

Sylvia Wynter On Being Human As Praxis

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 Antiracial 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 not only disrupt the racialization of the human/animal distinction found in Western science and philosophy but also challenge 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."

In The Politics of Decolonial Investigations Walter D. Mignolo provides a sweeping examination of how coloniality has operated around the world in its myriad forms from the sixteenth century to the twenty-first. Decolonial border thinking allows Mignolo to outline how the combination of the self-fashioned narratives of Western civilization and the hegemony of Eurocentric thought served to eradicate all knowledges in non-European languages and praxes of living and being. Mignolo also traces the geopolitical origins of racialized and gendered classifications, modernity, globalization, and cosmopolitanism, placing them all within the framework of coloniality. Drawing on the work of theorists and decolonial practitioners from the Global South and the Global East, Mignolo shows how coloniality has provoked the emergence of decolonial politics initiated by delinking from all forms of Western knowledge and subjectivities. The urgent task, Mignolo stresses, is the epistemic reconstitution of categories of thought and praxes of living destituted in the very process of building Western civilization and the idea of modernity. The overcoming of the long-lasting hegemony of the West and its distorted legacies is already underway in all areas of human existence. Mignolo underscores the relevance of the politics of decolonial investigations, in and outside the academy, to liberate ourselves from canonized knowledge, ways of knowing, and praxes of living.

Across Black Spaces gathers and builds on a diverse array of essays and interviews by American philosopher and leading public intellectual George Yancy. Within this multidisciplinary framework are works from The New York Times, The Guardian, and other major media outlets which have drawn international acclaim for their spotlight on vicious racial tensions in American academia and society at large. With this collection of revised and updated works, Yancy engages a vast scope of social, political, historical, linguistic, and philosophical themes that together illustrate what it means to be Black in America. Four sections of the book engage, first, moral outrage at contemporary ethical crises; second, the search for identity and value of vulnerability; third, the history and present values of Black and Africana philosophy; and fourth, the essential role of African American language in understanding Black lived experience. Representing twenty years of persistent inquiry and advocacy, Across Black Spaces celebrates Yancy's undeniable importance in American intellectual progress and essential social change.

Library Laureate and California Sesquicentennial Commendation award winning anthology of the central role of Africans in the development of early California from its naming by the first African to visit what is now the United States in the 1500s to the allegorical black queen whose story the name was first cited in. Full of contemporary accounts from black authors and primary source documents. Perfect for university, school and museum libraries for researchers of the Spanish and Mexican eras, the abolitoin movement, the Westward expansion and the development of popular entertainment.

Dub

The Politics of Decolonial Investigations

Southscapes

Habeas Viscus

Autopoiesis and Cognition

Animal Representations and Biopolitical Subjectivity

Erotic Agency and Caribbean Freedom

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.

The fourth collection of poetry from the literary and cultural critic Fred Moten, B Jenkins is named after the poet's mother, who passed away in 2000. It is both an elegy and an inquiry into many of the themes that Moten has explored throughout his career: language, music, performance, improvisation, and the black radical aesthetic and political tradition. In Moten's verse, the arts, scholarship, and activism intertwine. Cadences echo from his mother's Arkansas home through African American history and avant-garde jazz riffs. Formal innovations suggest the ways that words, sounds, and music give way to one another. The first and last poems in the collection are explicitly devoted to Moten's mother; the others relate more obliquely to her life and legacy. They invoke performers, writers, artists, and thinkers including not only James Baldwin, Roland Barthes, Frederick Douglass, Billie Holiday, Audre Lorde, Charlie Parker, and Cecil Taylor, but also contemporary scholars of race, affect, and queer theory. The book concludes with an interview conducted by Charles Henry Rowell, the editor of the journal Callaloo. Rowell elicits Moten's thoughts on the relation of his poetry to theory, music, and African American vernacular culture.

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.

Mapping a new world.

