she helps the boy with the money he requires to buy himself the blue suede shoes. Although Hughes expresses that "the large woman simply turned around and kicked him right square in his blue jeaned sitter," (Hughes 1986: 64) a sudden change occurs with her in the sudden fictional story afterwards: the woman becomes kind and sympathetic towards Roger afterwards. His stealing attempt is prevented when he trips and falls. The woman instead of punishing him for his act of robbery, warns him to wash his face as she regards his face extremely dirty (Hughes 1986: 64-65) and graciously gives him some money to buy himself the blue suede shoes that he dreams of possessing in his life. Here, washing his face has a significant symbol implying that he should avoid himself from any bad action in his life. In this case, the woman calls him for a recovery of ill-tempered behaviours and attitudes.

Hughes is a recognized a poet for black American poetry who predominantly concerns the street lives of Harlem and expresses himself extensively in the genre of literary realism so that he clarifies the slices of life in his poems and short stories as depicted in the target sudden story. "Realistic position" in his short stories and poems directly inform reading public about the realities of life conditions such as the theft attempt in the target sudden story (Patterson 2008: 135). While depicting the realistic situations, Hughes concurrently depicts the implied theme of isolation in his poems, short stories and novels: his characters experience the realistic difficulty of life and have problematic continuity in aloneness. Condensing on the slices of life in his poems and short stories like "Thank You, M'am," he basically regards the loneliness that individuals experience in their inner worlds. As Hughes considers solitude in life, characters attempt undesirable incidents as in this target story. Roger faces aloneness in life and has psychological problems so that Mrs. Jones becomes pitiful for his loneliness.

Arnold Rampersad expresses that Hughes' isolation in life affected him throughout all his poetic and fictional writing. Ramperstad defines that "raised in relative isolation and with a haunting sense of parental adonement, Hughes had been spent away from consistent involvement with the very people and regard he craved" (1994: 9). Hence, Hughes depicts his loneliness through his writings through his characters as portrayed in the target story. To illustrate, Hughes expresses his own isolation in his poem, "The Weary Blues" and substantially underlines its significance in the target story:

Ain't got nobody in all in this world,
 Ain't got nobody but ma self
 I's gwine to quit ma frownin'
 And put ma troubles on the shelf (Rampersad 1994: 50)

Hughes's poem, "The Weary Blues" reflects that the existence of nobody in the world push individuals into the sense of isolation so that they attempt tremendous activities like the criminal theft Roger in this story experiences. Their alienation in the world becomes the reason for them to care solely about themselves and to regard that nobody cares about them in life. Therefore, their isolation and alienation bring forth the case how they have fragmentation in life. Hughes's "Thank You, M'am" signifies that the woman in this short story is warmhearted and knows the difficulty of living in poverty circumstances. Roger's wish to have blue suede shoes causes his stealing attempt. Accordingly, these shoes stand for a great symbol for having a better life for himself. His wish to attain better living circumstances is offered to Roger by Mrs. Jones when she helps the boy with the money despite his immoral stealing attempt. Roger's path to economic sufficiency is fulfilled when Mrs. Jones plays the role of being a mother for the boy and gives him some money that he needs. As she notices her isolation, she becomes merciful. In one of Hughes' poems, he explains this loneliness in the quasi silence of Harlem nights : the middle class working individuals are referred to in his "Summer Night."

The sounds
Of the Harlem night
Drop one by one into stillness

And the night becomes
Still as a whispering heartbeat
I toss
Without rest in the darkness,
Weary as the tired night,
My soul
Empty as the silence,
Empty with a vague,
Aching emptiness,
Desiring,
Needing someone,
Needing something (Rampersad 1994: 59)

As in "Summer Night," there were individuals having specific desires that signify their loneliness and inability in life to acquire their wishes. They are all alone and require individuals' help to support themselves in life. This indicates that most individuals in Harlem streets are fragmented and their fragmentation causes the sense of emptiness and meaninglessness in their lives. To illustrate, the darkness of the night symbolizes the complicated weariness of individuals. Hence, the darkness of the night signifies the darkness of their heart as it is depicted through Roger.

Hughes concerns about the socio-economic considerations as it is clear with the poverty of the boy and Mrs. Jones' striving hard for earning money till late hours at night in "Thank You, M'am." Moreover, his poems and short stories are related to his autobiography, therefore, what he writes correlates with his real living circumstances (Bloom 2008: 1). In this case, his literary career is about his autobiographical evaluations. Although Hughes writes in various genres, he considers himself basically as a poet (Bloom 2008: 5) and reflects his poetic vision in his sudden stories as it is shown in the target story of this article. He regards his experiences on the streets of Harlem in his poetic perspective and

celebrates the street life of Harlem in his poems and short stories (Anderson 2015, 31). This signifies that he represents both those people and becomes the their voice. Therefore, his short stories become the reflection of his poetic vision that emerges in his short stories so that he basically depicts the real slices of Harlem urban fiction. He comments on life in Harlem as he depicts in his target sudden fictional story. He has dramatic ironic commentary in his story (Hokanson 2008: 128) so that when the woman becomes critical of Roger, she sympathizes him instead of punishing him for his theft attempt. This implies that underneath of her anger lies sympathy, mercy, and kindness for the poor individuals in society.

