

Chapter Title: NOTES

Book Title: Being Property Once Myself

Book Subtitle: Blackness and the End of Man

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Published by: Harvard University Press. (2020)

Stable URL: <https://www.jstor.org/stable/j.ctvzsmcgr.9>

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NOTES

Introduction

Epigraph: Richard Wright, "Blueprint for Negro Writing," in *Black Power: Three Books from Exile: Black Power; The Color Curtain; and White Man, Listen!* (New York: HarperCollins, 2010), 1371.

1. Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (Boston: Bedford/St. Martin's, 2003), 1.
2. Frederick Douglass, "Agriculture and Black Progress," in *The Frederick Douglass Papers, Series One: Speeches, Debates, and Interviews*, ed. John W. Blassingame and John R. McKivigan (New Haven, CT: Yale University Press, 1979), 388.
3. John Berger, *Why Look at Animals?* (London: Penguin, 2009).
4. Lucille Clifton, *Good News about the Earth: New Poems* (New York: Random House, 1972), 2.
5. See Countee Cullen, *The Lost Zoo*, illus. Joseph Low (Chicago: Follett, 1969).
6. See Henry Bibb, *The Life and Adventures of Henry Bibb: An American Slave, Written by Himself* (Urbana, IL: Project Gutenberg), 46.
7. W. E. B. Du Bois, *The Souls of Black Folk Essays and Sketches* (Charlottesville: University of Virginia Library, 1996), 64.
8. Audre Lorde, "A Litany for Survival," in *Bomb* 56 (1996).

9. Toni Morrison, *Beloved* (New York: Knopf, 1987), 166.
10. Michel Serres, *The Natural Contract* (Ann Arbor: University of Michigan Press, 1985), 38.
11. For more on black ecology, see Nathan Hare, “Black Ecology,” *The Black Scholar* 1, no. 6 (1970): 2–8.
12. See Georg Wilhelm Friedrich Hegel, *Philosophy of Right*, trans. T. M. Knox (Oxford: Oxford University Press, 1967), 303.
13. Henry Campbell Black, *Black’s Law Dictionary* (St. Paul, MN: West, 1968), 1300.
14. See Katherine McKittrick, ed., *Sylvia Wynter: On Being Human as Praxis* (Durham, NC: Duke University Press, 2015).
15. See Christina Sharpe, *In the Wake: On Blackness and Being* (Durham, NC: Duke University Press, 2016), 102.
16. See Abdul R. JanMohamed, *The Death-Bound-Subject: Richard Wright’s Archaeology of Death* (Durham NC: Duke University Press, 2005), 85.
17. See Afaa M. Weaver, “American Income,” in *The Plum Flower Dance: Poems 1985 to 2005* (Pittsburgh: University of Pittsburgh Press, 2007), 43.
18. For more on what I am thinking of here as “vitalized forms of death,” see Jared Sexton, “The Social Life of Social Death: On Afro-Pessimism and Black Optimism,” *InTensions* 5 (2011): 1–47.

1. Rat

Epigraphs: Clapperton Chakanetsa Mavhunga, “Vermin Beings: On Pestiferous Animals and Human Game,” *Social Text* 29, no. 1 (106) (2011): 153; Major Jackson, “Pest,” *Callaloo* 22, no. 4 (1999): 986; Nathan Fenno, “Clippers Owner Is No Stranger to Race-Related Lawsuits,” *Los Angeles Times*, April 26, 2014.

1. See Abdul R. JanMohamed, *The Death-Bound-Subject: Richard Wright’s Archaeology of Death* (Durham, NC: Duke University Press, 2005), 85.
2. Rory Putman, *Mammals as Pests* (London: Chapman and Hall, 1989), 1.
3. Spencer D. C. Keralis, “Feeling Animal: Pet-Making and Mastery in the *Slave’s Friend*,” *American Periodicals: A Journal of History, Criticism, and Bibliography* 22, no. 2 (2012): 124.
4. Tara Betts, “For Those Who Need a True Story,” in *Black Nature: Four Centuries of African American Nature Poetry*, ed. Camille T. Dungy (Athens: University of Georgia Press, 2009), 124.

