

Nationalism Marxism And African American Literature Between The Wars

Poet and playwright Amiri Baraka is best known as one of the African American writers who helped ignite the Black Arts Movement. This book examines Baraka's cultural approach to Black Power politics and explores his role in the phenomenal spread of black

This edited collection explores varying shapes of nationalism in different regional and historical settings in order to analyse the important role that nationalism has played in shaping the contemporary world. Taking a global approach, the collection includes case studies from the Middle East, Africa, Asia and North America. Unique not only in its wide range of geographically diverse case studies, this book is also innovative due to its comparative approach that combines different perspectives on how nations have been understood and how they came into being, highlighting the transnational connections between various countries. The authors examine what is meant by the concepts of 'nation' and 'national identity,' discussing themes such as citizenship, ethnicity, historical symbols and the role of elites. By exploring these entangled categories of nationalism, the authors argue that throughout history, elites have created 'artificial' versions of nationalism through symbolism and mythology, which has led to nationalism being understood through social constructivist or primordialist lenses. This diverse collection will appeal to researchers studying nationalism, including historians, political scientists and anthropologists.

Bringing together political theory and literary works, this study recreates the political climate which made the 1960s an unforgettable era for young black Americans. A chapter on "The Many Shades of Black Nationalism," for instance, explains: why black nationalism is known by more than a dozen different names; how events in Africa influenced black nationalism in America; why Malcolm X's death had a greater impact on nationalism than did his life; and how the United States government unwittingly became nationalism's ally. Another chapter explores the bitter feud between the dominant factions of the 1960s-cultural and revolutionary nationalists. This feud erupted in both verbal and armed warfare and generated an abundance of political theory and literary works, much of which is out of circulation but is examined in the study. Nationalist poetry, theater, and fiction are each treated in separate chapters which exemplify the aesthetic and political concerns of this memorable period in American history and letters. Aside from its unique combination of artistic and political works, what makes this book important is the current revival of nationalist sentiment in African American life and arts. Though this revival is closely identified with the nationalism of the 1960s, it lacks the focus of that period. This study explains what gave the nationalism of the 1960s its focus, how that focus was expressed in art forms, and why 1960s nationalism continues to influence the African American identity and will probably do so well into the twenty-first century.

In this collection of essays, an eminent American historian of race relations discusses issues central to our understanding of the history of racism, the role of racism, and the possibilities for justice in contemporary society. George M. Fredrickson provides an eloquent and vigorous examination of race relations in the United States and South Africa and at the same time illuminates the emerging field of comparative history—history that is explicitly cross-cultural in its comparisons of nations, eras, or social structures. Taken together, these thought-provoking, accessible essays—several never before published—bring new precision and depth to our understanding of racism and justice, both historically and for society today. The first group of essays in *The Comparative Imagination* summarizes and evaluates the cross-national comparative history written in the past fifty years. These essays pay particular attention to comparative work on slavery and race relations, frontiers, nation-building and the growth of modern welfare states, and class and gender relations. The second group of essays represents some of Fredrickson's own explorations into the cross-cultural study of race and racism. Included are new essays covering such topics as the theoretical and cross-cultural meaning of racism, the problem of race in liberal thought, and the complex relationship between racism and state-based nationalism. The third group contains Fredrickson's recent work on anti-racist and black liberation movements in the United States and South Africa, especially in the period since World War II. In addition, Fredrickson's provocative introduction breaks significant new intellectual ground, outlining a justification for the methods of comparative history in light of such contemporary intellectual trends as the revival of narrative history and the predominance of postmodern thought.