Essays and Interviews from an American Philosopher

The Realization of the Living

Beyond Coloniality

No Humans Involved

The Hills of Hebron

Black Women And the Cartographies of Struggle

Three tensions to consider in the making and unmaking of race In Race Otherwise: Forging a New Humanism for South Africa Zimitri Erasmus questions the notion that one can know 'race' with one's eyes, or through racial categories and or genetic ancestry tests. She moves between the intimate probing of racial identities as we experience them individually, and analysis of the global historical forces that have created these identities and woven them into our thinking about what it means to be 'human'. Starting from her own family's journeys through regions of the world and ascribed racial identities, she develops her argument about how it is possible to recognize the pervasiveness of race thinking without submitting to its power. Drawing on the theoretical work of Frantz Fanon, Sylvia Wynter and others, Erasmus argues for a new way of 'coming to know otherwise', of seeing the boundaries between racial identities as thresholds to be crossed, through politically charged acts of imagination and love.

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.

Lamin Fofana: Blues is a publication coinciding with the debut New York solo exhibition by Sierra Leone-born, Berlin-based musician and artist Lamin Fofana at the Mishkin Gallery. Fofana's music is a conduit for engaging with an array of issues involving blackness, migration, displacement, and race through collective listening. The exhibition centers on a trilogy of sound works comprising the albums Black Metamorphosis, Darkwater, and Blues that engage with seminal texts by Sylvia Wynter, W. E. B. Du Bois, and Amiri Baraka to reflect on historical and epistemological trajectories of contemporary social and political thought through the lens of Black Studies.

From plantation rebellion to prison labour's super-exploitation, Walcott examines the relationship between policing and property. That a man can lose his life for passing a fake \$20 bill when we know our economies are flush with fake money says something damning about the way we've organized society. Yet the intensity of the calls to abolish the police after George Floyd's death surprised almost everyone. What, exactly, does abolition mean? How did we get here? And what does property have to do with it? In On Property, Rinaldo Walcott explores the long shadow cast by slavery's afterlife and shows how present-day abolitionists continue the work of their forebears in service of an imaginative, creative philosophy that ensures freedom and equality for all. Thoughtful, wide-ranging, compassionate, and profound, On Property makes an urgent plea for a new ethics of care.

Latin America, the Caribbean and Canada in the Hood

On Property

On Blackness and Being

Essays in Critical Epistemology

Finding Ceremony

Posthuman Rap

Sylvia Wynter

Consulting a diverse archive of literary texts, Colleen Glenney Boggs places animal representation at the center of the making of the liberal American subject. From the bestiality trials of the seventeenth-century Plymouth Plantation to the emergence of sentimental pet culture in the nineteenth, Boggs traces a history of human-animal sexuality in America, one shaped by sexualized animal bodies and affective pet relations. Boggs concentrates on the formative and disruptive presence of animals in the writings of Frederick Douglass, Edgar Allan Poe, and Emily Dickinson. Engaging with the critical theories of Michel Foucault, Giorgio Agamben, Judith Butler, Donna Haraway and others, she argues that animals are critical to the ways in which Americans enact their humanity and regulate subjects in the biopolitical state. Biopower, or a politics that extends its reach to life, thrives on the strategic ambivalence between who is considered human and what is judged as animal. It generates a space of indeterminacy where animal representations intervene to define and challenge the parameters of subjectivity. The renegotiation of the species line produces a tension that is never fully regulated. Therefore, as both figures of radical alterity and the embodiment of biopolitics, animals are simultaneously exceptional and exemplary to the biopolitical state. An original contribution to animal studies, American studies, critical race theory, and posthumanist inquiry, Boggs thrillingly reinterprets a long and highly contentious human-animal history. In Dear Science and Other Stories Katherine McKittrick presents a creative and rigorous study of black and anticolonial methodologies. Drawing on black studies, studies of race, cultural geography, and black feminism as well as a mix of methods, citational practices, and theoretical frameworks, she positions black storytelling and stories as strategies of invention and collaboration. She analyzes a number of texts from intellectuals and artists ranging from Sylvia Wynter to the electronica band Drexciya to explore how narratives of imprecision and relationality interrupt knowledge systems that seek to observe, index, know, and discipline blackness. Throughout, McKittrick offers curiosity, wonder, citations, numbers, playlists, friendship, poetry, inquiry, song, grooves, and anticolonial chronologies as interdisciplinary codes that entwine with the academic form. Suggesting that black life and black livingness are, in themselves, rebellious methodologies, McKittrick imagines without totally disclosing the ways in which black intellectuals invent ways of living outside prevailing knowledge systems.

