

Black No More

Black no more Black No More Black No More: A Novel Black No More The Crisis The Crisis George S. Schuyler Rac(e)Ing To The Right Authentic Blackness The Sage of Sugar Hill Deans and Truants Hokum Evidence of Things Not Seen Assimilation The Lever of Riches To Make a New Race Impossibility Fiction What Was African American Literature? The Subject of Race in American Science Fiction Counterculture George S. Schuyler George Samuel Schuyler George S. Schuyler George S. Schuyler Oscar Renal Williams George S. Schuyler J. Martin Favor Jeffrey B. Ferguson Gene Andrew Jarrett Paul Beatty Rhonda D. Frederick Catherine S. Ramírez Joel Mokyr Jon Woodson Kenneth W. Warren Sharon DeGraw Alex Zamalin
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what would happen to the race problem in america if black people could suddenly become white

it s 1933 in a near future harlem on the verge of massive transformation crowds are flocking to the new black no more sanitarium brainchild of the mysterious dr junius crookman eager to change the color of their skin and live free of the burdens of racism and prejudice black no more 1931 george s schuyler s wildly inventive masterpiece begins with a premise out of pulp era speculative fiction what would happen in america if race by the strange and wonderful workings of science were suddenly no longer a fixed or meaningful category in the carnivalesque mayhem that ensues as millions undergo crookman s procedure and the old racial order is upended schuyler spares no one mocking klansmen and race men alike and reveling in the myriad absurdities of the nation s racial obsession by turns hilarious and in an unforgettable lynching scene utterly shocking black no more is afrofuturist satire of the highest order a sui generis harlem renaissance tour de force

a scathingly humorous look at pre war race relations this is an extraordinary satire on the the theme of colour when a new york physician discovers a method to turn black people white the longest line of clients that harlem has ever seen forms outside his

surgery the doctor simply has to name his price and his customers will beg steal or borrow to purchase the remedy that will deliver them from their dark nightmare

the crisis founded by w e b du bois as the official publication of the naacp is a journal of civil rights history politics and culture and seeks to educate and challenge its readers about issues that continue to plague african americans and other communities of color for nearly 100 years the crisis has been the magazine of opinion and thought leaders decision makers peacemakers and justice seekers it has chronicled informed educated entertained and in many instances set the economic political and social agenda for our nation and its multi ethnic citizens

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george s schuyler was a journalist and cultural critic whose writings appeared in such diverse publications as crisis nation negro digest american mercury and national review in the 1920s schuyler was a member of the american socialist party and espoused liberal views by the 1950s he had become an ardent supporter of u s sen joseph p mccarthy and touted himself as an american patriot believing that communism was a threat to african americans in the 1960s schuyler was one of the few african americans who openly characterized the civil rights movement as a communist inspired plot to destroy america although schuyler was a prolific writer and an outspoken commentator during his fifty four year career historians of twentieth century african american history have paid scant attention to his literary endeavors and have overlooked his conservative views george s schuyler portrait of a black conservative is the first full biography of schuyler and traces his transformation from a socialist to a conservative by examining his childhood his career as a journalist and writer his opinions about race and class and his desire for professional notoriety the book is divided into three parts part i discusses schuyler s early life prior to his arrival in harlem and his becoming a writer for the messenger an african american socialist magazine edited by a philip randolph and chandler owen part ii chronicles his career as a journalist novelist satirist and critic from the harlem renaissance of the 1920s through world war ii part iii reviews his post world war ii career from the late 1940s until his death in 1977 while schuyler s career took many turns his writings reveal surprising continuities and the stamp of a true american iconoclast not unlike his mentor and hero h l mencken

rac e ing to the right is a great read and brings overdue attention to one of the most popular and controversial african american writers in history these writings reveal both the presence and the limits of conservatism in the african american intellectual tradition jeffrey a tucker university of rochester from the 1920s to the 1970s george s schuyler was one of the country s most prolific and controversial observers of african american life as journalist socialist novelist right wing conservative and finally political outcast his thought was rife with insight and contradiction until now only schuyler s fiction has found its way back into print rac e ing to the right is the first collection of his political and cultural criticism the essays gathered by jeffrey leak encompass three key periods of schuyler s development the first section follows his literary evolution in the 1920s and 1930s during which time he deserted the u s army and briefly became a member of the socialist party part ii reveals his shift toward political conservatism in