Black Liberation and Socialism

On the History of Racism, Nationalism, and Social Movements

Karl Marx Versus Friedrich List

A New Pandora's Box

Politics of Black Nationalism

Know Thyself: Ideologies of Black Liberation

Black Liberation & Socialism

D.H. Melhem's clear introductions and frank interviews provide insight into the contemporary social and political consciousness of six acclaimed poets: Amiri Baraka, Gwendolyn Brooks, Jayne Cortez, Haki R. Madhubuti, Dudley Randall, and Sonia Sanchez. Since the 1960s, the poet hero has characterized a significant segment of Black American poetry. The six poets interviewed here have participated in and shaped the vanguard of this movement. Their poetry reflects the critical alternatives of African American life—separatism and integration, feminism and sexual identity, religion and spirituality, humanism and Marxism, nationalism and internationalism. They unite in their commitment to Black solidarity and advancement. In this highly original study, Szporluk examines the relationship between the two dominant ideologies of the 19th century--communism and nationalism--and their enduring legacy in the 20th century. Szporluk argues that both Karl Marx's theory of communism and Friedrich List's theory of nationalism arose in response to the sweeping changes brought about by the Industrial Revolution, and that both sought to promote industrialization as a means of reforming the modern world. Each ideology, the author contends, developed in relation to the other and can best be understood as the product of a complex interweaving of the two, producing in the 20th century new forms of nationalism that have incorporated Marxism into the fabric of their movement and Marxist states that have adopted threads of nationalistic belief.

This comprehensive analysis of the complex relationship of black political thought identifies which political ideologies are supported by blacks, then traces their historical roots and

examines their effects on black public opinion.

Muzorewa is chair of the Department of Philosophy and Religion at Lincoln University of Pennsylvania. He is also the author of "The Origins and Development of African Theology" and "The Great Being: Yahweh, Chuku, Allah, God, Brahman."

Death of a Nation

Nationalist Desire in Black Television

The Black Progress Question

Black Visions

Selected Readings

Myths, Elitism and Transnational Connections

The Black Arts Movement

Amiri Baraka, formerly known as LeRoi Jones, became known as one of the most militant, anti-white black nationalists of the 1960s Black Power movement. An advocate of Black Cultural Nationalism, Baraka supported the rejection of all things white and western. He helped found and direct the influential Black Arts movement which sought to move black writers away from western aesthetic sensibilities and toward a more complete embrace of the black world. Except perhaps for James Baldwin, no single figure has had more of an impact on black intellectual and artistic life during the last forty years. In this groundbreaking and comprehensive study, the first to interweave Baraka's art and political activities, Jerry Watts takes us from his early immersion in the New York scene through the most dynamic period in the life and work of this controversial figure. Watts situates Baraka within the various worlds through which he travelled including Beat Bohemia, Marxist-Leninism, and Black Nationalism. In the process, he convincingly demonstrates how the 25 years between Baraka's emergence in 1960 and his continued influence in the mid-1980s can also be read as a general commentary on the condition of black intellectuals during the same time. Continually using Baraka as the focal point for a broader analysis, Watts illustrates the link between Baraka's life and the lives of other black writers trying to realize their artistic ambitions, and contrasts him with other key political intellectuals of the time. In a chapter sure to prove controversial, Watts links Baraka's famous misogyny to an attempt to bury his own homosexual past. A work of extraordinary breadth, Amira Baraka is a powerful portrait of one man's lifework and the pivotal time it represents in African-American history. Informed by a wealth of original research, it fills a crucial gap in the lively literature on black thought and history and will continue to be a touchstone work for some time to come.

A study that shows the interdependence, conflicts and collaboration of Black nationalism with different ideological forces

This collection of original essays brilliantly interrogates the often ambivalent place of Africa in the imaginations, cultures and politics of its "New World" descendants. Combining literary analysis, history, biography, cultural studies, critical theory and politics, *Imagining Home* offers a fresh and creative approach to the history of Pan-Africanism and diasporic movements. A critical part of the book's overall project is an examination of the legal, educational and political institutions and structures of domination over Africa and the African diaspora. Class and gender are placed at center stage alongside race in the exploration of how the discourses and practices of Pan-Africanism have been shaped. Other issues raised include the myriad ways in which grassroots religious and cultural movements informed Pan-Africanist political organizations; the role of African, African-American and Caribbean intellectuals in the formation of Pan-African thought—including W.E.B. DuBois, C.L.R. James and Adelaide Casely Hayford; the historical, ideological and institutional connections between African-Americans and South Africans; and the problems and prospects of Pan-Africanism as an emancipatory strategy for black people throughout the Atlantic. This anthology brings together a selection of historical and contemporary writings on topics in African-American Philosophy. Questions regarding a wide range of issues—including slavery and freedom, social progress, self-respect, alienation, sexuality, cultural identity, nationalism, feminism, Marxism and violence—are critically examined from different perspectives by well-known philosophers and by non-philosophers from many disciplines. It emphasizes the historical significance of the philosophical arguments within very specific social and political contexts. Features substantial extracts, and in some cases complete works by important 19th- and 20th-century social and political thinkers—organized under sections on Antebellum Critical Thought, Emigrationist and Diaspora Thought, Assimilation and Social Uplift, Contemporary Black Feminist Thought, Civil Rights and Civil Disobedience, Marxism and Social Progress, Rebellion and Radical Thought, Social Activism Reconsidered, Black Women Writers on Rape, and Alienation and Self-Respect. For anyone interested in the African-American experience and American history.

