

Sylvia Wynter On Being Human As Praxis

Demonic Grounds Habeas Viscus Staying with the Trouble Black Knowledges/Black Struggles Not Only the Master's Tools The Black Register The Feminism of Uncertainty Satin Island Scenes of Subjection Life Zombie Theory The Strangers Book Sylvia Wynter Encyclopedia of Educational Philosophy and Theory Amalgamation Schemes The Black Shoals Posthuman Rap Beyond Coloniality National Identities and Socio-Political Changes in Latin America Caliban's Reason After Man, Towards the Human Toward a Global Idea of Race The Meanings of Rights Reordering of Culture In the Wake Becoming Human RACE DISCOURSE ORIGIN AMERS Sylvia Wynter Beyond the Doctrine of Man Black Geographies and the Politics of Place Antebellum Posthuman Runaway Genres Dub No Humans Involved A Companion to African-American Studies Being Watched Leslie Marmon Silko's Ceremony Black, White, and in Color Posthumanism A Billion Black Anthropocenes or None

Demonic Grounds

Black Knowledges/Black Struggles: Essays in Critical Epistemology explores the central but often critically neglected role of knowledge and epistemic formations within social movements for Black "freedom" and emancipation. The collection examines the structural subjugation and condemnation of Black African and Afro-mixed descent peoples globally within the past 500 years of trans-Atlantic societies of Western modernity, doing so in connection to the population's dehumanization and/or invisibilization within various epistemic formations of the West. In turn, the collection foregrounds the extent to which the ending of this imposed subjugation/condemnation has necessarily entailed critiques of, challenges to, and counter-formulations against and beyond knowledge and epistemic formations that have worked to "naturalize" this condition within the West's various socio-human formations. The chapters in the collection engage primarily with knowledge formations and practices generated from within the discourse of "race," but also doing so in relation to other intersectional socio-human discourses of Western modernity. They engage as well the critiques, challenges, and counter-formulations put forth by specific individuals, schools, movements, and/or institutions - historic and contemporary - of the Black world. Through these examinations, the contributors either implicitly point towards, or explicitly take part in, the formation of a new kind of critical - but also emancipatory - epistemology. What emerges is a novel and more comprehensive view of what it means to be human, a formulation that can aid in the unlocking and fashioning of species-oriented ways of "knowing" and "being" much-needed within the context of ending the continued overall global subjugation/condemnation of Black peoples, as a central part of ending the "global problematique" that confronts humankind as a whole.

Habeas Viscus

A Companion to African-American Studies is an exciting and comprehensive re-appraisal of the history and future of African-American studies. Contains original essays by expert contributors in the field of African-American Studies Creates a groundbreaking re-appraisal of the history and future of the field Includes a series

of reflections from those who established African American Studies as a bona fide academic discipline Captures the dynamic interaction of African American Studies with other fields of inquiry.