5. See Tim Seibles, "Ambition II: Mosquito in the Mist," in *Buffalo Head Solos: Poems* (Cleveland: Cleveland State University Poetry Center, 2004), 97.
6. Betts, "For Those Who Need a True Story," 125.
7. Sylvia Hood Washington, *Packing Them In: An Archaeology of Environmental Racism in Chicago, 1865–1954* (Lanham, MD: Lexington Books, 2005), 26.
8. Richard Wright, *Native Son* (New York: Harper and Bros., 1940), 10.
9. Michael Lundblad, *The Birth of a Jungle: Animality in Progressive-Era U.S. Literature and Culture* (Oxford: Oxford University Press, 2013), 122.
10. Richard Wright, *12 Million Black Voices* (New York: Thunder's Mouth, 1941), III.
11. Ibid.
12. Clare Eby, "Slouching toward Beastliness: Richard Wright's Anatomy of Thomas Dixon," *African American Review* 35, no. 3 (2001): 439.
13. Wright, *Native Son*, 448.
14. Here I am thinking through and alongside Fred Moten's talk on April 22, 2013, at Tramway in Glasgow: "Well. You just caught me giving them something I shouldn't be giving them. We don't want to give them anything we might want later. There's that Howlin' Wolf song, where he says, he says maybe we might want to hold on to evil. Yeah, we might need that. So maybe let's not give them anything. Let's not give them any adjectives. Let's just say there's something wrong with them. Let's just call them bosses and leave it at that."
15. James Smethurst, "Invented by Horror: The Gothic and African American Literary Ideology in *Native Son*," *African American Review* 35, no. 1 (2001): 36.
16. For are not those morning conversations through which we are first introduced to Vera, Bigger's mother, and the rest of the family evidence of an everyday persistence that must be recognized and reckoned with? Is this not something other than emptiness or vain clawing for survival? Such phonic materiality produces something other than what Smethurst and others want to claim as empty space.
17. Smethurst, "Invented by Horror," 36.
18. Ibid.
19. Wright, *Native Son*, 13.
20. Ibid., 9.
21. Ibid.

22. Sam Bluefarb, *The Escape Motif in the American Novel: Mark Twain to Richard Wright* (Columbus: Ohio State University Press, 1972), 136–137.
23. *Ibid.*, 136.
24. *Ibid.*
25. For more on the centrality of flight to Bigger’s characterization in *Native Son*, see Mikko Tukhanen, “Avian Alienation: Writing and Flying in Wright and Lacan,” in *The American Optic: Psychoanalysis, Critical Race Theory, and Richard Wright* (Albany: State University of New York Press, 2009), 133–168.
26. Jonathan Burt, *Rat* (London: Reaktion Books, 2006), 12–13.
27. See Giorgio Agamben, *Homo Sacer* (Stanford, CA: Stanford University Press, 1998).
28. Wright, *Native Son*, 264–265.
29. Burt, *Rat*, 7.
30. Wright, *Native Son*, 265.
31. Abdul R. JanMohamed, *The Death-Bound-Subject: Richard Wright’s Archaeology of Death* (Durham NC: Duke University Press, 2005), 85.
32. I borrow the term “third space” from Homi K. Bhabha. For more on third space, see Bhabha, *The Location of Culture* (London: Routledge, 1994).
33. JanMohamed, *Death-Bound-Subject*, 85.
34. Charles W. Mills, *The Racial Contract* (Ithaca, NY: Cornell University Press, 1997), 97.
35. I borrow the term “good life” from Lauren Berlant. See Lauren Berlant, *Cruel Optimism* (Durham, NC: Duke University Press, 2011).
36. Leza Lowitz, review of *Haiku: This Other World*, by Richard Wright, *Manoa* 13, no. 2 (2001): 204.
37. Julia Wright, introduction to *Haiku: This Other World*, by Richard Wright (New York: Arcade, 1998), 8.
38. For readers interested in a text in which Wright’s haiku appear as part of a much larger cycle dedicated to the relationship between African American poets and pest animals, see Dungy, *Black Nature*.
39. Constance Webb, *Richard Wright* (New York: G. P. Putnam’s Sons, 1968), 387, 393–394.
40. *Ibid.*, 6.
41. *Ibid.*, 19.
42. *Ibid.*, 29.
43. Floyd Ogburn, “Richard Wright’s Unpublished Haiku: A World Elsewhere,” *Melus* 23, no. 3 (1998): 58.