response to world war ii and the perceived threat of communism part iii covers the civil rights movement of the 1960s an era that prompted some of his most extreme and volatile critiques of black leadership and liberal ideology the book includes many essays that are not well known as well as pieces that have never before been published one notable example is the first printed transcript of schuyler s 1961 debate on the black muslims with malcolm x james baldwin and c eric lincoln because african american experience is more often than not associated with liberalism and the left the idea of a black conservative strikes many as an anomaly schuyler s writings however force us to broaden and rethink our political and cultural conceptions at times misguided at times prophetic his work expands our understanding of black intellectual thought in the twentieth century the editor jeffrey b leak is assistant professor of african american literature at the university of north carolina at charlotte he has published articles and reviews in callaloo african american review and the oxford companion to african american literature

analysis of four harlem renaissance texts that challenges our assumptions about the stability of racial identity and investigates the ways those assumptions shape how we have read literature by black writers

this book is the first to focus a bright light on the life and early career of george s schuyler one of the most important intellectuals of the harlem renaissance a popular journalist in black america schuyler wielded a sharp double edged wit to attack the foibles of both blacks and whites throughout the 1920s jeffrey b ferguson presents a new understanding of schuyler as public intellectual while also offering insights into the relations between race and satire during a formative period of african american cultural history ferguson discusses schuyler s controversial career and reputation and examines the paradoxical ideas at the center of his message the author also addresses schuyler s drift toward the political right in his later years and how this has affected his legacy

for a work to be considered african american literature does it need to focus on black characters or political themes must it represent these within a specific stylistic range or is it enough for the author to be identified as african american in deans and truants gene andrew jarrett traces the shifting definitions of african american literature and the authors who wrote beyond those boundaries at the cost of critical dismissal and at times obscurity from the late nineteenth century to the end of the twentieth de facto deans critics and authors as different as william howells alain locke richard wright and amiri baraka prescribed the shifting parameters of realism and racial subject matter appropriate to authentic african american literature while truant authors such as paul laurence dunbar george s schuyler frank yerby and toni morrison perhaps the most celebrated african american author of the twentieth century wrote literature anomalous to those standards jarrett explores the issues at stake when howells the dean of american letters argues in 1896 that only dunbar s entirely black verse written in dialect would succeed three decades later locke the cultural arbiter of the harlem renaissance stands in contrast to schuyler a journalist and novelist who questions the existence of a peculiarly black or new negro art next wright s 1937 blueprint for african american writing sets the terms of the chicago renaissance but yerby s version of historical romance approaches race and realism in alternative literary ways finally deans and truants measures the gravitational pull of the late 1960s black aesthetic in baraka s editorial silence on toni morrison s first and only short story recitatif drawing from a wealth of biographical historical and literary sources deans and truants describes the changing notions of race politics and gender that framed and were framed by the authors and critics of african american culture for more than a century

edited by the author of the sellout winner of the 2016 man Booker prize hokum is a liberating eccentric savagely comic anthology of the funniest writing by black americans this book is less a comprehensive collection than it is a mix tape narrative dubbed by a trusted friend a sampler of underground classics rare grooves and timeless summer jams poetry and prose juxtaposed with the blues hip hop political speeches and the world s funniest radio sermon the subtle musings of toni cade bambara henry dumas and harryette mullen are bracketed by the profane and often loud ruminations of langston hughes darius james wanda coleman tish benson steve cannon and hattie gossett some of the funniest writers don t write so included are selections from well known yet unpublished wits lightnin hopkins mike tyson and the reverend al sharpton selections also come from public figures and authors whose humor although incisive and profound is often overlooked malcolm x suzan lori parks zora neale hurston sojourner truth and w e b dubois groundbreaking fierce and hilarious this is a necessary anthology for any fan or student of american writing with a huge range and a smart political grasp of the uses of humor