Staying with the Trouble

Zombies first shuffled across movie screens in 1932 in the low-budget Hollywood film *White Zombie* and were reimagined as undead flesh-eaters in George A. Romero's *The Night of the Living Dead* almost four decades later. Today, zombies are omnipresent in global popular culture, from video games and top-rated cable shows in the United States to comic books and other visual art forms to low-budget films from Cuba and the Philippines. The zombie's ability to embody a variety of cultural anxieties—ecological disaster, social and economic collapse, political extremism—has ensured its continued relevance and legibility, and has precipitated an unprecedented deluge of international scholarship. Zombie studies manifested across academic disciplines in the humanities but also beyond, spreading into sociology, economics, computer science, mathematics, and even epidemiology. *Zombie Theory* collects the best interdisciplinary zombie scholarship from around the world. Essays portray the zombie not as a singular cultural figure or myth but show how the undead represent larger issues: the belief in an afterlife, fears of contagion and technology, the effect of capitalism and commodification, racial exclusion and oppression, dehumanization. As presented here, zombies are not simple metaphors; rather, they emerge as a critical mode for theoretical work. With its diverse disciplinary and methodological approaches, *Zombie Theory* thinks through what the walking undead reveal about our relationships to the world and to each other. Contributors: Fred Botting, Kingston U; Samuel Byrland, U of Canberra; Gerry Canavan, Marquette U; Jeffrey Jerome Cohen, George Washington U; Jean Comaroff, Harvard U; John Comaroff, Harvard U; Edward P. Comentale, Indiana U; Anna Mae Duane, U of Connecticut; Karen Embry, Portland Community College; Barry Keith Grant, Brock U; Edward Green, Roosevelt U; Lars Bang Larsen; Travis Linnemann, Eastern Kentucky U; Elizabeth McAlister, Wesleyan U; Shaka McGlotten, Purchase College-SUNY; David McNally, York U; Tayla Nyong'o, Yale U; Simon Orpana, U of Alberta; Steven Shaviro, Wayne State U; Ola Sigurdson, U of Gothenburg; Jon Stratton, U of South Australia; Eugene Thacker, The New School; Sherryl Vint, U of California Riverside; Priscilla Wald, Duke U; Tyler Wall, Eastern Kentucky U; Jen Webb, U of Canberra; Jeffrey Andrew Weinstock, Central Michigan U.

Black Knowledges/Black Struggles

Questioning some of the repetitive and narrow theoretical writings on rights, a group of leading intellectuals examine human rights from philosophical, theological, historical, literary and political perspectives.

Not Only the Master's Tools

The Jamaican writer and cultural theorist Sylvia Wynter is best known for her diverse writings that pull together insights from theories in history, literature, science, and black studies, to explore race, the legacy of colonialism, and

representations of humanness. *Sylvia Wynter: On Being Human as Praxis* is a critical genealogy of Wynter's work, highlighting her insights on how race, location, and time together inform what it means to be human. The contributors explore Wynter's stunning reconceptualization of the human in relation to concepts of blackness, modernity, urban space, the Caribbean, science studies, migratory politics, and the interconnectedness of creative and theoretical resistances. The collection includes an extensive conversation between Sylvia Wynter and Katherine McKittrick that delineates Wynter's engagement with writers such as Frantz Fanon, W. E. B. DuBois, and Aimé Césaire, among others; the interview also reveals the ever-extending range and power of Wynter's intellectual project, and elucidates her attempts to rehistoricize humanness as praxis.

The Black Register

"In this analysis, Sexton pursues a critique of contemporary multiracialism, from the splintered political initiatives of the multiracial movement to the academic field of multiracial studies, to the melodramatic media declarations about "the browning of America." He contests the rationales of colorblindness and multiracial exceptionalism and the promotion of a repackaged family values platform in order to demonstrate that the true target of multiracialism is the singularity of blackness as a social identity, a political organizing principle, and an object of desire. From this vantage, Sexton interrogates the trivialization of sexual violence under chattel slavery and the convoluted relationship between racial and sexual politics in the new multiracial consciousness."--BOOK JACKET.

The Feminism of Uncertainty

In *The Black Shoals* Tiffany Lethabo King uses the shoal—an offshore geologic formation that is neither land nor sea—as metaphor, mode of critique, and methodology to theorize the encounter between Black studies and Native studies. King conceptualizes the shoal as a space where Black and Native literary traditions, politics, theory, critique, and art meet in productive, shifting, and contentious ways. These interactions, which often foreground Black and Native discourses of conquest and critiques of humanism, offer alternative insights into understanding how slavery, anti-Blackness, and Indigenous genocide structure white supremacy. Among texts and topics, King examines eighteenth-century British mappings of humanness, Nativeness, and Blackness; Black feminist depictions of Black and Native erotics; Black fungibility as a critique of discourses of labor exploitation; and Black art that rewrites conceptions of the human. In outlining the convergences and disjunctions between Black and Native thought and aesthetics, King identifies the potential to create new epistemologies, lines of critical inquiry, and creative practices.

