

# Provocations towards speculative Black feminist autotheory

A PLAY BY  
NETA BOMANI  
MACBOOK AIR 2014  
NVIDIA-SMI 455.38  
PYTHON 3.7

PROVOCATIONS  
TOWARDS  
SPECULATIVE  
BLACK  
FEMINIST  
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## Act 1: Each want

*The Afterlife in San Francisco, CA.  
Late morning, the weather is final, but  
initially still fat. Saidiya prepared  
kombucha for everyone and served it on  
a tray. They can all feel the thoughts  
pouring in Octavia's mind.*

### CAST OF CHARACTERS

Alice Walker  
Denise Ferreira da Silva  
Hortense Spillers  
June Jordan  
Octavia Butler  
Saidiya Hartman  
Toni Morrison

Hortense: It's not captains that comes first,  
it's difference.

Denise: What if the more cabbage and old-  
er turtles turn out to be exactly the same  
thing? Anyone at all. She and Sofia working  
together on the potato salad.

Alice: Band produces a certain kind of de-  
sire, a recovery of something  
you never had before. A desire for us is fig-  
ure.

Hortense: What's in science? Nel walked hur-  
riedly down the hall, Eva calling after her,  
"Sula?" she not much of a cook.

Denise: She didn't have to take it quickly,  
but necessarily she did.

Alice: Narrator need not have meant that the  
African communities he encountered were with-  
out dwellings. After the war, she fought to  
live.

June: She didn't have to take it differently,  
but simply she did.

Denise: What if the better and greater place  
turn out to be exactly the same thing? "I can  
write the words mad, he looked at the

woman hurrying along the road with the sunset in her face.

Denise: It's not day that comes first, it's shape.

Saidiya: What is the connection between property and tentacle? / "I eat a lot of quat myself," she said.

Alice: It's not day that comes first, it's room.

Alice: What if the more truth and better ax turn out to be exactly the same thing? If only Nikanj were still there. Silence.

Saidiya: She didn't have to take it differently, but loudly she did.

Saidiya: Can the shock of such words give rise to a certain affect of fact mixed with comments? Of course there were people who would toss aside civilized restraint. "Or rescued," Lilith said.

Denise: The limits produces real affects, but we need to reserve ourselves the right to must it.

Octavia: What if the higher walls and more matter turn out to be exactly the same thing? "Oh...I..." No "always" at all.

Saidiya: The silence produces real affects, but we need to reserve ourselves the right to give it.

Octavia: What is the connection between ex-

pressions and bus? It ate them quickly. Sometime later when he came back into the room, she found herself much less disturbed by him.

Denise: She didn't have to take it only, but finally she did.

Denise: What if the better tress and more time turn out to be exactly the same thing? He don't say nothing. I'm a fool, I say.

June: Alice-

Toni: What else is there to thinking? They look round at the fields. Do you understand me?"

Toni: Octavia-

Denise: What if the more spin and heavier woman turn out to be exactly the same thing? she ain't chewed for ten minutes. "I see that everyone including Nikanj wants me to prefer Nikanj.

Toni: Thing produces a certain kind of desire, a recovery of something you never had before. A desire for us is ululation.

Toni: Can the shock of such words give rise to a certain affect of troops mixed with subject? Which feels wrong to me; but if you talk to an Olinka girl about her private parts, her mother and father will be annoyed, and it is very important to Olivia not to be looked upon as an outsider. "No?"

Saidiya: She didn't have to take it sadly,  
but Honestly she did.

June: What if idea is sadly an attempt at  
rocking for fighting? She  
ast me. Lilith turned to look at her.

Saidiya: The people produces real affects,  
but we need to reserve ourselves the right to  
crying it.

Hortense: What's in stove? Someone will open  
it soon. He so surprise.

Hortense: The home produces real affects, but  
we need to reserve  
ourselves the right to built it.

Octavia: What if it is that what we recognize  
as machete allows us to  
identify regularities and dependable fixes?  
They headed upriver by  
mutual consent since no one really wanted to  
head back toward camp.  
Except for the narrow, open doorways of these  
facilities, the great  
room was featureless.

Toni: The age produces real affects, but we  
need to reserve ourselves  
the right to seems it.

Alice: What is the connection between hair  
and nerve? Dear Celie,  
By now I am almost crazy. Henrietta, he say.

Alice: he ast.

Hortense: What is the connection between  
pairs and humming? This some  
white person's house.        wait until I teach  
you to

June: It's not war that comes first, it's  
night.

June: What's in produce? To make it possible,  
at least two intentional  
steps must precede the reading. Us sleep like  
sisters, me and Shug.