"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

The pamphlet begins with two letters written by Paul the Apostle in which Christianity first acquires a universal address. The new religion came to exclude people who were not Christians from the count of the human. This became explicit around a thousand years later when Pope Urban II authorised the First Crusade. In 1492 planetary history was split in to two. Muhammad XII of Granada conceded defeat to Isabella and Ferdinand, the Catholic monarchs of Portugal and Spain, who went on to expel the Jews from the territory under their control. Europe became a Christian project. In the same year Christopher Columbus arrived in the Caribbean and Europe also became an imperial project with a planetary reach. The origins of the racial ideology can be seen in this period, in which ideas about religion came to be entangled with fantastical ideas about the imagined purity of blood. But it was in the English colony of Virginia in the seventeenth century that the legitimation for the exclusion from the count of the human began to move from claims made in the name of religion to claims made in the name of science. This is the point at which modern racism, rooted in the appearance of the body, began to cast its malignant shadow across the planet. The author argues that the struggle to put an end to the epoch of world history that opened in 1492 will require new ideas, and new practices. It follows the Caribbean tradition that runs from Aimé Césaire to Frantz Fanon and Sylvia Wynter in affirming the need for a counter-humanism, a radical humanism, a humanism that, in Césaire's famous phrases, is "made to the measure of the world". There is a need for a shift in the ground of reason towards the lived experience and struggles of people rendered, in Wynter's phrase, as 'pariahs outside of the new order'. This pamphlet is part of the Thinking Freedom series published by Daraja Press.

In the Wake

A Companion to African-American Studies

Geographies of Race, Region, & Literature

Leslie Marmon Silko's Ceremony

A Casebook

On Being Human as Praxis

Matter and Meaning in an Antiracial World

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 human emancipation. This collection examines the systemic connection that exists between the empirical subordination of "Black" peoples globally and the conceptual negation that subordinates or renders this population invisible within the epistemes of the West. The collection recognizes that as peoples of "Black" African and Afro-mixed descent mobilize against their dehumanized status within Western modernity, they are involved in a struggle that is both contemporary and of long standing, one where local and national battles have a global dimension. The essays in this collection foreground the extent to which liberation from imposed subordination necessarily entails critiques of, challenges to, and counter-formulations against the epistemic formations that work to "naturalize" subordination. The essays in the collection engage primarily with knowledge formations and empirical practices generated from within the discourse of "race," but also in its relation to other socio-human discourses of Western modernity. These essays also analyze the critiques, challenges, and counter-knowledge/epistemic formulations put forth by specific individuals, schools, movements, and/or institutions of the "Black" world. Through these examinations, the collection's authors implicitly point towards, and sometimes explicitly take part in, the formulation of a new kind of critical - but also emancipatory - epistemology. What emerges is a more comprehensive view of what it means to be human, an epistemic construction that can serve as an instrument of liberation rather than subordination.

In this innovative approach to southern literary cultures, Thadious Davis analyzes how black southern writers use their spatial location to articulate the vexed connections between society and environment, particularly under segregation and its legacies.

Afropessimism

Being Human After 1492

Caliban's Reason

Introducing Afro-Caribbean Philosophy

Animalia Americana

Toward a Global Idea of Race

Wild Things

This book addresses contemporary philosophical issues in higher education and how we can create socially just pedagogies and a socially just university. Providing a forum for thinking through how critical posthumanism, affect theory and feminist new materialisms provide a useful lens for higher education, and shows how these standpoints can benefit methods and practices of learning and teaching. Gross inequalities in higher education continue to affect pedagogical practices across geopolitical contexts and there is a need to consider new theories which call into question the commonplace humanist assumptions currently dominating the discourse around social justice in this context. However scholarship on the affective turn, critical posthumanism and new material feminisms, opens both new possibilities and responsibilities for higher education pedagogies. The approaches of this book also provide imaginative ways of engaging with current dissatisfactions with higher education, from the marketization of education, to issues of racism, discrimination and lack of diversity. Of international relevance, this collection particularly foreground southern contexts and case studies, such as the student activism in South African universities that has sparked a global project of decolonization and social justice in educational institutions. This book is an urgent call to reconceptualize, rethink and reconfigure pedagogies in higher education and the implications for future citizenship and social participation.