Satin Island

In this original and trenchant work, Christina Sharpe interrogates literary, visual, cinematic, and quotidian representations of Black life that comprise what she calls the "orthography of the wake." Activating multiple registers of "wake"—the path behind a ship, keeping watch with the dead, coming to consciousness—Sharpe

illustrates how Black lives are swept up and animated by the afterlives of slavery, and she delineates what survives despite such insistent violence and negation. Initiating and describing a theory and method of reading the metaphors and materiality of "the wake," "the ship," "the hold," and "the weather," Sharpe shows how the sign of the slave ship marks and haunts contemporary Black life in the diaspora and how the specter of the hold produces conditions of containment, regulation, and punishment, but also something in excess of them. In the weather, Sharpe situates anti-Blackness and white supremacy as the total climate that produces premature Black death as normative. Formulating the wake and "wake work" as sites of artistic production, resistance, consciousness, and possibility for living in diaspora, *In the Wake* offers a way forward.

Scenes of Subjection

How Yvonne Rainer's art shaped new ways of watching as well as performing; how it connected 1960s avant-garde art to politics and activism.

Life

Short-listed for the Man Booker Prize From the author of *Remainder* and *C* (short-listed for the Man Booker Prize), and a winner of the Windham-Campbell Literature Prize, comes *Satin Island*, an unnerving novel that promises to give us the first and last word on the world—modern, postmodern, whatever world you think you are living in. U., a "corporate anthropologist," is tasked with writing the Great Report, an all-encompassing ethnographic document that would sum up our era. Yet at every turn, he feels himself overwhelmed by the ubiquity of data, lost in buffer zones, wandering through crowds of apparitions, willing them to coalesce into symbols that can be translated into some kind of account that makes sense. As he begins to wonder if the Great Report might remain a shapeless, oozing plasma, his senses are startled awake by a dream of an apocalyptic cityscape. In *Satin Island*, Tom McCarthy captures—as only he can—the way we experience our world, our efforts to find meaning (or just to stay awake) and discern the narratives we think of as our lives. From the Hardcover edition.

Zombie Theory

The Strangers Book

The essays in this volume interrogate the problem of modern/colonial definitions of the human person and take up the struggle to decolonize such descriptions. Contributions engage work from various fields, including ethnic studies, religious studies, theology, queer theory, philosophy, and literary studies.

Sylvia Wynter

Encyclopedia of Educational Philosophy and Theory

The *Feminism of Uncertainty* brings together Ann Snitow's passionate, provocative dispatches from forty years on the front lines of feminist activism and thought. In such celebrated pieces as "A Gender Diary"—which confronts feminism's need to embrace, while dismantling, the category of "woman"—Snitow is a virtuoso of paradox. Freely mixing genres in vibrant prose, she considers Angela Carter, Doris Lessing, and Dorothy Dinnerstein and offers self-reflexive accounts of her own organizing, writing, and teaching. Her pieces on international activism, sexuality, motherhood, and the waywardness of political memory all engage feminism's impossible contradictions—and its utopian hopes.

Amalgamation Schemes

"Sylvia Wynter's work is distinctively Caribbean. From her exciting and rigorous interventions on folk culture and its profound meaning for the symbolic universe of Caribbean reality, creative writing and the nature of Caribbean culture, to her present genealogical critique of Western humanism, Wynter has emerged as one of the region's premier cultural and social theorists. This interdisciplinary collection offers a variety of interpretations of Sylvia Wynter's work and seeks to cover the range of her thought. Her rich source of investigation of some of the compelling questions that currently face humanity makes her not just a major Caribbean figure, but a world-class intellectual. In its explorations of culture, literary theory and philosophy, this volume significantly expands the field of Caribbean intellectual history and will be useful for courses in Cultural Studies; Caribbean Studies; African-American Studies; Intellectual History and Critical Theory. "