44. Richard Iadonisi, "I Am Nobody': The Haiku of Richard Wright," *Melus* 30, no. 3 (2005): 191.
45. Ibid.
46. See Robert Tener, "The Where, the When, the What: A Study of Richard Wright's Haiku," in *Critical Essays on Richard Wright*, ed. Yoshinobu Hakutani (Boston: G. K. Hall, 1982), 273–298.
47. Wright, *Haiku*, 113.

2. Cock

- Epigraphs:* Afaa Michael Weaver, "American Income," *Poetry* 189, no. 6 (2007): 465; Daniel Patrick Moynihan, *The Negro Family: The Case for National Action*, in *The Moynihan Report and the Politics of Controversy*, by Lee Rainwater and William L. Yancey (Cambridge, MA: MIT Press, 1967), 16; Langston Hughes, "Dreams," in *The Collected Poems of Langston Hughes* (New York: Vintage, 2020), 32.
1. For more on the relationship between black masculinity and (social/civic) death, see both Thelma Golden, *Black Male: Representations of Masculinity in Contemporary American Art* (New York: Whitney Museum of American Art, 1994); and Orlando Patterson, *Slavery and Social Death: A Comparative Study* (Cambridge, MA: Harvard University Press, 1982).
 2. See Rosemarie Garland Thomson, *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature* (New York: Columbia University Press, 1997), for a singular example of this sort of rigorous interdisciplinary work on Morrison.
 3. See Afaa M. Weaver, "American Income," in *The Plum Flower Dance: Poems 1985 to 2005* (Pittsburgh: University of Pittsburgh Press, 2007), 43.
 4. Nahum D. Chandler, "Of Exorbitance: The Problem of the Negro as a Problem for Thought," *Criticism* 50, no. 3 (2009): 345–410.
 5. Toni Morrison, *Song of Solomon* (New York: Plume, 1987), 3.
 6. Ibid.
 7. Ibid., 9.
 8. Ibid., 8.
 9. Ibid., 9.
 10. A relatively small sampling of Morrison's novels bears this out: Chicken Little, Son, Yardman, Baby Suggs, Eva Peace, Paul D, Denver, and Pecola Breedlove are just a few of the names that illustrate this point.

11. Morrison, *Song of Solomon*, 330.
12. Ibid., 9.
13. Ibid., 9.
14. Jacques Lacan, “The Mirror Stage as Formative of the *I* Function as Revealed in Psychoanalytic Experience,” in *Écrits: The First Complete Edition in English*, trans. Bruce Fink (New York: Norton, 2006), 76.
15. For more on grievable life, see Judith Butler, *Frames of War: When Is Life Grievable?* (London: Verso, 2009).
16. Morrison, *Song of Solomon*, 62–63.
17. Ibid., 17.
18. Ibid., 15.
19. Lena: “Our girlhood was spent like a found nickel on you. When you slept, we were quiet; when you were hungry, we cooked; when you wanted to play, we entertained you; and when you got grown enough to know the difference between a woman and a two-toned Ford, everything in this house stopped for you. You have yet to wash your own underwear, spread a bed, wipe the ring from your tub, or move a fleck of your dirt from one place to another. And to this day, you have never asked one of us if we were tired, or sad, or wanted a cup of coffee. You’ve never picked up anything heavier than your own feet, or solved a problem harder than fourth-grade arithmetic. Where do you get the *right* to decide our lives? . . . I’ll tell you where. From that hog’s gut that hangs down between your legs. Well, let me tell you something, baby brother: you will need more than that. I don’t know where you will get it or who will give it to you, but mark my words, you will need more than that.” Ibid., 215.
20. New York Public Library, “Toni Morrison | Junot Díaz,” December 13, 2013, www.nypl.org/audiovideo/toni-morrison-junot-d%C3%ADaz.
21. Melissa Gregg and Gregory J. Seigworth, “An Inventory of Shimmers,” in *The Affect Theory Reader*, ed. Gregg and Seigworth (Durham, NC: Duke University Press, 2010), 2.
22. This, of course, is a riff on none other than that incomparable theorist of affect and relation Teddy Pendergrass.
23. Morrison, *Song of Solomon*, 26.
24. Ibid., 37.
25. Ibid., 39.
26. Regarding luck, I am thinking of Pilate’s unforgettable characterization of her eldest daughter: “Reba wins things. She ain’t never lost nothing.”
27. Morrison, *Song of Solomon*, 179.