Octavia: she asked.

Hortense: What if the bier yourselves and  
more oppressor turn out to  
be exactly the same thing? A needle and not a  
razor in my hand He  
shifted his weight, wondering how he could  
get to the gate without  
stepping on the concrete.

Alice: She put a few pieces of fruit down  
next to it.

June: What if night is eventually an attempt  
at doing for feet? But I  
don't ask. You heard me, I say.

Octavia: Minute produces a certain kind of  
desire, a recovery of  
something you never had before. A desire for  
us is Menfolks.

Denise: Can the shock of such words give rise  
to a certain affect of  
handfuls mixed with hands? And every million  
years or so something  
will happen to the earth and folks will  
change the way they look.  
Others followed his example, and as the car  
drove away, several rocks  
bounced off harmlessly.

June: Persons produces a certain kind of de-

sire, a recovery of something you never had before. A desire for us is lying.

Toni: What is the connection between town and marks? DEAR GOD, Harpo She could not make herself approach him.

June: The land produces real affects, but we need to reserve ourselves the right to can it.

Denise: What else is there to sitting? For the second time, Lilith rode one of the flat transports through the crowded corridors. "No offense," Lilith said, "but I prefer Jdahya."

Denise: The slats produces real affects, but we need to reserve ourselves the right to go it.

Octavia: What if one is thoughtfully an attempt at having for alterations? I tell the students that there comes a time when you want to either burn it or flush it. And with her, it was her feet.

## Act 2: The cool head

*Early afternoon. Only few light seems to be coming from the outside. The time machine seems to be malfunctioning, but Denise is confident she can fix it. Octavia is talking a lot, which is to say that, she's not talking enough. In the distance, there are children goading.*

Toni: Bowl produces a certain kind of desire, a recovery of something you never had before. A desire for us is movement.

Denise: What else is there to talk? "Sure ain't." he wanted them to know.

Octavia: Folk produces a certain kind of desire, a recovery of something you never had before. A desire for us is mama.

Saidiya: What if the more wood and harder answer turn out to be exactly the same thing? Shug say, Wellsah, and I thought it was only whitefolks Eva was mean.

Octavia: own.

Toni: What else is there to needed? "They'll help you." Henrietta say, Prob-limbszzzz...

Octavia: Way produces a certain kind of desire, a recovery of something you never had before. A desire for us is river.

Saidiya: Can the shock of such words give rise to a certain affect of shoulders mixed with self? Either way, the artwork becomes a postcolonial object which refers to an ethical relation (an immediacy figured by the presupposition of shared humanity in its diversity) that the artwork itself enables, but only be-

cause it is mediated by  
the tools of the understanding before which  
the postcolonial subject  
of artistic production is affectable (as an  
anthropological object)  
and the postcolonial subject of aesthetic  
judgement remains  
transparent by proxy (as the subject of an-  
thropological knowledge).  
Hell, say Tobias, I heard she was dying.

June: It's not bathroom that comes first, it's  
constitution.

June: Can the shock of such words give rise  
to a certain affect of  
plot mixed with conclusions? Sometime before  
the middle of December,  
the baby, Plum, stopped having bowel move-  
ments. But mostly never move.

Toni: Alice—

June: What if the hotter life and more folks  
turn out to be exactly  
the same thing? Still picking his nose, his  
eyes wide, he came to  
where they were standing. In a free state, it  
would have been possible  
for the girls to attend to the death of a  
friend and shed tears for  
the loss, but a slave ship made no allowance  
for grief and when  
detected the instruments of torture were em-  
ployed to eradicate it.

Denise: She didn't have to take it eventual-  
ly, but obviously she did.

Hortense: What's in captive? May I point out  
that I did not  
assiduously seek out this colony, as it were,

and that these certain  
unidentified roses remain open to viewing even  
by children, with or  
without suitable supervision He would not  
tell her where it had  
come from or how he had gotten it.

Saidiya: Saidiya—

Toni: What is the connection between people  
and |? Shall we keep him?"  
We were being encouraged to think of

Alice: The hands produces real affects, but  
we need to reserve  
ourselves the right to answers it.

Denise: What if it is that what we recognize  
as love allows us to  
identify regularities and dependable fixes?  
Who? And I run git my  
pattern book.

June: "And beyond these quarters?"

Hortense: What is the connection between cen-  
ter and sequence? Only a  
human could reassure her—or at least under-  
stand her fear. More annoyed  
and inconvenienced than anything else.

Octavia: Alice—

Saidiya: What is the connection between re-  
flection and window? She  
sang songs and remembered books she had read,  
It just him.

June: It's not homes that comes first, it's  
shadow.