The Black Shoals

Posthuman Rap listens for the ways contemporary rap maps an existence outside the traditional boundaries of what it means to be human. Contemporary humanity is shaped in neoliberal terms, where being human means being viable in a capitalist marketplace that favors whiteness, masculinity, heterosexuality, and fixed gender identities. But musicians from Nicki Minaj to Future to Rae Sremmurd deploy queerness and sonic blackness as they imagine different ways of being human. Building on the work of Sylvia Wynter, Alexander Weheliye, Lester Spence, LH Stallings, and a broad swath of queer and critical race theory, *Posthuman Rap* turns an ear especially toward hip hop that is often read as apolitical in order to hear its posthuman possibilities, its construction of a humanity that is blacker, queerer, more feminine than the norm.

Posthuman Rap

In the tradition of Eric Lott's award-winning *Love and Theft*, Hartman's new book shows how the violence of captivity and enslavement was embodied in many of the performance practices that grew from, and about, slave culture in antebellum America. Using tools from anthropology and history as well as literary criticism, she examines a wealth of material, including songs, dance, stories, diaries, narratives, and journals to provide new insights into a range of issues. She looks particularly at the presentations of slavery and blackness in minstrelsy, melodrama, and the sentimental novel; the disparity between actual slave culture and "managed"

plantation amusements; the construction of slave culture in nineteenth-century ethnographic writing; the rhetorical performance of slave law and slave narratives; the dimension of slave performance practice; and the political consciousness of folklore. Particularly provocative is her analysis of the slave pen and auction block, which transmogrified terror into theatre, and her reading of the rhetoric of seduction in slavery law and legal cases concerning rape. Persuasively showing that the exercise of power is inseparable from its display, *Scenes of Subjection* will interest readers involved in a wide range of historical, literary, and cultural studies.

Beyond Coloniality

Against the lethargy and despair of the contemporary Anglophone Caribbean experience, Aaron Kamugisha gives a powerful argument for advancing Caribbean radical thought as an answer to the conundrums of the present. *Beyond Coloniality* is an extended meditation on Caribbean thought and freedom at the beginning of the 21st century and a profound rejection of the postindependence social and political organization of the Anglophone Caribbean and its contentment with neocolonial arrangements of power. Kamugisha provides a dazzling reading of two towering figures of the Caribbean intellectual tradition, C. L. R. James and Sylvia Wynter, and their quest for human freedom beyond coloniality. Ultimately, he urges the Caribbean to recall and reconsider the radicalism of its most distinguished 20th-century thinkers in order to imagine a future beyond neocolonialism.

National Identities and Socio-Political Changes in Latin America

Black, White, and in Color offers a long-awaited collection of major essays by Hortense Spillers, one of the most influential and inspiring black critics of the past twenty years. Spanning her work from the early 1980s, in which she pioneered a broadly poststructuralist approach to African American literature, and extending through her turn to cultural studies in the 1990s, these essays display her passionate commitment to reading as a fundamentally political act—one pivotal to rewriting the humanist project. Spillers is best known for her race-centered revision of psychoanalytic theory and for her subtle account of the relationships between race and gender. She has also given literary criticism some of its most powerful readings of individual authors, represented here in seminal essays on Ralph Ellison, Gwendolyn Brooks, and William Faulkner. Ultimately, the essays collected in *Black, White, and in Color* all share Spillers's signature style: heady, eclectic, and astonishingly productive of new ideas. Anyone interested in African American culture and literature will want to read them.

Caliban's Reason

The Strangers Book explores how various nineteenth-century African American writers radically reframed the terms of humanism by redefining what it meant to be a stranger. Rejecting the idea that humans have easy access to a common reserve of experiences and emotions, they countered the notion that a person can use a supposed knowledge of human nature to claim full understanding of any other person's life. Instead they posited that being a stranger, unknown and

unknowable, was an essential part of the human condition. Affirming the unknown and unknowable differences between people, as individuals and in groups, laid the groundwork for an ethical and democratic society in which all persons could find a place. If everyone is a stranger, then no individual or class can lay claim to the characteristics that define who gets to be a human in political and public arenas. Lloyd Pratt focuses on nineteenth-century African American writing and publishing venues and practices such as the Colored National Convention movement and literary societies in Nantucket and New Orleans. Examining the writing of Frederick Douglass in tandem with that of the francophone free men of color who published the first anthology of African American poetry in 1845, he contends these authors were never interested in petitioning whites for sympathy or for recognition of their humanity. Instead, they presented a moral imperative to develop practices of stranger humanism in order to forge personal and political connections based on mutually acknowledged and always evolving differences.