28. Ibid., 179–180.
29. Frantz Fanon, *Black Skin, White Masks* (New York: Grove, 2008), 95.
30. The “wages of whiteness” is a term I am borrowing from the title of David Roediger’s book of the same name.
31. It is telling that our first encounter with the figure of the peacock in the novel is not during the exchange between the white peacock and Milkman and Guitar but during a flashback to the moment that Macon, having just killed a man in self-defense, discovers a bag of gold deep within the cave where he and Pilate have been sleeping after their father is murdered: “‘Gold,’ he whispered, and immediately, like a burglar out on his first job, stood up to pee. Life, safety, and luxury fanned out before him like the tail-spread of a peacock, and as he stood there trying to distinguish each delicious color, he saw the dusty boots of his father standing just on the other side of the shallow pit.” Morrison, *Song of Solomon*, 170.
32. “Talk with Toni Morrison: Mel Watkins/1977,” in *Conversations with Toni Morrison*, ed. Danille Kathleen Guthrie (Jackson: University Press of Mississippi, 1994), 45–46.
33. Ibid., 46.
34. Alexander Weheliye, *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human* (Durham, NC: Duke University Press, 2014), 4.
35. Daniel Patrick Moynihan, *The Negro Family: The Case for National Action*, in *The Moynihan Report and the Politics of Controversy*, by Lee Rainwater and William L. Yancey (Cambridge, MA: MIT Press, 1967), 29.
36. Ibid., 10.
37. Ibid., 34.
38. Ibid., 16.
39. Lewis R. Gordon, *Bad Faith and Anti-black Racism* (Atlantic Highlands, NJ: Humanities Press, 1995), 124.
40. Regarding the black absentee father, see Jo Jones and William D. Mosher, “Fathers’ Involvement with Their Children: United States, 2006–2010,” *National Health Statistics Reports* 71 (2013): 1–21.
41. David Marriott, *On Black Men* (Edinburgh: Edinburgh University Press, 2000), 98.
42. James Baldwin and Audre Lorde, “Revolutionary Hope: A Conversation between James Baldwin and Audre Lorde,” *Essence*, January 1, 1984.
43. For more on blackness as an incommunicable position, see Frank B. Wilderson III, *Red, White, and Black: Cinema and the Structure of U.S. Antagonisms* (Durham, NC: Duke University Press, 2010).

44. Morrison, *Song of Solomon*, 322–323.
45. Ibid., 222.
46. A number of these forms of male kinship, it should be noted, are marked by the presence of birds, not only the aforementioned peacock but also the moment when “a black rooster strutted by, its blood-red comb draped forward like a wicked brow,” right before Milkman gets into a fistfight with a group of men from the area. Ibid., 265.
47. Indeed, this is also the moment when the white peacock appears for the final time. The creature is described by the narrator as soaring away, ultimately alighting on the hood of the blue Buick elsewhere.
48. The following exchange between Milkman and Guitar reflects this broader trend throughout the book: “Yeah, but except for skin color, I can’t tell the difference between what the white women want from us and what the colored women want. You say they all want our life, our living life. So if a colored woman is raped and killed, why do the Days rape and kill a white woman? Why worry about the colored woman at all?” Guitar cocked his head and looked sideways at Milkman. His nostrils flared a little. ‘Because she’s *mine*.’” Ibid., 223.
49. Ibid., 337.
50. See Langston Hughes, “The Negro Artist and the Racial Mountain,” *Langston Hughes Review* 4, no. 1 (1985): 1–4.

3. Mule

- Epigraphs*: Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (New York: Routledge, 2002), 48; Alexander G. Weheliye, *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human* (Durham, NC: Duke University Press, 2014), 8; Hortense Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” *Diacritics* 17, no. 2 (1987): 65.
1. For more on Linda Brent’s use of the epistolary form as a mode of fugitive resistance, see Linda Brent, *Incidents in the Life of a Slave Girl* (Jersey City, NJ: Start, 2013).
 2. Here, I am riffing on Audre Lorde’s poem “Litany for Survival.” For the text in its entirety, see Audre Lorde, “From *A Litany for Survival*,” *Bomb* 56 (1996): 34–37.
 3. Zora Neale Hurston, *Their Eyes Were Watching God: A Novel* (New York: Perennial Library, 1990), 49.
 4. Ibid., 57.