We Are Not What We Seem

We who are Dark

Malcolm X and the Organization of Afro-American Unity

American Culture and the End of Exceptionalism

Ideologies of Black Liberation

Aberrations in Black

Intersections of Language, Ideology and Politics in African American and Chicano 'Nationalist' Narratives

The year of 1980 marked a pivotal turning point in the American political landscape: the electoral victory of presidential candidate Ronald Reagan; the beginnings of the public hysteria and eventual legislative dismantling of affirmative action and other civil rights initiatives; the dawn of the ruthless reign of neo-conservatism; and, in some ways serving as the glue, the ascent of neo-liberalism as the prevailing ideology and standard logic of viewing and ordering the world. Some thirty-five years later, it is almost difficult to remember a world, and more precisely a moment in United States history, when these things were not so dominant. When thinking about the lasting impact of that moment, David Harvey writes, "Future historians may well look upon the years 1978-1980 as a revolutionary turning-point in the world's social and economic history... revolutionary impulses seemingly spread and reverberated to remake the world around us in a totally different image." In short, this was an instance of profound transformation; it was the dawn of the counterrevolution. By no means immune to the changes in the larger political landscape, Black activists and intellectuals also felt the ground moving beneath their feet in 1980, as many would gradually shift from an all out advance towards liberation to a posture concerned with what James Turner described as "the preservation of the modest gains made by African Americans over the last decade." The previous decade witnessed an obvious waning in the Black liberation movement, a slew of high-profile manhunts, arrests, court cases and outright criminalizing of radical activists, the unearthing of Cointelpro, the blooming of the liberation movement in Southern Africa, a taxing debate around various articulations of Marxism and Black nationalism, the full swing of feminism, and a full decade of Africana Studies, which also meant institutionalized space to foster such discussions. It was these changing times that provided the context for the important gathering of Black activists and intellectuals in Ithaca, New York, during September 1980 at the Africana Studies and Research Center at Cornell, and the content for this book. Bound together by the dual purposes of both assessing the road traveled and preparing for the journey ahead, the ensemble in attendance gathered to ponder, "the Next Decade"-as the conference theme spelled out plainly. A quick glance at the conference's list of attendees demonstrates the extraordinary sphere of activity that was the Africana Studies and Research Center at Cornell. Participants and attendees at this historic meeting included Toni Cade Bambara, Lerone Bennett, Johnella Butler, John Henrik Clarke, Gayla Cook, Louis Farrakhan, Hoyt Fuller, Ewart Guinier, Vincent Harding, Robert Harris, Stephen Henderson, Robert Johnson, George Kent, George Lamming, Tilden Lemelle, Bernard Magubane, Manning Marable, William Nelson, William Sales, Michael Thelwell, Bettye Collier-Thomas, Eleanor Traylor, Ivan Van Sertima, Ronald Walters, Shirley Weber, Sylvia Wynter, Howard Dodson, William Strickland, and two of the visual artists featured in this book, David Bradford and Bertrand Phillips. This book is both a contribution to the historiography of the Black/African Studies movement and an intellectual treasure, representing the ideas and visions of many of the best minds at a crucial juncture in the African world. Examining the situations of African Americans in the U.S.A., Lucius Outlaw's essays illustrate over twenty years of work dedicated to articulating a 'critical theory of society' that would account for issues and limiting-factors affecting African-descended peoples in the U.S. Attempting to put politics aside, Outlaw writes from a non-partisan standpoint, in the hopes that the issues he raises in his essays will inspire improvement for the well-being of African Americans and will also strengthen America's democracy. Outlaw envisions a democratic order that is not built upon racist projections of the past. Instead, he seeks in these essays a transformative social theory that would help create a truly democratic social order. In this reissue of a 1983 classic, Robinson argues that Western Marxism is unable to comprehend either the racial character of capitalism or mass movements outside of Europe. Robinson combines political theory, history, philosophy, and cultural analysis to illustrate his argument and chronicles the influence of Marxist ideology and black resistance on such important black radical thinkers as W. E. B. Du Bois, C. L. R. James, and Richard Wright.