After Man, Towards the Human

In the midst of spiraling ecological devastation, multispecies feminist theorist Donna J. Haraway offers provocative new ways to reconfigure our relations to the earth and all its inhabitants. She eschews referring to our current epoch as the Anthropocene, preferring to conceptualize it as what she calls the Chthulucene, as it more aptly and fully describes our epoch as one in which the human and nonhuman are inextricably linked in tentacular practices. The Chthulucene, Haraway explains, requires sym-poiesis, or making-with, rather than auto-poiesis, or self-making. Learning to stay with the trouble of living and dying together on a damaged earth will prove more conducive to the kind of thinking that would provide the means to building more livable futures. Theoretically and methodologically driven by the signifier SF—string figures, science fact, science fiction, speculative feminism, speculative fabulation, so far—Staying with the Trouble further cements Haraway's reputation as one of the most daring and original thinkers of our time.

Toward a Global Idea of Race

The Jamaican writer and cultural theorist Sylvia Wynter is best known for her diverse writings that pull together insights from theories in history, literature, science, and black studies, to explore race, the legacy of colonialism, and representations of humanness. *Sylvia Wynter: On Being Human as Praxis* is a critical genealogy of Wynter's work, highlighting her insights on how race, location, and time together inform what it means to be human. The contributors explore Wynter's stunning reconceptualization of the human in relation to concepts of blackness, modernity, urban space, the Caribbean, science studies, migratory politics, and the interconnectedness of creative and theoretical resistances. The collection includes an extensive conversation between Sylvia Wynter and Katherine McKittrick that delineates Wynter's engagement with writers such as Frantz Fanon, W. E. B. DuBois, and Aimé Césaire, among others; the interview also reveals the ever-extending range and power of Wynter's intellectual project, and elucidates her attempts to rehistoricize humanness as praxis.

The Meanings of Rights

This study frames the social dynamics of Latin American in terms of two types of cultural momentum: foundational momentum and the momentum of global order in contemporary Latin America.

Reordering of Culture

Rewriting the “origin stories” of the Anthropocene No geology is neutral, writes Kathryn Yusoff. Tracing the color line of the Anthropocene, *A Billion Black Anthropocenes or None* examines how the grammar of geology is foundational to establishing the extractive economies of subjective life and the earth under colonialism and slavery. Yusoff initiates a transdisciplinary conversation between feminist black theory, geography, and the earth sciences, addressing the politics of the Anthropocene within the context of race, materiality, deep time, and the afterlives of geology. *Forerunners* is a thought-in-process series of breakthrough digital works. Written between fresh ideas and finished books, *Forerunners* draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

In the Wake

Argues that blackness disrupts our essential ideas of race, gender, and, ultimately, the human Rewriting the pernicious, enduring relationship between blackness and animality in the history of Western science and philosophy, *Becoming Human: Matter and Meaning in an Antiracist World* breaks open the rancorous debate between black critical theory and posthumanism. Through the cultural terrain of literature by Toni Morrison, Nalo Hopkinson, Audre Lorde, and Octavia Butler, the art of Wangechi Mutu and Ezrom Legae, and the oratory of Frederick Douglass, Zakiyyah Iman Jackson both critiques and displaces the racial logic that has dominated scientific thought since the Enlightenment. In so doing, *Becoming Human* demonstrates that the history of racialized gender and maternity, specifically antiblackness, is indispensable to future thought on matter, materiality, animality, and posthumanism. Jackson argues that African diasporic cultural production alters the meaning of being human and engages in imaginative practices of world-building against a history of the bestialization and thingification of blackness—the process of imagining the black person as an empty vessel, a non-being, an ontological zero—and the violent imposition of colonial myths of racial hierarchy. She creatively responds to the animalization of blackness by generating alternative frameworks of thought and relationality that disrupt not only the racialization of the human/animal distinction found in Western science and philosophy but also by challenging the epistemic and material terms under which the specter of animal life acquires its authority. What emerges is a radically unruly sense of a being, knowing, feeling existence: one that necessarily ruptures the foundations of “the human.”