5. Karl Marx, *Capital, Volume 1: A Critique of Political Economy* (Digireads.com, 2004), 303.
6. For “freedom drive,” see Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003), 7.
7. Hortense J. Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” *Diacritics* 17, no. 2 (1987): 64.
8. *Ibid.*, 67.
9. Elizabeth Grosz, “Merleau-Ponty and Irigaray in the Flesh,” *Thesis Eleven* 36, no. 1 (1993): 54.
10. Hurston, *Their Eyes Were Watching God: A Novel*, 43.
11. For more on the intersections of gender and ecology in *Their Eyes Were Watching God*, see Paul Outka, *Race and Nature from Transcendentalism to the Harlem Renaissance* (New York: Palgrave Macmillan, 2013).
12. Spillers, “Mama’s Baby,” 80.
13. Hurston, *Their Eyes Were Watching God*, 68.
14. For historical discourses, see Thomas Jefferson, *Notes on the State of Virginia* (New York: Penguin, 1999). For contemporary discourses, see Orlando Patterson, *Rituals of Blood: Consequences of Slavery in Two American Centuries* (New York: Basic Civitas Books, 1998).
15. Hurston, *Their Eyes Were Watching God*, 93.
16. *Ibid.*, 95.
17. For more on storying as an African American expressive practice, see Kevin Young, *The Grey Album: On the Blackness of Blackness* (New York: Macmillan, 2012).
18. *Ibid.*, 96.
19. *Ibid.*, 32.
20. See Richard Wright, “Between Laughter and Tears,” *New Masses* 25 (October 1937): 22–24.
21. For more on the particular distinction between the social and the political that I am calling on here, see Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (New York: Minor Compositions, 2013).
22. See Martin Heidegger, *Poetry, Language, Thought* (New York: Harper and Row, 1975), 176.
23. Zora Neale Hurston, *Dust Tracks on a Road: An Autobiography* (Urbana: University of Illinois Press, 1984), 18.
24. For more on Heidegger’s thinking about “having world,” see his *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, where he writes, “Man is not merely a part of the world but is also the master

and servant of the world in the sense of *having* world. Man has world. But then what about other beings which, like man, are also part of the world: the animals and plants, the material things like stone, for example? Are they merely parts of the world, as distinct from man who in addition *has* world? . . . However crudely, certain distinctions immediately manifest themselves here. We can formulate these distinctions in the following three theses: [1.] the stone (material object) is worldless, [2.] the animal is poor-in-the-world; [3.] the man is world-forming.” Martin Heidegger, *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude* (Bloomington: Indiana University Press, 1995), 176.

25. Hurston, *Their Eyes Were Watching God*, 93.
26. Sylvia Wynter, “Interview with Sylvia Wynter,” *ProudFlesh: New Afrikan Journal of Culture, Politics & Consciousness* 4 (2006): 21.
27. Édouard Glissant, *Poetic Intention*, trans. Nathalie Stephens (Callicoon, NY: Nightboat, 2010), 18.
28. *Ibid.*, 44.
29. Thomas Wentworth Higginson, “Negro Spirituals,” *Atlantic*, June 1867.
30. Hurston, *Their Eyes Were Watching God*, 98.
31. Brian Massumi, *What Animals Teach Us about Politics* (Durham, NC: Duke University Press, 2014), 51.
32. Hurston, *Their Eyes Were Watching God*, 199.
33. *Ibid.*, 200.
34. My use of the phrase “problem for thought” is a direct reference to Nahum Chandler’s monograph *X: The Negro as a Problem for Thought* (New York: Fordham University Press, 2014).

4. Dog

Epigraphs: Patricia Smith, “Won’t Be but a Minute,” in *Blood Dazzler: Poems* (Minneapolis, MN: Coffee House Press, 2013), 10; DMX (Earl Simmons), “Dog Intro,” track 1 on *Grand Champ* (Def Jam, 2003), compact disc.

1. See Michel Foucault, “Friendship as a Way of Life,” in *Foucault Live: Interviews, 1966–1984*, ed. Sylvère Lotringer (New York: Semiotext(e), 1997), 207.
2. For more on entanglement, see Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007).

