Introduction

Geographic Stories

I don't want no fucking country, here
or there and all the way back, I don't like it, none of it,
easy as that.

—DIONNE BRAND

When Dionne Brand writes, she writes the land. Her important collection of poetry *Land to Light On* is a map. But this map does not easily follow existing cartographic rules, borders, and lines. *Land to Light On* provides a different geographic story, one which allows pavement to answer questions, most of the world to be swallowed up by a woman's mouth, and Chatham, Buxton—Ontario sites haunted by the underground railroad—to be embedded with Uganda, Sri Lanka, slave castles, and the entries and exits of Sarah Vaughan's singing. And Brand gives up on land, too. She not only refuses a comfortable belonging to nation, or country, or a local street, she alters them by demonstrating that geography, the material world, is infused with sensations and distinct ways of knowing: rooms full of weeping, exhausted countries, a house that is only as safe as flesh. Brand's decision, to give up on land, to want no country, to disclose that geography is always human and that humanness is always geographic—blood, bones, hands, lips, wrists, this is your land, your planet, your road, your sea—suggests that her surroundings are speakable. And this speakability is not only communicated through the poet, allowing her to emphasize the alterability of space and place, to give up on land and imagine new geographic stories; in her work, geography holds in it the possibility to speak for itself. Brand's sense of place continually reminds me that human geography needs some philosophical attention; she reminds me that the earth is also skin and that a young girl can legitimately take possession of a street, or an entire city, albeit on different terms than we may be familiar with. So

this philosophical attention is not only needed because existing cartographic rules unjustly organize human hierarchies *in place* and reify uneven geographies in familiar, seemingly natural ways. This attention is also needed because, if we trust Brand's insights, these rules are alterable and there exists a terrain through which different geographic stories can be and are told.

Demonic Grounds is, in its broadest sense, an interdisciplinary analysis of black women's geographies in the black diaspora. It seeks to consider what kinds of possibilities emerge when black studies encounters human geography. Drawing on creative, conceptual, and material geographies from Canada, the United States, and the Caribbean, I explore the interplay between geographies of domination (such as transatlantic slavery and racial-sexual displacement) and black women's geographies (such as their knowledges, negotiations, and experiences). This interplay interests me because it enables a way to think about the place of black subjects in a diasporic context that takes up spatial histories as they constitute our present geographic organization. The relationship between black populations and geography—and here I am referring to geography as space, place, and location in their physical materiality and imaginative configurations—allows us to engage with a narrative that locates and draws on black histories and black subjects in order to make visible social lives which are often displaced, rendered ungeographic. Black histories where, for example, progress, voyaging, and rationality meet violence and enslavement are worked out in geography, in space and place, in the physical world. Geography's and geographers well-known history in the Americas, of white masculine European mappings, explorations, conquests, is interlaced with a different sense of place, those populations and their attendant geographies that are concealed by what might be called rational spatial colonization and domination: the profitable erasure and objectification of subaltern subjectivities, stories, and lands. Let me give a telling example to outline the ways in which progress and exploration are entwined with a different sense of (black) place. The ships of transatlantic slavery moving across the middle passage, transporting humans for free labor into "newer worlds" do not only site modern technological progression, which materially moves diasporic subjects through space, that is, on and across the ocean, and on and across landmasses such as Canada, the United States, the Caribbean; these vessels also expose a very meaningful struggle for freedom *in place*. Technologies of transportation, in this case the ship,

while materially and ideologically enclosing black subjects—economic objects inside and often bound to the ship's walls—also contribute to the formation of an oppositional geography: the ship as a location of black subjectivity and human terror, black resistance, and in some cases, black possession.

But the landscape, our surroundings and our everyday places, the vessels of human violence, so often disguise these important black geographies; they can hide what Sylvia Wynter calls "the imperative of a perspective of struggle."[1] Geography's discursive attachment to stasis and physicality, the idea that space "just is," and that space and place are merely containers for human complexities and social relations, is terribly seductive: that which "just is" not only anchors our selfhood and feet to the ground, it seemingly calibrates and normalizes where, and therefore who, we are. The slave ship, as a materiality, contains and regulates; it hides black humanity because it "just is" and because those inside, bound to the walls, are neither seeable nor liberated subjects. As Olaudah Equiano writes, the ship was a location of suppression upheld, in part, by black grief and death; it hid and suffocated human cargo and curtailed resistances. His memories of the slave ship suggest that its materiality—above and below the deck—in part disguised human terror.[2] The imperative perspective of black struggle is undermined by the social processes and material three dimensionalities that contribute to the workings of the geographies of slavery: the walls of the ship, the process of economic expansion, human objectification, laboring and ungeographic bodies, human-cargo. The "where" of black geographies and black subjectivity, then, is often aligned with spatial processes that *apparently* fall back on seemingly predetermined stabilities, such as boundaries, color-lines, "proper" places, fixed and settled infrastructures and streets, oceanic containers. If space and place *appear* to be safely secure and unwavering, then what space and place make possible, outside and beyond tangible stabilities, and from the perspective of struggle, can potentially fade away.

Geography is not, however, secure and unwavering; we produce space, we produce its meanings, and we work very hard to make geography what it is. *Demonic Grounds* reveals that the interplay between domination and black women's geographies is underscored by the social production of space. Concealment, marginalization, boundaries are important social processes. We make concealment happen; it is not natural but rather names

and organizes where racial-sexual differentiation occurs. To return to my earlier example, the slave ship is not stable and unchanging; it is a site of violent subjugation that reveals, rather than conceals, the racial-sexual location of black cultures in the face of unfreedoms. The physicality of the slave ship, then, contributes to the *process* of social concealment and dehumanization but, importantly, black subjectivity is not swallowed up by the ship itself. Rather, the ship, its crew, black subjects, the ocean and ports, make geography what it is, a location through which a moving technology can create differential and contextual histories. To return to Equiano, the slave ship is not simply a container hiding his displacement. It is a location through which he articulates hardship and human cruelty, in part mapping and giving new meaning to the vessel itself.