Becoming Human

"This collection of original articles and essays examines popular culture, literature, theatre, belief systems, indigenous practices and questions of identity, exile and alienation." "The interconnectedness and distinction of cultural production throughout the Americas, "transplanted" interests, the mediation of African and European influences, and the expression of shifting identities, all reflect the development of a new American neighbourhood."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

RACE DISCOURSE ORIGIN AMER

Mapping a new world.

Sylvia Wynter

In this far-ranging and penetrating work, Denise Ferreira da Silva asks why, after more than five hundred years of violence perpetrated by Europeans against people of color, is there no ethical outrage? Rejecting the prevailing view that social categories of difference such as race and culture operate solely as principles of exclusion, Silva presents a critique of modern thought that shows how racial knowledge and power produce global space. Looking at the United States and Brazil, she argues that modern subjects are formed in philosophical accounts that presume two ontological moments—historicity and globality—which are refigured in the concepts of the nation and the racial, respectively. By displacing historicity's ontological prerogative, Silva proposes that the notion of racial difference governs the present global power configuration because it institutes moral regions not covered by the leading post-Enlightenment ethical ideals—namely, universality and self-determination. By introducing a view of the racial as the signifier of globality, *Toward a Global Idea of Race* provides a new basis for the investigation of past and present modern social processes and contexts of subjection. Denise Ferreira da Silva is associate professor of ethnic studies at University of California, San Diego.

Beyond the Doctrine of Man

This encyclopaedia is a dynamic reference and study place for students, teachers, researchers and professionals in the field of education, philosophy and social sciences, offering both short and long entries on topics of theoretical and practical interest in educational theory and philosophy by authoritative world scholars representing the full ambit of education as a rapidly expanding global field of knowledge and expertise. This is an encyclopaedia that is truly global and while focused mainly on the Western tradition is also respectful and representative of other knowledge traditions. It professes to understand the globalization of knowledge. It is unique in the sense that it is based on theoretical orientations and approaches to the main concepts and theories in education, drawing on the range of disciplines in the social sciences. The encyclopaedia privileges the "theory of practice", recognizing that education as a discipline and activity is mainly a set of professional practices that inherently involves questions of power and expertise for the transmission, socialization and critical debate of competing norms and values.

Black Geographies and the Politics of Place

In a long overdue contribution to geography and social theory, Katherine McKittrick offers a new and powerful interpretation of black women's geographic thought. In Canada, the Caribbean, and the United States, black women inhabit diasporic locations marked by the legacy of violence and slavery. Analyzing diverse literatures and material geographies, McKittrick reveals how human geographies are a result of racialized connections, and how spaces that are fraught with limitation are underacknowledged but meaningful sites of political opposition. *Demonic Grounds* moves between past and present, archives and fiction, theory and everyday, to focus on places negotiated by black women during and after the transatlantic slave trade. Specifically, the author addresses the geographic implications of slave auction blocks, Harriet Jacobs's attic, black Canada and New France, as well as the conceptual spaces of feminism and Sylvia Wynter's philosophies. Central to McKittrick's argument are the ways in which black women are not passive recipients of their surroundings and how a sense of place relates to the struggle against domination. Ultimately, McKittrick argues, these complex black geographies are alterable and may provide the opportunity for social and cultural change. Katherine McKittrick is assistant professor of women's studies at Queen's University.