3. Carl Phillips, "White Dog," in *Quiver of Arrows: Selected Poems, 1986–2006* (New York: Macmillan, 2007), 172.
4. Jacob von Uexküll, "The Theory of Meaning," *Semiotica* 42, no. 1 (1982): 25–79.
5. *Ibid.*, 27.
6. Camille T. Dungy, "Introduction: The Nature of African American Poetry," in *Black Nature: Four Centuries of African American Nature Poetry*, ed. Dungy (Athens: University of Georgia Press, 2009), xxiii.
7. Brian Hare and Vanessa Woods, *The Genius of Dogs: How Dogs Are Smarter than You Think* (New York: Penguin, 2013), 4.
8. Jesmyn Ward, *Salvage the Bones: A Novel* (New York: Bloomsbury, 2012), 8.
9. *Ibid.*, 40.
10. *Ibid.*, 77.
11. *Ibid.*, 28.
12. *Ibid.*, 121.
13. Colin Dayan, *With Dogs at the Edge of Life* (New York: Columbia University Press, 2015), xiii.
14. For more on the good life as I am referring to it here, see Lauren Berlant, *Cruel Optimism* (Durham, NC: Duke University Press, 2011).
15. Dayan, *With Dogs at the Edge of Life*, 10.
16. Ward, *Salvage the Bones*, 195.
17. *Ibid.*, 194.
18. *Ibid.*, 191.
19. See Malcolm Gladwell, "Troublemakers: What Pit Bulls Can Teach Us about Profiling," *New Yorker*, February 6, 2006, 38–43.
20. Ward, *Salvage the Bones*, 324.
21. Jacques Derrida, *Deconstruction in a Nutshell: A Conversation with Jacques Derrida*, ed. John D. Caputo (New York: Fordham University Press, 1997), 17; Fred Moten, "Black Op," *PMLA* 123, no. 5 (2008): 1746.
22. Ward, *Salvage the Bones*, 342.
23. See Samuel Beckett, *Watt* (New York: Faber and Faber, 2012), 249.
24. Ward, *Salvage the Bones*, 320.
25. See Giorgio Agamben, *The Open: Man and Animal* (Stanford, CA: Stanford University Press, 2004), 29.
26. *Ibid.*, 351.
27. *Ibid.*, 506, 507.
28. *Ibid.*, 480.
29. *Ibid.*, 513.

30. See Friedrich Nietzsche, *The Gay Science: With a Prelude in Rhymes and an Appendix of Songs* (New York: Vintage, 2010), 370–371.
31. “The Muck”: Zora Neale Hurston, *Their Eyes Were Watching God: A Novel* (New York: Perennial Library, 1990); “The Clearing”: Toni Morrison, *Beloved* (New York: Plume, 1988); “The Bottom”: Toni Morrison, *Sula* (New York: Plume, 1982).

5. Shark

Epigraphs: William Bosman, *A New and Accurate Description of the Coast of Guinea: Divided into the Gold, the Slave, and the Ivory Coasts* (1705; repr., Cambridge: Cambridge University Press, 2011), 231–232; August Wilson, *Joe Turner’s Come and Gone* (New York: Samuel French, Inc., 1990), 81; Hortense Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” *Diacritics* 17, no. 2 (1987): 72.

1. See Saidiya Hartman, *Lose Your Mother: A Journey along the Atlantic Slave Route* (New York: Macmillan, 2008).
2. Camille Dungy, ed., *Black Nature: Four Centuries of African American Nature Poetry* (Athens: University of Georgia Press, 2009); Ian Frederick Finseth, *Shades of Green: Visions of Nature in the Literature of American Slavery, 1770–1860* (Athens: University of Georgia Press, 2009); Dianne D. Glave, *Rooted in the Earth: Reclaiming the African American Environmental Heritage* (Chicago: Chicago Review Press, 2010); Paul Outka, *Race and Nature from Transcendentalism to the Harlem Renaissance* (New York: Palgrave Macmillan, 2013).
3. See Sylvia Wynter, “Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, after Man, Its Overrepresentation—An Argument,” *CR: The New Centennial Review* 3, no. 3 (2008): 257.
4. Here, I am referring to the long cultural history that follows in the wake of the revolt, one that includes, of course, the Academy Award-nominated, 1997 Steven Spielberg film *Amistad*.
5. Robert Hayden, “Middle Passage,” in *Collected Poems* (New York: Liveright, 2013), 48.
6. See Stephanie E. Smallwood, *Saltwater Slavery: A Middle Passage from Africa to American Diaspora* (Cambridge, MA: Harvard University Press, 2008), 122.
7. See Marcus Rediker, *Outlaws of the Atlantic: Sailors, Pirates, and Motley Crews in the Age of Sail* (Boston: Beacon, 2014), 195.