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.

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.

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.

How "multicultural" Textbooks Perpetuate Racism

Reordering of Culture

Black Geographies and the Politics of Place

Beyond the Doctrine of Man

The Disorder of Desire

Do Not Call Us Negros

Dear Science and Other Stories

"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. "

“Wilderson’s thinking teaches us to believe in the miraculous even as we decry the brutalities out of which miracles emerge”—Fred Moten Praised as “a trenchant, funny, and unsparing work of memoir and philosophy” (Aaron Robertson,?Literary Hub), Frank B. Wilderson’s Afropessimism arrived at a moment when protests against police brutality once again swept the nation. Presenting an argument we can no longer ignore, Wilderson insists that we must view Blackness through the lens of perpetual slavery. Radical in conception, remarkably poignant, and with soaring flights of memoir, Afropessimism reverberates with wisdom and painful clarity in the fractured world we inhabit.“Wilderson’s ambitious book offers its readers two great gifts. First, it strives mightily to make its pessimistic vision plausible. . . . Second, the book depicts a remarkable life, lived with daring and sincerity.”—Paul C. Taylor, Washington Post This work starts with a substantial historical account of the different ways that freedom, race and gender were intertwined in Jamaica and Haiti after the end of slavery. Newly free men and women were rebound into a racialized class order with acceptable and unacceptable forms of masculinity and femininity. Sheller traces these histories of racialized and sexualized forms of freedom to the present.

When it comes to historical violence and contemporary inequality, none of us are completely innocent. We may not be direct agents of harm, but we may still contribute to, inhabit, or benefit from regimes of domination that we neither set up nor control. Arguing that the familiar categories of victim, perpetrator, and bystander do not adequately account for our connection to injustices past and present, Michael Rothberg offers a new theory of political responsibility through the figure of the implicated subject. The Implicated Subject builds on the comparative, transnational framework of Rothberg’s influential work on memory to engage in reflection and analysis of cultural texts, archives, and activist movements from such contested zones as transitional South Africa, contemporary Israel/Palestine, post-Holocaust Europe, and a transatlantic realm marked by the afterlives of slavery. As these diverse sites of inquiry indicate, the processes and histories illuminated by implicated subjectivity are legion in our interconnected world. An array of globally prominent artists, writers, and thinkers—from William Kentridge, Hito Steyerl, and Jamaica Kincaid, to Hannah Arendt, Primo Levi, Judith Butler, and the Combahee River Collective—speak to this interconnection and show how confronting our own implication in difficult histories can lead to new forms of internationalism and long-distance solidarity.

B Jenkins

Forging a new humanism for South Africa

Black Knowledges/Black Struggles

Citizenship and Freedom in the Caribbean Intellectual Tradition

Lamin Fofana: Blues

Stuart Hall

Socially Just Pedagogies

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 globalit y,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.

A Companion to African-American Studies is an exciting andcomprehensive re-appraisal of the history and future of AfricanAmerican studies. Contains original essays by expert contributors in the field ofAfrican-American Studies Creates a groundbreaking re-appraisal of the history and futureof the field Includes a series of reflections from those who establishedAfrican American Studies as a bona fide academic discipline Captures the dynamic interaction of African American Studieswith other fields of inquiry.

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.

In Wild Things Jack Halberstam offers an alternative history of sexuality by tracing the ways in which wildness has been associated with queerness and queer bodies throughout the twentieth century. Halberstam theorizes the wild as an unbounded and unpredictable space that offers sources of opposition to modernity's orderly impulses. Wildness illuminates the normative taxonomies of sexuality against which radical queer practice and politics operate. Throughout, Halberstam engages with a wide variety of texts, practices, and cultural imaginaries—from zombies, falconry, and M. NourbeSe Philip's Zong! to Maurice Sendak's Where the Wild Things Are and the career of Irish anticolonial revolutionary Roger Casement—to demonstrate how wildness provides the means to know and to be in ways that transgress Euro-American notions of the modern liberal subject. With Wild Things, Halberstam opens new possibilities for queer theory and for wild thinking more broadly.