Antebellum Posthuman

Annotation "Caliban's Reason" introduces the general reader to Afro-Caribbean philosophy. In this ground-breaking work, Paget Henry traces the roots of this discourse in traditional African thought and in the Christian and Enlightenment traditions of Western Europe. Since Afro-Caribbean thought is inherently hybrid in nature and marked by strong competition between its European and African orientations, Henry highlights its four main influences--traditional African philosophy, the Afro-Christian school, Poeticism and Historicism--as his organizing principle for discussion. Offering a critical assessment of such writers as Wilson Harris, Derek Walcott, Edward Blyden, C.L.R. James and George Padmore, "Caliban's Reason" renders a much-needed portrait of Afro-Caribbean philosophy and fills a significant gap in the field.

Runaway Genres

A collection of papers on the discovery of the Americas, and the relations between the home continent of Europe and those who colonized the New World

Dub

How can we think of life in its dual expression, matter and experience, the living and the lived? Philosophers and, more recently, social scientists have offered multiple answers to this question, often privileging one expression or the other - the biological or the biographical. But is it possible to conceive of them together and thus reconcile naturalist and humanist approaches? Using research conducted on three continents and engaging in critical dialogue with Wittgenstein, Benjamin, and Foucault, Didier Fassin attempts to do so by developing three concepts: forms

of life, ethics of life, and politics of life. In the conditions of refugees and asylum seekers, in the light of mortality statistics and death benefits, and via a genealogical and ethnographical inquiry, the moral economy of life reveals troubling tensions in the way contemporary societies treat human beings. Once the pieces of this anthropological composition are assembled, like in Georges Perec's jigsaw puzzle, an image appears: that of unequal lives.

No Humans Involved

Leslie Marmon Silko's *Ceremony*, the most important novel of the Native American Renaissance, is among the most most widely taught and studied novels in higher education today. In it, Silko recounts a young man's search for consolation in his tribe's history and traditions, and his resulting voyage of self-discovery and discovery of the world. The fourteen essays in this casebook include a variety of theoretical approaches and provide readers with crucial information, especially on Native American beliefs, that will enhance their understanding and appreciation of this contemporary classic. The collection also includes two interviews with Silko in which she explains the importance of the oral tradition and storytelling, along with autobiographical basis of the novel.

A Companion to African-American Studies

From the eighteenth-century abolitionist motto "Am I Not a Man and a Brother?" to the Civil Rights-era declaration "I AM a Man," antiracism has engaged in a struggle for the recognition of black humanity. It has done so, however, even as the very definition of the human has been called into question by the biological sciences. While this conflict between liberal humanism and biological materialism animates debates in posthumanism and critical race studies today, *Antebellum Posthuman* argues that it first emerged as a key question in the antebellum era. In a moment in which the authority of science was increasingly invoked to defend slavery and other racist policies, abolitionist arguments underwent a profound shift, producing a new, materialist strain of antislavery. Engaging the works of Douglass, Thoreau, and Whitman, and Dickinson, Cristin Ellis identifies and traces the emergence of an antislavery materialism in mid-nineteenth century American literature, placing race at the center of the history of posthumanist thought. Turning to contemporary debates now unfolding between posthumanist and critical race theorists, Ellis demonstrates how this antebellum posthumanism highlights the difficulty of reconciling materialist ontologies of the human with the project of social justice.

Being Watched

Habeas Viscus focuses attention on the centrality of race to notions of the human. Alexander G. Weheliye develops a theory of "racializing assemblages," taking race as a set of sociopolitical processes that discipline humanity into full humans, not-quite-humans, and nonhumans. This disciplining, while not biological per se, frequently depends on anchoring political hierarchies in human flesh. The work of the black feminist scholars Hortense Spillers and Sylvia Wynter is vital to Weheliye's argument. Particularly significant are their contributions to the intellectual project of black studies vis-à-vis racialization and the category of the

human in western modernity. Wynter and Spillers configure black studies as an endeavor to disrupt the governing conception of humanity as synonymous with white, western man. Weheliye posits black feminist theories of modern humanity as useful correctives to the "bare life and biopolitics discourse" exemplified by the works of Giorgio Agamben and Michel Foucault, which, Weheliye contends, vastly underestimate the conceptual and political significance of race in constructions of the human. *Habeas Viscus* reveals the pressing need to make the insights of black studies and black feminism foundational to the study of modern humanity.