Though many scholars will acknowledge the Anglo-Saxon character of black American nationalism, few have dealt with the imperialistic ramifications of this connection. Now, Nigerian-born scholar Tunde Adeleke reexamines nineteenth-century black American nationalism, finding not only that it embodied the racist and paternalistic values of Euro-American culture but also that nationalism played an active role in justifying Europe's intrusion into Africa. Adeleke looks at the life and work of Martin Delany, Alexander Crummell, and Harry McNeal Turner, demonstrating that as supporters of the mission civilisatrice ("civilizing mission") these men helped lay the foundation for the colonization of Africa. By exposing the imperialistic character of nineteenth-century black American nationalism, Adeleke reveals a deep historical and cultural divide between Africa and the black diaspora. Black American nationalists had a clear preference—Euro-America over Africa—and their plans were not designed for the immediate benefit of Africans but to enhance their own fortunes. Arguing that these men held a strong desire for cultural affinity with Europe, Adeleke makes a controversial addition to the ongoing debate concerning the roots of black nationalism and Pan-Africanism.

Histories of Nationalism beyond Europe

Nationalism, Marxism, and African American Literature between the Wars

Powerful Positionings

African-American Philosophy

Nationalism and African Intellectuals

The Difficult Dialogue

Marxism & Nationalism

Traces the trajectory of African American social movements from the time of Booker T. Washington to the present. Bush (sociology, St. John's U.) looks at Black Power and other African American social movements with an emphasis on the role of the urban poor in the struggle for Black rights. He looks at African American social movements in the "Age of Imperialism" from 1890-1914, the recomposition of the white-black alliance from the Great Depression to WWII, and the crisis of US hegemony and the transformation from Civil Rights to Black Liberation. Annotation copyrighted by Book News, Inc., Portland, OR

The African American experience in the U.S. has enriched American history in countless ways. The overriding theme of that experience, however, is one of exploitation and discrimination. How long will this go on? Are African Americans making progress toward complete incorporation into American society? The author of this fascinating volume addresses these issues, examines others' accounts, and offers an alternative approach to explaining the "African American predicament". Burman's analysis is a sobering one: No simple answer is available to the problem at hand. Some of the other issues the author addresses are the liberal tradition and Black progress, race and politics (with special emphasis on Atlanta, Georgia), Black nationalism, and Marxism and capitalism and how they relate to Black progress.

Originally published: New York: Morrow, 1968.

A socialist scholar sheds light on the interwoven histories of racism and capitalism in the United States—with vital lessons for today's struggle. In *Black Liberation and Socialism*, Ahmed Shawki underscores the need to a struggle against racism that is equally clear-eyed in its opposition to the economic and political system that supports it: capitalism. Shawki begins with a socialist perspective on the history of slavery in the United States. He then presents a sharp analysis of the country's movements against racism—from the separatism of Marcus Garvey, to the militancy of Malcolm X and the Black Panther Party, to the eloquence of Martin Luther King Jr., and more. In the decades since the civil rights movement, many gains have been made—but there is still far to go to win genuine change. *Black Liberation and Socialism* is an essential primer on the history and future of the struggle against racism.

Introductions and Interviews

Nineteenth-Century Black Nationalists and the Civilizing Mission

Communism and Nationalism

The Making of the Black Radical Tradition

Amiri Baraka

Toward a Queer of Color Critique

The Politics and Art of a Black Intellectual

*In the 1940s, American thought experienced a cataclysmic paradigm shift. Before then, national ideology was shaped by American exceptionalism and bourgeois nationalism: elites saw themselves as the children of a homogeneous nation standing outside the history and culture of the Old World. This view repressed the cultures of those who did not fit the elite vision: people of color, Catholics, Jews, and immigrants. David W. Noble, a preeminent figure in American studies, inherited this ideology. However, like many who entered the field in the 1940s, he rejected the ideals of his intellectual predecessors and sought a new, multicultural, post-national scholarship. Throughout his career, Noble has examined this rupture in American intellectual life. In *Death of a Nation*, he presents the culmination of decades of thought in a sweeping treatise on the shaping of contemporary American studies and an eloquent summation of his distinguished career. Exploring the roots of American exceptionalism, Noble demonstrates that it was a doomed ideology. Capitalists who believed in a bounded nationalism also depended on a boundless, international marketplace. This contradiction was inherently unstable, and the belief in a unified national landscape exploded in World War II. The rupture provided an opening for alternative narratives as class, ethnicity, race, and region were reclaimed as part of the nation's history. Noble traces the effects of this shift among scholars and artists, and shows how even today they struggle to imagine an alternative postnational narrative and seek the meaning of local and national cultures in an increasingly transnational world. While Noble illustrates the challenges that the paradigm shift created, he also suggests solutions that will help scholars avoid romanticized and reductive approaches toward the study of American culture in the future.*