Demonic Grounds

Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human

After Man, Towards the Human

Critical Essays on Sylvia Wynter

Posthumanist, Feminist and Materialist Perspectives in Higher Education

Becoming Human

National Identities and Socio-Political Changes in Latin America

Readers around the world have fallen for Kelley Armstrong ’ s intoxicating, sensual and wicked tales of the paranormal, in which demons and witches, werewolves and vampires collide – often hilariously, sometimes violently – with everyday life. In Armstrong ’ s first six novels, Elena, Paige and Eve have had their way with us. Now get ready for Jaime Vegas, the luscious, lovelorn and haunted necromancer. . . .Jaime, who knows a thing or two about showbiz, is on a television shoot in Los Angeles when weird things start to happen. As a woman whose special talent is raising the dead, her threshold for weirdness is pretty high: she ’ s used to not only seeing dead people but hearing them speak to her in very emphatic terms. But for the first time in her life – as invisible hands brush her skin, unintelligible fragments of words are whispered into her ears, and beings move just at the corner of her eye–she knows what humans mean when they talk about being haunted. She is determined to get to the bottom of these manifestations, but as she sets out to solve the mystery she has no idea how scary her investigation will get, or to what depths ordinary humans will sink in their attempts to gain supernatural powers. As she digs into the dark underside of Los Angeles, she ’ ll need as much Otherworld help as she can get in order to survive, calling on her personal angel, Eve, and Hope, the well-meaning chaos demon. Jeremy, the alpha werewolf, is also by her side offering protection. And, Jaime hopes, maybe a little more than that. “ As I knelt on the cobblestones to begin the ritual, I opened not some ancient leather pouch, but a Gucci make-up bag. . . . I know little about the geography and theology of the afterlife, but I do know that the worst spirits are kept secured, and my risk of “ accidentally ” tapping into a hell dimension is next to nil. Even if I do bring back some depraved killer ’ s spirit, what can it do to me? When you deprive someone of the ability to act in the living world, he ’ s pretty darned helpless. In death, even the worst killer plummets from lethal to merely annoying. Yet whatever had been trying to contact me apparently could cross that barrier, could act in the living world. . . .at least on me. I added an extra helping of vervain to the censor. ” —from No Humans Involved

A pioneer in the field of cultural studies, Stuart Hall produced an impressive body of work on the relationship between culture and power. His contributions to critical theory and the study of politics, culture, communication, media, race, diaspora and postcolonialism made him one of the great public intellectuals of the late twentieth century. For much of his career, Hall was better known outside the Caribbean than in the region. He made his mark most notably in the United Kingdom as head of the Birmingham Centre for Contemporary Cultural Studies and at the Open University, where his popular lecture series was broadcast on BBC2. His influence expanded from the late 1980s onwards as the field of cultural studies gained traction in universities worldwide. Hall's middle-class upbringing in colonial Jamaica and his subsequent experience of immigrant life in the United Kingdom afforded him a unique perspective that informed his groundbreaking work on the complex power dynamics of race, class and empire. This accessible, lively biography provides glimpses into Hall's formative Jamaican years and includes segments from his hitherto unpublished early writing. Annie Paul gives us an engaging introduction to a globally renowned Caribbean intellectual.

Sylvia WynterOn Being Human as PraxisDuke University Press

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.

Beyond Victims and Perpetrators

Citizenship from Below

Race Otherwise

Across Black Spaces

The Implicated Subject

A Jamaican Novel

Decolonial Visions of the Human

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. Paget introduces the general reader to Afro-Caribbean philosophy in this ground-breaking work. Since Afro-Caribbean thought is inherently hybrid in nature, he traces the roots of this discourse in traditional African thought and in the Christian and Enlightenment traditions of Western Europe.