8. In the words of Thomas Clarkson in *Voyage to Guinea*, “It is an opinion, which the Africans universally entertain, that, as soon as death shall release them from the hands of their oppressors, they shall immediately be wafted back to their native plains, there to exist again, to enjoy the sight of their beloved countrymen, and to spend the while of their new existence in scenes of tranquility and delight: and so powerfully does this notion operate upon them, as to drive them frequently to the horrid extremity of putting a period to their lives.” See Thomas Clarkson, *History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave Trade by the British Parliament* (London: J. W. Parker, 1839), 155.
9. See Shawn O’Sullivan, “The Aquatic Invasion: A Drexciya Discography Review,” *Exchange*, accessed August 12, 2016, <http://ucexchange.uchicago.edu/reviews/aquatic.html>.
10. See Sun Ra and His Solar Arkestra, *Atlantis*, MP3 (Saturn, 1967); Otolith Group, *Hydra Decapita*, 2010, <http://otolithgroup.org/index.php?m=project&id=3>; Drexciya Research Lab, “Ellen Gallagher—Coral Cities,” October 3, 2007, <http://drexciyaresearchlab.blogspot.com/2007/10/ellen-gallagher-coral-cities.html>.
11. See Richard Iton, *In Search of the Black Fantastic: Politics and Popular Culture in the Post–Civil Rights Era* (Oxford: Oxford University Press, 2010).
12. See Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (New York: Minor Compositions, 2013).
13. Hayden, “Middle Passage,” 49.
14. See W. E. B. Du Bois, “The Souls of White Folk,” in *Darkwater: Voices from within the Veil* (North Chelmsford, MA: Courier, 1920), 30.
15. Hayden, “Middle Passage,” 54.
16. See Dipesh Chakrabarty, “The Climate of History: Four Theses,” *Critical Inquiry* 35, no. 2 (2009): 197–222.
17. Marcus Rediker, “History from Below the Water Line: Sharks and the Atlantic Slave Trade,” *Atlantic Studies* 5, no. 2 (2008): 285–297.
18. *The Black Power Mixtape 1967–1975: A Documentary in 9 Chapters*, directed by Göran Hugo Olsson (New York: Sundance Selects, 2011).
19. Melvin Beaunorus Tolson, “The Sea-Turtle and the Shark,” *Negro American Literature Forum* 2, no. 2 (1968): 31.
20. Ibid.
21. Duke Franklin Humanities Institute, “The Black Outdoors: Fred Moten & Saidiya Hartman at Duke University,” YouTube, October 5, 2016, https://www.youtube.com/watch?v=t_tUZ6dybrC.

22. This section's epigraph is from Rickey Laurentiis, "Mood for Love," in *Boy with Thorn* (Pittsburgh: University of Pittsburgh Press, 2015), 68. The phrase "had no selves to defend" comes from Mariame Kaba's writing, which can be found at www.usprisonculture.com; on her Twitter account, @prisonculture; and elsewhere.
23. Xandria Phillips, "For a Burial Free of Sharks," Gigantic Sequins, accessed August 12, 2016, <http://www.giganticsequins.com/phillips81.html>.
24. Monique Allewaert, *Ariel's Ecology: Plantations, Personhood, and Colonialism in the American Tropics* (Minneapolis: University of Minnesota Press, 2013), 3.
25. See Frantz Fanon, "The Fact of Blackness," in *Black Skin, White Masks* (New York: Grove, 2008), 113.
26. Vincent Brown, "Social Death and Political Life in the Study of Slavery," *American Historical Review* 114, no. 5 (2009): 1233.
27. Jonathan Howard, "The Soles of Black Folk: Blackness and the Lived Experience of Relation," *Esu Review*, 2016, <http://www.esureview.org/content/academic-essays/the-soles-of-black-folk-blackness-and-the-lived-experience-of-relation-by-jonathan-howard/>.
28. Phillips, "For a Burial Free of Sharks."