It seems that the woman is quite informed about the existence of poverty in social life and she helps the boy by giving him some money to buy himself the blue suede shoes. In this case, her kindness, forgiveness and her mercifulness is didactic enough for individuals to become respectful and dignified in society. Furthermore, Hughes has dramatic irony in this target story and implies that late night living for the woman has hidden process of pseudo silence beneath the surface. To illustrate, Roger's theft attempt emphasizes the pseudo silence of the night. In this case, Langston Hughes has "tales that are used for entertainment, for venting frustrations and anxieties, for educating in practical matters, for educating philosophically, for examining social order and stability for providing psychological or emotional support, and for promoting unity on the basis of race, gender, occupation and humanity" (Tracy 2004, 10). As this quotation underlines, Hughes expresses all about social order and intends to deal with the anxious living in individual lives. He struggles to be helpful for all his folk emotionally and psychologically. Hughes depicts the rise of the sense of frustration and anxiety in the target sudden short story and becomes didactic both psychologically and morally. Accordingly, this short story provides psychological and emotional support for the boy and depicts his ways of living in poverty.

In addition to her warmheartedness, the woman in the target story conducts her rational activities when she has her kindness and sympathy towards the boy having poverty and misery which causes him to have an immoral activity of robbery. Instead of punishing the boy, she assists him in economic terms in order to help him to become a good-natured individual in society. Thus, her rational activities is a means to invite the boy for carrying out well-ordered moral activities in his following life process. Woman's rational sympathetic behaviour and attitudes regulate most state of individual affairs as seen through Roger. Thanks to her forgiveness of the boy, the boy has his shamefulness for his immoral action of robbery and expresses his thankfulness for the woman (Hughes 1986: 65). The woman becomes kind for the boy, because he is all alone in his difficult living circumstances. As depicted through Roger's behaviours and attitudes and Mrs. Jones' late hour working in this story, the slum setting of Harlem has poor living for most individuals (Jongh 2004: 74-75). Dangerous and anxious living standards on the streets are displayed and the individuals living there, thereby, face the problem of poverty. Nonetheless, some of them such as Mrs. Jones is merciful and is ready to be supportive for the poor any time. Despair and bitterness of the pseudo silence of the night, on the contrary, ends with the mercifulness, sympathy and kindness of individuals such as Mrs. Jones. The silence of the night has dramatic irony in itself so that it concurrently reflects its pseudo silence under the iceberg of realities referring to the bitterness of poverty. In this case, there are the unseen facts underneath the seen on the surface. This means that individuals in Harlem streets have problematic situations in their lives. To illustrate, Mrs. Jones, working in hard circumstances, has the money but she is entirely lonely in life so that she comprehends Roger's loneliness in life and instead of punishing the boy for theft attempt, she invites him her home and offers him some money. This indicates that the Harlem street lives are full of mysterious living in them.

In addition to woman's kindness, sympathy, helpfulness and warmheartedness, it is possible to express that the story explains the reasons for the outcoming criminal incident at the beginning of this sudden story as "She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse" (Hughes 1986, 64). As the story underlines the significance of walking alone at night, then, the woman is a lonely individual in life so that she returns her home alone in the assumed silence of darkness. However, Mrs. Jones has a large purse that signs her income of her working hours and her returning home late signifies how hard conditions she has in her working life. Working "in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, redheads," implies that she has a really hard living condition in her life (Hughes 1986: 66-67) and only deals with her work life. This indicates that she is a lonely person in her life. As she is alone, despite the boy's robbery, she calms down and feels pity for the boy's criminal activity. It is significant to advocate helpful human beings as the large woman in this target sudden story.

This indicates that when Mrs. Jones is supported in social life, then, she will be ready to give her monthly payment for the needy. Hence, she has her humanistic approach by treating the boy with the mother role. She overviews the boy as a poor person and becomes merciful because of his outside appearance. She questions him whether he is ashamed of himself because of his evilish action, he responds as "Yes, m" (Hughes 1986, 64). Therefore, the boy is conscious of his rude behavior from then on. It is unfaithful that all people pass thereby and some solely watch them. The boy silently whispers as "Lady, I'm sorry" (Hughes 1986: 64). Accordingly, this signifies that he is transforming. His expression defines that he is regretful of his robbery. Hence, the boy has the awakening of his bad-temperedness by making an immoral action and he feels pity for his mistaken attitude (Koçsoy 2018: 118; Özer 2018: 75-76). The woman becomes exactly mysterious when she questions the boy instead of punishing him: "Um-hum! Your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?" (Hughes 1986: 64) The boy responds as "No'm." She continues startlingly and adds to the frightened boy as "then it will get washed this evening" (Hughes 1986: 64-65). This emphasizes that she has the role of being a mother who is helpful and merciful for the boy. Here, washing face has a significant message: it clarifies that the woman has a vital role in the sudden story so that she wishes the boy to purify himself from any kind of faulty action and clean himself from an mistaken doings. He should forget about all his previous faulty actions like robbery and become a really revived person afterwards. Washing his face is an outstanding symbolic behavior so that it is an epiphanic message for self recognizing. This reflects that washing his face implies purifying himself in a way. She requires him to wash his face when they get to her door.