During and after the Harlem Renaissance, two intellectual forces --nationalism and Marxism--clashed and changed the future of African American writing. Current literary thinking says that writers with nationalist leanings wrote the most relevant fiction, poetry, and prose of the day. Nationalism, Marxism, and African American Literature Between the Wars: A New Pandora's Box challenges that notion. It boldly proposes that such writers as A. Philip Randolph, Langston Hughes, and Richard Wright, who often saw the world in terms of class struggle, did more to advance the anti-racist politics of African American letters than writers such as Countee Cullen, Jessie Redmon Fauset, Alain Locke, and Marcus Garvey, who remained enmeshed in nationalist and racialist discourse. Evaluating the great impact of Marxism and nationalism on black authors from the Harlem Renaissance and the Depression era, Anthony Dawahare argues that the spread of

nationalist ideologies and movements between the world wars did guide legitimate political desires of black writers for a world without racism. But the nationalist channels of political and cultural resistance did not address the capitalist foundation of modern racial discrimination. During the period known as the "Red Decade" (1929-1941), black writers developed some of the sharpest critiques of the capitalist world and thus anticipated contemporary scholarship on the intellectual and political hazards of nationalism for the working class. As it examines the progression of the Great Depression, the book focuses on the shift of black writers to the Communist Left, including analyses of the Communists' position on the "Negro Question," the radical poetry of Langston Hughes, and the writings of Richard Wright. The sociology of race relations in America typically describes an intersection of poverty, race, and economic discrimination. But what is missing from the picture—sexual difference—can be as instructive as what is present. In this ambitious work, Roderick A. Ferguson reveals how the discourses of sexuality are used to articulate theories of racial difference in the field of sociology. He shows how canonical sociology—Gunnar Myrdal, Ernest Burgess, Robert Park, Daniel Patrick Moynihan, and William Julius Wilson—has measured African Americans's unsuitability for a liberal capitalist order in terms of their adherence to the norms of a heterosexual and patriarchal nuclear family model. In short, to the extent that African Americans's culture and behavior deviated from those norms, they would not achieve economic and racial equality. *Aberrations in Black* tells the story of canonical sociology's regulation of sexual difference as part of its general regulation of African American culture. Ferguson places this story within other stories—the narrative of capital's emergence and development, the histories of Marxism and revolutionary nationalism, and the novels that depict the gendered and sexual idiosyncrasies of African American culture—works by Richard Wright, Ralph Ellison, James Baldwin, Audre Lorde, and Toni Morrison. In turn, this book tries to present another story—one in which people who presumably manifest the dysfunctions of capitalism are reconsidered as indictments of the norms of state, capital, and social science. Ferguson includes the first-ever discussion of a new archival discovery—a never-published chapter of *Invisible Man* that deals with a gay character in a way that complicates and illuminates Ellison's project. Unique in the way it situates critiques of race, gender, and sexuality within analyses of cultural, economic, and epistemological formations, Ferguson's work introduces a new mode of discourse—which Ferguson calls queer of color analysis—that helps to lay bare the mutual distortions of racial, economic, and sexual portrayals within sociology.

'A towering achievement. There is simply nothing like it in the history of Black radical thought' Cornel West 'Cedric Robinson's brilliant analyses revealed new ways of thinking and acting' Angela Davis 'This work is about our people's struggle, the historical Black struggle' Any struggle must be fought on a people's own terms, argues Cedric Robinson's landmark account of Black radicalism. Marxism is a western construction, and therefore inadequate to describe the significance of Black communities as agents of change against 'racial capitalism'. Tracing the emergence of European radicalism, the history of Black African resistance and the influence of these on such key thinkers as W. E. B. Du Bois, C. L. R. James and Richard Wright, *Black Marxism* reclaims the story of a movement.