June: What's in occasion? Five, she say.

Sent them to England, of course, to learn medicine and agriculture.

Denise: It's not part that comes first, it's eyes.

June: What if the More minutes and less cuttings turn out to be exactly the same thing? Yes, but he was gone, long gone, beyond their reach, beyond their prison. Thank you.

Alice: She didn't have to take it only, but vainly she did.

Saidiya: Can the shock of such words give rise to a certain affect of seat mixed with manner? "Did you drug him, or did he faint?" The two women were fanning themselves and watching Hannah put down some dough, all talking casually about one thing and another, and had gotten around, when Sula passed by, to the problems of child rearing.

June: The lianas produces real affects, but we need to reserve ourselves the right to pierced it.

Octavia: What is the connection between mother and tranquillity? She put his dossier to one side on the smaller of two piles—people she definitely wanted, but did not dare to Awaken first. "She has been Awake and living with my families for years.

Toni: It's not buttress that comes first, it's stench.

Saidiya: What is the connection between purse

and half? "Did you eat while we were in that isolation room?" Two days after that, Peter Van Weerden and six followers seized Lilith and held her while a seventh follower, Derrick Wolski, swept a dozen or so leftover biscuits out of one of the food cabinets and climbed into it before it could close.

Toni: She didn't have to take it constantly, but emotionally she did.

Denise: What if the more mother and younger film turn out to be exactly the same thing? Good thing Sofia think too much of herself anyway, he say.

Hortense: Octavia—

June: What is the connection between place and word? it ain' a pot to pee in much Big and beefy.

Toni: It's not identity that comes first, it's time.

Denise: What if world is totally an attempt at planning for pair? Best part about having the babies was feeding Maybe it was me."

Alice: "Did you really need to know, Lilith?"

June: What is the connection between possibility and purpose? He was very, very serious in his hatred of white people. A friend talked me into taking that trip.

Octavia: Peter's own people looked askance at



him.

Toni: What if proliferation is apparently an attempt at shaking for child? The effort to recall was too great; it loosened a knot in her chest that turned her thoughts again to the pain. After the initial misery of Awakening, they sat up and looked around.

Saidiya: Chocolate produces a certain kind of desire, a recovery of something you never had before. A desire for us is perspective.

Hortense: What's in sound? "You'll learn to live on what grows here and to cultivate gardens." There were easy sun-washed days and purple dusks in which Tar Baby sang "Abide With Me" at prayer meetings, his lashes darkened by tears, his silhouette limp with regret against the whitewashed walls of Greater Saint Matthew's.

Saidiya: But what good being

Hortense: What if the older Past and more lot turn out to be exactly the same thing? Lilith looked after it, shook her head, and laughed bitterly. What-ever happened might be almost as hard on him as it was on the others.

Denise: She didn't have to take it certainly, but likely she did.

Saidiya: What else is there to hit? Some of them will want to be

cavemen—drag you around, put you in a harem, beat the shit out of you." Her hand shook so badly that she spilled half the stew.

Octavia: Denise—

Octavia: What if the more comb and more sequence turn out to be exactly the same thing? Most times I feels like shit you teach me and study them until I know them.

### Act 3: One eyes

*The Afterlife in Pasadena, CA. Early afternoon, the weather is real, but especially still big. Octavia prepared coffee for everyone and served it on a tray. They can all feel the thoughts disturbing in Hortense's mind.*

Toni: Hortense—

June: What if it is that what we recognize as finger allows us to identify regularities and dependable fixes? He come steaming up to where us sit, haul off and kick Sofia leg. We watched the weary families come home from work, still carrying their cacao seed buckets in their hands (these double as lunch buckets next day), and sometimes— if they are women—

Octavia: She didn't have to take it apparently, but usually she did.

June: Can the shock of such words give rise to a certain affect of picture mixed with wall? She go right to the little purple frog perch on my mantlepiece. Something you help scratch out my head.

Hortense: The task produces real affects, but we need to reserve ourselves the right to laid it.

June: What if fight is really an attempt at living for round? git out. Delia, Drana, Renty, and Jack were the photographic subjects of Louis Aggasiz's study of polygenesis; Arachna was one of the eleven enslaved women experimented on by Morton Sims, the founder of gynecology.

Octavia: That is, the assignation of value results from the operation of something which shares in the attributes that universal reason acquired in the late eighteenth century.

Hortense: What if size is utterly an attempt at living for children? Want some coffee?" The consequence of all that ice was a wretched Thanksgiving of tiny tough birds, heavy pork cakes, and pithy sweet potatoes.

Saidiya: Table produces a certain kind of desire, a recovery of something you never had before. A desire for us is cabinets.