Leslie Marmon Silko's Ceremony

How can thinkers grapple with the question of the human when they have been dehumanized? How can black thinkers confront and make sense of a world structured by antiblackness, a world that militates against the very existence of blacks? These are the questions that guide Tendayi Sithole's brilliant analyses of the work of Sylvia Wynter, Aimé Césaire, Steve Biko, Assata Shakur, George Jackson, Mabogo P. More, and a critique of Giorgio Agamben. Through his careful interrogation of their writings Sithole shows how the black register represents a uniquely critical perspective from which to confront worlds that are systematically structured to dehumanize. The black register is the ways of thinking, knowing and doing that emerge from existential struggles against antiblackness and that dwell in the lived experience of being black in an antiblack world. The black register is the force of critique that comes from thinkers who are dehumanized, and who in turn question, define, and analyze the reality that they are in, in order to reframe it and unmask the forces that inform subjection. This book redefines the arc of critical black thought over the last seventy-five years and it will be an indispensable text for anyone concerned with the deep and enduring ways in which race structures our world and our thought.

Black, White, and in Color

Not Only the Master's Tools brings together new essays on African American studies. It is ideal for students and scholars of African studies, philosophy, literary theory, educational theory, social and political thought, and postcolonial studies.

Posthumanism

The concluding volume in a poetic trilogy, Alexis Pauline Gumbs's *Dub: Finding Ceremony* takes inspiration from theorist Sylvia Wynter, dub poetry, and ocean life to offer a catalog of possible methods for remembering, healing, listening, and living otherwise. In these prose poems, Gumbs channels the voices of her ancestors, including whales, coral, and oceanic bacteria, to tell stories of diaspora, indigeneity, migration, blackness, genius, mothering, grief, and harm. Tracing the origins of colonialism, genocide, and slavery as they converge in Black feminist practice, Gumbs explores the potential for the poetic and narrative undoing of the knowledge that underpins the concept of Western humanity. Throughout, she reminds us that dominant modes of being human and the oppression those modes create can be challenged, and that it is possible to make ourselves and our planet anew.

A Billion Black Anthropocenes or None

Argues that the slave narrative is a new world literary genre In *Runaway Genres*, Yogita Goyal tracks the emergence of slavery as the defining template through which current forms of human rights abuses are understood. The post-black satire of Paul Beatty and Mat Johnson, modern slave narratives from Sudan to Sierra Leone, and the new Afropolitan diaspora of writers like Teju Cole and Chimamanda Ngozi Adichie all are woven into Goyal's argument for the slave narrative as a new world literary genre, exploring the full complexity of this new ethical globalism. From the humanitarian spectacles of Kony 2012 and #BringBackOurGirls through gothic literature, *Runaway Genres* unravels, for instance, how and why the African child soldier has now appeared as the afterlife of the Atlantic slave. Goyal argues that in order to fathom forms of freedom and bondage today—from unlawful detention to sex trafficking to the refugee crisis to genocide—we must turn to contemporary literature, which reveals how the literary forms used to tell these stories derive from the antebellum genre of the slave narrative. Exploring the ethics and aesthetics of globalism, the book presents alternative conceptions of human rights, showing that the revival and proliferation of slave narratives offers not just an occasion to revisit the Atlantic past, but also for re-narrating the global present. In reassessing these legacies and their ongoing relation to race and the human, *Runaway Genres* creates a new map with which to navigate contemporary black diaspora literature.

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