UnAfrican Americans

Heroism in the New Black Poetry

African American Nationalist Literature of the 1960s

Imagining Home

A Paper for Discussion

How I Became Prince of a Town Called Bel Air

Pens of Fire

One of the few books that offers historical research about the OAAU, a revolutionary organization founded by Malcom X and rooted in traditions of black nationalism, self-determination and human rights. The author establishes the relevance of Malcolm's political legacy for the task of rebuilding the movement for Black liberation almost thirty years after his assassination.

Emerging from a matrix of Old Left, black nationalist, and bohemian ideologies and institutions, African American artists and intellectuals in the 1960s coalesced to form the Black Arts Movement, the cultural wing of the Black Power Movement. In this comprehensive analysis, James Smethurst examines the formation of the Black Arts Movement and demonstrates how it deeply influenced the production and reception of literature and art in the United States through its negotiations of the ideological climate of the Cold War, decolonization, and the civil rights movement. Taking a regional approach, Smethurst examines local expressions of the nascent Black Arts Movement, a movement distinctive in its geographical reach and diversity, while always keeping the frame of the larger movement in view. The Black Arts Movement, he argues, fundamentally changed American attitudes about the relationship between popular culture and "high" art and dramatically transformed the landscape of public funding for the arts.

Acknowledgments Introduction: Black Power Revisited Eddie S. Glaude Jr. 1. The Paradox of the African American Rebellion Cornel West 2. Black Particularity Reconsidered Adolph L. Reed Jr. 3. Stormy Weather: Reconstructing Black (Inter)Nationalism in the Cold War Era Robin D. G. Kelley 4. Reflecting Black: Zimbabwe and U.S. Black Nationalism Gerald Horne 5. Conflict and Chorus: Reconsidering Toni Cade's *The Black Woman*: An

Anthology Farah Jasmine Griffin 6. Africa on My Mind: Gender, Counter Discourse, and African American Nationalism E. Frances White 7. Standing in for the State: Black Nationalism and "Writing" the Black Subject Wahneema Lubiano 8. Nationalism and Social Division in Black Arts Poetry of the 1960s Phillip Brian Harper 9. "Black Is Back, and It's Bound to Sell!": Nationalist Desire and the Production of Black Popular Culture S. Craig Watkins 10. After The Fire Next Time: James Baldwin's Postconsensus Double Bind Will Walker 11. Theses on Black Nationalism Jeffrey Stout List of Contributors Index Copyright © Libri GmbH. All rights reserved.

Compares the philosophies of Marx and List, discusses the implications of loyalty to nation versus social class, and looks at communism's role in developing countries

Amiri Baraka (LeRoi Jones) and Black Power Politics

Critical Social Theory in the Interests of Black Folks

Nationalism, Communism, Marxist Humanism and the Afro-Asian Revolutions

The Comparative Imagination

Marx at the Margins

The Roots of Contemporary African-American Political Ideologies

Explaining the African American Predicament

In Marx at the Margins, Kevin Anderson uncovers a variety of extensive but neglected texts by Marx that cast what we thought we knew about his work in a startlingly different light. Analyzing a variety of Marx's writings, including journalistic work written for the New York Tribune, Anderson presents us with a Marx quite at odds with conventional interpretations. Rather than providing us with an account of Marx as an exclusively class-based thinker, Anderson here offers a portrait of Marx for the twenty-first century: a global theorist whose social critique was sensitive to the varieties of human social and historical development, including not just class, but nationalism, race, and ethnicity, as well. Through highly informed readings of work ranging from Marx's unpublished 1879–82 notebooks to his passionate writings about the antislavery cause in the United States, this volume delivers a groundbreaking and canon-changing vision of Karl Marx that is sure to provoke lively debate in Marxist scholarship and beyond. For this expanded edition, Anderson has written a new preface that discusses the additional 1879–82 notebook material, as well as the influence of the Russian-American philosopher Raya Dunayevskaya on his thinking.

A new African-American political philosophy is provided in this study that draws on the history of black political thought and the contributions of

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The results have been mixed, from the glorious euphoria of the success of anti-colonial movements to the depressing circumstances of the African condition as we enter a new millennium."

Black Marxism

Revolutionary Black Nationalism

From Harlem to Soweto

Rebellion Or Revolution?

Literary Nationalism in the 1960s and 1970s

An Analysis Or Racial Integration, Black Nationalism, and Marxism-Leninism as Ideological Points of View Within the Afro-American Movement

From Civil Rights to Black Liberation