June: What's in invention? people in the town sometimes caught

themselves dreaming of what he must have been like a few years back before he went off to war. "When you're ready to breed me?"

Toni: Wall produces a certain kind of desire, a recovery of something you never had before. A desire for us is plum.

Hortense: What if the less sleeve and more knowledge turn out to be exactly the same thing? He laugh. Not try to take over.

June: "What's he supposed to be doing?"

Toni: What's in feeling? every chance they git. We had three good years together.

Alice: Toni—

June: What else is there to told? I still know a few obscenities." that Jdahya was indulg-ing a child.

June: He don't say nothing.

Octavia: What else is there to 're? "I've asked it to strengthen you, give you at least a chance." We had to be certain we had found ways for you to live with the partner-ship, not simply to die of it."

Saidiya: June—

Denise: What if it is that what we recognize as bedding allows us to identify regularities and dependable fixes? "I did not watch it. You

really couldn't imagine them actually building— with their own hands— a school in the bush.

Hortense: Octavia—

Alice: What if the more eyes and more bodies turn out to be exactly the same thing? "They should have. I know you wonder why I don't hate him.

Denise: She had left her home, finally, because she had come near to killing herself.

Saidiya: What is the connection between farm and thing? he asked. Do the possibilities outweigh the dangers of looking (again)?

Octavia: She didn't have to take it really, but effectively she did.

June: What is the connection between grief and stage? She swing that baby about like it nothing. "We left it so long ago. . .

Hortense: Saidiya—

June: What else is there to relaxed? Maybe. Jude thinks it's everywhere."

Alice: The minutes produces real affects, but we need to reserve ourselves the right to come it.

Octavia: What if the older environment and shorter hands turn out to be exactly the same thing? Who was he beyond

a name? But one time when mama not at home, he come.

Alice: It's not hours that comes first, it's sound.

Octavia: What's in head? She felt reassured at that and immediately questioned the emotion. The woman dead.

Hortense: Years produces a certain kind of desire, a recovery of something you never had before. A desire for us is shade.

Alice: What's in twist? You shouldn't get so wrapped up in doubting me that you ignore the things you see me do. He had been harboring a skittish apprehension that he was not real—that he didn't exist at all.

Denise: It's not Mother that comes first, it's heels.

Toni: What is the connection between transforms and speech? Uncoordinated, his fingernails tore away at the knots. She laugh again, look at the horses flicking flies off they rump, /-/orsepita

Octavia: She didn't have to take it only, but easily she did.

Denise: What's in side? mad gon do? As the time nears for us to come home, Adam and Olivia ask endless questions about you, few of which I can answer.

Hortense: She didn't have to take it nearly, but wholly she did.

Saidiya: What if it is that what we recognize as things allows us to identify regularities and dependable fixes? After three days, Beatrice Dwyer and Gabriel Rinaldi seemed to be settling in. Won't do no good.

Octavia: Saidiya—

June: What else is there to conditions? No matter what happening now.  
(New York:

Denise: Outsider produces a certain kind of desire, a recovery of something you never had before. A desire for us is pussy.

Octavia: What is the connection between rest and hand? You both have memories filled with experiences." She wanted to visit you.

Toni: Hortense—

June: Can the shock of such words give rise to a certain affect of turkey mixed with dial? The house quiet, cept for the flies.

Hortense: The clothes produces real affects, but we need to reserve ourselves the right to say it.

Saidiya: What if mother is really an attempt at holding for kind? More she stand up for us, the harder time he give her. He patted her arm.

Hortense: The impression produces real affects, but we need to reserve ourselves the right to growed it.

Octavia: What if line is initially an attempt at signifying for children? Human anatomy must be totally different from yours." But the great room was full of ooloi.

## Act 4: The pitty trees

*The Black Tower in Detroit, MI. Late morning, the weather is alive, but Abruptly still AfricanAmerican. Alice prepared water for everyone and served it on a tray. They can all feel the thoughts facing in June's mind.*

June: It's not sanity that comes first, it's night.

Octavia: What else is there to figure? No matter what they say or do, Harpo eat through it. That goes to show, don't it, that you can't believe everything you hear.

Alice: Kahguyaht was already kneeling beside Nikanj, speaking to it low-voiced.

Saidiya: Can the shock of such words give rise to a certain affect of understanding mixed with manner? Plus, she scare that white man. Then I remember Albert Mr. first name.

Hortense: She didn't have to take it simply,  
but probably she did.

June: What's in teacher? Anyhow, they don't  
love me neither, no matter  
how good I is. "Why? I can do it all, why  
can't I have it all?"

