



The Black Radical Tragic: Performance, Aesthetics, and the Unfinished Haitian Revolution (America and the Long 19th Century)

Jeremy Matthew Glick

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As the first successful revolution emanating from a slave rebellion, the Haitian Revolution remains an inspired site of investigation for a remarkable range of artists and activist-intellectuals in the African Diaspora.

In *The Black Radical Tragic*, Jeremy Matthew Glick examines twentieth-century performances engaging the revolution as laboratories for political thinking. Asking readers to consider the revolution less a fixed event than an ongoing and open-ended history resonating across the work of Atlantic world intellectuals, Glick argues that these writers use the Haitian Revolution as a watershed to chart their own radical political paths, animating, enriching, and framing their artistic and scholarly projects. Spanning the disciplines of literature, philosophy, and political thought, *The Black Radical Tragic* explores work from Lorraine Hansberry, Sergei Eisenstein, Edouard Glissant, Malcolm X, and others, ultimately enacting a speculative encounter between Bertolt Brecht and C.L.R. James to reconsider the relationship between tragedy and revolution. In its grand refusal to forget, *The Black Radical Tragic* demonstrates how the Haitian Revolution has influenced the ideas of freedom and self-determination that have propelled Black radical struggles throughout the modern era.



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