The woman expresses her warmheartedness further when she reminds the boy the difference between "right from wrong." (Hughes 1986. 65). She expresses the moral lesson through saying that she regards him as his son: "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?" (Hughes 1986, 65). Teaching the boy to transform his wrongs into rights imply that she has the role of her motherhood policy for the boy. This means that she goes beyond her loneliness by owning the boy as a son and having a responsibility for herself. In this case, both the boy and Mrs. Jones damp out their loneliness in life.

Underneath of the woman's warnings for him to have an unproblematic life, the boy asks doubtfully whether she will take him to jail and is replied as "Not with that face, I would not take you nowhere." (Hughes 1986: 65) She continues as "Here I am trying to get home to cook me a bite to eat and you

snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?" (Hughes 1986, 65) As the boy considers the woman as respectable and trustworthy, he defines himself better by expressing his loneliness in life by saying "There's nobody home at my house." (Hughes 1986: 65). Therefore, his loneliness causes him to become alienated in society because of his theft. He is regarded as the one whom people avoid approaching: his robbery caused him to become an alienated and isolated person in life. Nonetheless, Mrs. Jones and Roger have a unity of their lives through supporting each other.

Going into semantic depth through this woman character's kindheartedness, Hughes underlines that this woman character goes beyond social regarding and emphasizes that the woman forgives sudden faulty activities. Hence, accordingly, she protests against social beliefs that each robbery has bad intention in itself. Hughes implies that she concerns the reasons for the outcoming of most robberies in social living by saying "I believe you're hungry—or been hungry—to try to snatch my pocketbook" (Hughes 1986, 66). This is a significant explanation for the emergence of a devilish action carried out at the end of the wish for buying "the blue suede shoes." As Mrs. Jones explains, robberies may come out at the end of hunger. However, the woman tries to give a moral lesson for the boy: he does not have to snatch her pocketbook to buy the blue suede shoes (Hughes 1986: 66). In this case, her warning is a great moral lesson for him: she is entirely didactic for the boy. When this mysterious woman trusts the boy she does not

watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. . . . The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women came in and out. (Hughes 1986, 66-67)

This quotation reflects that instead of caring for the reasons enforcing the boy into snatching her purse, she prefers to define herself in her inner monologue. Accordingly, here the woman reflects going beyond her isolation: two alone characters, the woman and the boy, have an opportunity to overcome their loneliness as they are together in Mrs Jones' house.

This mysterious woman againward has her mother role and warns the boy as "do not make the mistake of latching onto my pocketbook nor nobody else's—because shoes come by devilish like that will burn your feet. I got to get my rest now. But from here on in, son, I hope you will behave yourself" (Hughes 1986: 67). She warns him to be careful for his behaviour and attitudes to have an unproblematic living. Her warning becomes epiphanic for the boy so that he wants to define himself more than expressing "Thank you, M'am" to Mrs. Jones respectfully. Nonetheless, "although his lips moved, he couldn't even say that as he turned at the foot of the barren stoop and looked up at the large woman in the door" (Hughes 1986 67). Hughes unended conclusion reflects that, the end of this target story does not have a clear end, because the boy does not entirely express his thoughts and feelings towards Mrs. Jones. This underlines the open-ended conclusion for this sudden story so that the reading public will find out new consequences themselves when they read in one-sitting. This sudden story ends abruptly, instead of pointing out implied thoughts and feelings, the reading public comes across a sudden closure. Having open-ended conclusion specifies the opportunity for the creation of various conclusion by the reading public. New endings signify the existence of curiosity at the end.

5. Conclusion

Hughes's target sudden short story works hard on the thematic basis of mercifulness, forgiveness, misery, and kindheartedness and it signs the regeneration of moral values. In this case, "Thank You, M'am" produces epiphanic learning outcomes: the acquisition of the moral values of truthfulness, respectfulness, forgiveness and avoidance of supporting lives based on theft attempts as well as any faulty actions. Therefore, it is outstanding to protect the female figure in this story so that she extremely strives hard to help the suffering individuals in social life. The boy in the target sudden story is a representative teenage who experiences a transition from being a criminal boy to a boy having epiphanic changes with himself: he revives himself through washing his face from all the faulty manners. As quoted in Langston Hughes's "Grant Park" poem in which the individual does not "want to make wrong," the boy regenerates not to make any immoral action anymore. Consequently, the woman causes the boy to become much more conscious and rational. In this case, it is significant to pursue such kind of men/women in social life. In this case, the woman has the role of being a moral teacher of the boy so that the woman's forgiveness, kindness and sympathy results in the boy's awakened conscience. A new way of living in moral order is waiting for him in the rest of his life. The boy, Roger, does not want to do any wrong behaviours and attitudes any more. Instead, he wants to behave himself! Coming of a new living is waiting for him!

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