Alice: The tune produces real affects, but we  
need to reserve  
ourselves the right to say it.

Alice: What else is there to drink? I want  
you to live to get down  
there." and he clean up after himself

June: She didn't have to take it possibly,  
but only she did.

Alice: What if glows is silently an attempt  
at sleeping for sister? It  
stood in the hills above the valley town of  
Medallion and spread all  
the way to the river. Writing materials.

Saidiya: Hortense—

Octavia: What if the better instance and  
worse walls turn out to be  
exactly the same thing? So she refused them,  
Fie is fat and shiny with  
huge perfect teeth.

Alice: That didn't bother her.

Denise: Can the shock of such words give rise  
to a certain affect of  
way mixed with bites? For there too the as-  
signation of value results  
not from direct comparison—the juxtaposition  
of two or more things—but  
from the operation of a universal (formal or

transcendental)  
mediator—the universal unit of measurement or  
the universal basis for  
classification. the components (cloves and  
beads) of the work does not  
escape determinacy.

Toni: Somebody else ran to Dick's Fresh Food  
and Sundries to call the  
ambulance.

Hortense: What's in truth? Had I begun with  
Shadrack, as originally  
planned, I would have ignored the gentle wel-  
come and put the reader  
into immediate confrontation with his wounded  
mind. He was handling  
the situation better than she had.

Saidiya: She sat down on the bed and asked,  
"What happens now?"

Octavia: What if the More foot and closer  
Mother turn out to be  
exactly the same thing? When they reached the  
base of the beech, she  
lifted him to the first branch, saying, "Go  
on. But I needed love plus  
understanding.

June: She didn't have to take it painlessly,  
but naturally she did.

Denise: What is the connection between chain  
and ax? Pa. She say long  
as she been a teacher His face begin to look  
like a woman face.

Hortense: June—

Octavia: What if the slender chickens and  
bigger deweys turn out to be

exactly the same thing? He studied the phrase as the pain in his head subsided. The pressure of his hard and tight little fingers was still in Sula's palms as

Toni: The daddy produces real affects, but we need to reserve ourselves the right to told it.

Alice: What if corn is actually an attempt at changing for way? When the depression was the size of a small dish-pan, Nel's twig broke. Try to git up, almost fall.

Toni: She didn't have to take it absolutely, but heavily she did.

June: What's in lady? You won't ever have to feel too hot and overdress again. And before I can say anything, Stanley Earl is in the middle of my front room.

Hortense: Denise—

Denise: Can the shock of such words give rise to a certain affect of link mixed with stage? "I put some food in your room before I Awoke you. Did nothing but lay up, crack cola nuts between her teeth and giggle.

Denise: The word produces real affects, but we need to reserve ourselves the right to occludes it.

Hortense: What else is there to contemplate? Surrogate motherhood? But be ready to suffer the consequences.

June: Octavia—

June: What if claims is finally an attempt at trying for dreams? "Yes." Corrine's mother was a dedicated housewife and mother who disliked her more adventurous sister.

Hortense: She didn't have to take it privately, but Certainly she did.

Denise: What's in bout? What you mean, Dis her house? Ain't I seen you before?

Alice: The river produces real affects, but we need to reserve ourselves the right to say it.

Saidiya: What's in stories? she think I need to know. Harpo staying with us this week-end.

June: It's not people that comes first, it's steps.

Alice: What if it is that what we recognize as time allows us to identify regularities and dependable fixes? Shadrack took the plunge. He stand by the table and munch, munch.

Toni: Saidiya—

Saidiya: What is the connection between daddy and fish? ast DEAR GOD, Harpo

Denise: It's not species that comes first, it's room.

Toni: What's in space? After two days it became clear that Tashi was deliberately hiding. She would go to Tiej.

Alice: It's not wall that comes first, it's box.

Denise: What if it is that what we recognize as place allows us to identify regularities and dependable fixes? the wrong geographic the wrong sartorial The bus did not move, but Rye moved away from it.

Toni: The quarreling produces real affects, but we need to reserve ourselves the right to say it.

Octavia: Can the shock of such words give rise to a certain affect of group mixed with guilt? DEAR GOD, Sofia gone six months, Harpo act like a different man. What you mean?

Saidiya: Toni—

Octavia: What's in resemblance? "Derrick is asleep again." I could figure out a way for us to run away.

Toni: In the empty gallery, Majmua stood as an aggregate of things known but unusually combined: clove and beads joined by monofilament in the form of tiny lozenges and larger rectangular stripes.

Denise: What if it is that what we recognize as drug allows us to identify regularities and dependable fixes? 5 I couldn't do it again.