evidence of things not seen fantastical blackness in genre fictions is an interdisciplinary study of blackness in genre literature of the americas the fantastical in fantastical blackness is conceived by an unrestrained imagination because it lives despite every attempt at annihilation this blackness amazes because it refuses the limits of anti blackness as put to work in this project fantastical blackness is an ethical praxis that centers black self knowledge as a point of departure rather than as a reaction to threatening or diminishing dominant narratives mystery romance fantasy mixed genre and science fictions unrestrained imaginings profoundly communicate this quality of blackness specifically here through the work of barbara neely colson whitehead nalo hopkinson and colin channer when black writers center this expressive quality they make fantastical blackness available to a broad audience that then uses its imaginable vocabularies to reshape extra literary realities ultimately popular genres imaginable possibilities offer strategies through which the made up can be made real

for over a hundred years the story of assimilation has animated the nation building project of the united states and still today the dream or demand of a cultural melting pot circulates through academia policy institutions and mainstream media outlets noting society s many exclusions and erasures scholars in the second half of the twentieth century persuasively argued that only some social groups assimilate others they pointed out are subject to racialization in this bold discipline traversing cultural history catherine ramírez develops an entirely different account of assimilation weaving together the legacies of us settler colonialism slavery and border control ramírez challenges the assumption that racialization and assimilation are separate and incompatible processes in fascinating chapters with subjects that range from nineteenth century boarding schools to the contemporary artwork of undocumented immigrants this book decouples immigration and assimilation and probes the gap between assimilation and citizenship it shows that assimilation is not just a process of absorption and becoming more alike rather assimilation is a process of racialization and subordination and of power and inequality

in a world of supercomputers genetic engineering and fiber optics technological creativity is ever more the key to economic success but why are some nations more creative than others and why do some highly innovative societies such as ancient china or britain in the industrial revolution pass into stagnation beginning with a fascinating concise history of technological progress mokyr sets the background for his analysis by tracing the major inventions and innovations that have transformed society since ancient greece and rome what emerges from this survey is often surprising the classical

world for instance was largely barren of new technology the relatively backward society of medieval europe bristled with inventions and the period between the reformation and the industrial revolution was one of slow and unspectacular progress in technology despite the tumultuous developments associated with the voyages of discovery and the scientific revolution what were the causes of technological creativity mokyr distinguishes between the relationship of inventors and their physical environment which determined their willingness to challenge nature and the social environment which determined the openness to new ideas he discusses a long list of such factors showing how they interact to help or hinder a nation s creativity and then illustrates them by a number of detailed comparative studies examining the differences between europe and china between classical antiquity and medieval europe and between britain and the rest of europe during the industrial revolution he examines such aspects as the role of the state the chinese gave up a millennium wide lead in shipping to the europeans for example when an emperor banned large ocean going vessels the impact of science as well as religion politics and even nutrition he questions the importance of such commonly cited factors as the spill over benefits of war the abundance of natural resources life expectancy and labor costs today an ever greater number of industrial economies are competing in the global market locked in a struggle that revolves around technological ingenuity the lever of riches with its keen analysis derived from a sweeping survey of creativity throughout history offers telling insights into the question of how western economies can maintain and developing nations can unlock their creative potential

jean toomer s adamant stance against racism and his call for a raceless society were far more complex than the average reader of works from the harlem renaissance might believe in to make a new race jon woodson explores the intense influence of greek born mystic g i gurdjieff on the thinking of toomer and his coterie zora neale hurston nella larsen george schuyler wallace thurman and through them the mystic s influence on many of the notables in african american literature gurdjieff born of poor greco armenian parents on the russo turkish frontier espoused the theory that man is asleep and in prison unless he strains against the major burdens of life especially those of identification like race toomer whose novel cane became an inspiration to many later harlem renaissance writers traveled to france and labored at gurdjieff s institute for the harmonious development of man later the writer became one of the primary followers approved to teach gurdjieff s philosophy in the united states woodson s is the first study of gurdjieff toomer and the harlem renaissance to look beyond contemporary portrayals of the mystic in order to judge his influence scouring correspondence manuscripts and published texts woodson finds the direct links in which gurdjieff through toomer played a major role in the development of objective literature he discovers both coded and explicit ways in which gurdjieff s philosophy shaped the world views of writers well into the 1960s moreover woodson reinforces the extensive contribution toomer and other african american writers with all their international influences made to the american cultural scene jon woodson an associate professor of english at howard university in washington d c is a contributor to the collection black american poets between worlds 1940 1960 he has published articles in african american review and other journals

impossibility fiction is an intergenre that has recently been the resort of many writers searching for new ways of understanding and expressing the real world of the imagination making use of fantasy alternative history and science fiction coping with ideas that are both impossible and realistically constructed is the ultimate contemporary challenge of our technology the chapters of this book move towards establishing appropriate readings that allow contemporary readers to negotiate unreality a skill that the end of the millennium is making inevitably necessary such

strategies have long been the preserve of literary and cultural study and here a number of well regarded scholars and some new to the field make their contribution to an area that has become increasingly important in recent years from mary shelley to philip k dick iain m banks to j g ballard taking in african american science fiction jurassic park and kurt vonnegut and exploring issues of alternative history and ideology feminism the holocaust characterisation and impossible geography this collection is an important source book for all those interested in the literature culture and philosophy of realistic impossible worlds

african american literature is over with this provocative claim kenneth warren sets out to identify a distinctly african american literature and to change the terms with which we discuss it rather than contest other definitions warren makes a clear and compelling case for understanding african american literature as creative and critical work written by black americans within and against the strictures of jim crow america within these parameters his book outlines protocols of reading that best make sense of the literary works produced by african american writers and critics over the first two thirds of the twentieth century in warren's view african american literature begged the question what would happen to this literature if and when jim crow was finally overthrown thus imagining a world without african american literature was essential to that literature in support of this point warren focuses on three moments in the history of phylon an important journal of african american culture in the dialogues phylon documents the question of whether race would disappear as an organizing literary category emerges as shared ground for critical and literary practice warren also points out that while scholarship by black americans has always been the province of a petit bourgeois elite the strictures of jim crow enlisted these writers in a politics that served the race as a whole finally warren's work sheds light on the current moment in which advocates of african american solidarity insist on a past that is more productively put behind us

while the connections between science fiction and race have largely been neglected by scholars racial identity is a key element of the subjectivity constructed in american sf in his mars series edgar rice burroughs primarily supported essentialist constructions of racial identity but also included a few elements of racial egalitarianism writing in the 1930s george s schuyler revised burroughs normative sf triangle of white author white audience and white protagonist and promoted an individualistic highly variable concept of race instead while both burroughs and schuyler wrote sf focusing on racial identity the largely separate genres of science fiction and african american literature prevented the similarities between the two authors from being adequately acknowledged and explored beginning in the 1960s samuel r delany more fully joined sf and african american literature delany expands on schuyler's racial constructionist approach to identity including gender and sexuality in addition to race critically intertwining the genres of sf and african american literature allows a critique of the racism in the science fiction and a more accurate and positive portrayal of the scientific connections in the african american literature connecting the popular fiction of burroughs the controversial career of schuyler and the postmodern texts of delany illuminates a gradual change from a stable essentialist construction of racial identity at the turn of the century to the variable social construction of poststructuralist subjectivity today

a political and intellectual history of american counterculture and the historical figures who redefined mainstream understandings of freedom culture art and politics from the beat generation to basquiat this entertaining intellectual history fulfills the growing appetite for marginalized narratives counterculture brilliantly interrogates the diversity of counterculture and the interwoven relationship between each individual legacy from anarchism to the harlem renaissance alex zamalin unveils the humanity behind these

romanticized figures and popularized movements to capture revolutionary freedom in action american counterculture defined as a movement whose values are outside and oppositional to mainstream norms and whose practices fundamentally reject what is socially respectable ultimately transformed the 20th century with key players emma goldman billie holiday allen ginsberg amiri baraka jean michel basquiat and key movements anarchism black bohemia the harlem renaissance the beat generation the black arts movement hip hop counterculture reaches new depths tackling a wide range of historical social and political topics and expanding contemporary understandings of american cultural tradition at a time when counterculture was on the outskirts of american society alex zamalin explores the reason why

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