The connections, across the seeable and unseeable, the geographic and the seemingly ungeographic, and the struggles that indicate that the material world is assessed and produced by subaltern communities, these shape my discussions. Geographic domination is a powerful process. However, if we pursue the links between practices of domination and black women's experiences in place, we see that black women's geographies are lived, possible, and imaginable. Black women's geographies open up a meaningful way to approach both the power and possibilities of geographic inquiry. I am not suggesting that the connections between black women and geography are anything new—indeed, I assume a legacy of black women's geographies and geographic knowledges. Rather, I am suggesting that the relationship between black women and geography opens up a conceptual arena through which more humanly workable geographies can be and are imagined. I am therefore interested in the kinds of historical and contemporary geographies that interest and impact upon black women and how, for some, existing arrangements do not work at all, "easy as that."[3]

GEOGRAPHIES OF DOMINATION, TRANSATLANTIC SLAVERY, DIASPORA

Black matters are spatial matters. And while we all produce, know, and negotiate space—albeit on different terms—geographies in the diaspora are accentuated by racist paradigms of the past and their ongoing hierarchical patterns. I have turned to geography and black geographic subjects not to provide a corrective story, nor to "find" and "discover" lost geographies.

Rather, I want to suggest that space and place give black lives meaning in a world that has, for the most part, incorrectly deemed black populations and their attendant geographies as "ungeographic" and/or philosophically undeveloped. That black lives are necessarily geographic, but also struggle with discourses that erase and despatialize their sense of place, is where I begin to conceptualize geography. I therefore follow the insights of Kathleen Kirby, noting that the language and concreteness of geography—with its overlapping physical, metaphorical, theoretical, and experiential contours—must be conceptualized as always bringing into view material referents, external, three-dimensional spaces, and the actions taking place in space, as they overlap with subjectivities, imaginations, and stories.[4] I want to suggest that we take the language *and* the physicality of geography seriously, that is, as an "*imbrication* of material and metaphorical space,"[5] so that black lives and black histories can be conceptualized and talked about in new ways. And part of the work involved in thinking about black geographies is to recognize that the overlaps between materiality and language are long-standing in the diaspora, and that the legacy of racial displacement, or erasure, is in contradistinction to and therefore evidence of, an ongoing critique of both geography and the "ungeographic." Consequently, if there is a push to forge a conceptual connection between material or concrete spaces, language, and subjectivity, openings are made possible for envisioning an interpretive alterable world, rather than a transparent and knowable world.

Geography, then, materially and discursively extends to cover three-dimensional spaces and places, the physical landscape and infrastructures, geographic imaginations, the practice of mapping, exploring, and seeing, and social relations in and across space. Geography is also Geography, an academic discipline and a set of theoretical concerns developed by human geographers, such as the importance of the ways in which material spaces and places underpin shifting and uneven (racial, sexual, economic) social relations. In order to examine black women's relationship to these diverse geographic conceptualizations, I have employed the term "traditional geography," which points to formulations that assume we can view, assess, and ethically organize the world from a stable (white, patriarchal, Eurocentric, heterosexual, classed) vantage point. While these formulations—cartographic, positivist, imperialist—have been retained and resisted within and beyond the discipline of human geography, they also clarify that black

women are negotiating a geographic landscape that is upheld by a legacy of exploitation, exploration, and conquest.[6] If we imagine that traditional geographies are upheld by their three-dimensionality, as well as a corresponding language of insides and outsides, borders and belongings, and inclusions and exclusions, we can expose domination as a visible spatial project that organizes, names, and sees social differences (such as black femininity) and determines *where* social order happens.

The history of black subjects in the diaspora is a geographic story that is, at least in part, a story of material and conceptual placements and displacements, segregations and integrations, margins and centers, and migrations and settlements. These spatial binaries, while certainly not complete or fully accurate, also underscore the classificatory *where* of race. Practices and locations of racial domination (for example, slave ships, racial-sexual violences) and practices of resistance (for example, ship coups, escape routes, imaginary and real respatializations) also importantly locate what Saidya Hartman calls "a striking contradiction," wherein objectification is coupled with black humanity/personhood.[7] In terms of geography, this contradiction maps the ties and tensions between material and ideological dominations and oppositional spatial practices. Black geographies and black women's geographies, then, signal alternative patterns that work alongside and across traditional geographies.

Indeed, black matters are spatial matters. The displacement of difference, geographic domination, transatlantic slavery, and the black Atlantic Ocean differently contribute to mapping out the real and imaginative geographies of black women; they are understood here as social processes that *make* geography a racial-sexual terrain. Hence, black women's lives and experiences become especially visible through these concepts and moments because they clarify that blackness is integral to the production of space.[8] To put it another way, social practices create landscapes and contribute to how we organize, build, and imagine our surroundings. Black subjects are not indifferent to these practices and landscapes; rather, they are connected to them due to crude racial-sexual hierarchies *and* due to their (often unacknowledged) status as geographic beings who have a stake in the production of space. Black women's histories, lives, and spaces must be understood as enmeshing with traditional geographic arrangements in order to identify a different way of knowing and writing the social world and to expand how the production of space is achieved across terrains of domination.

The production of space is caught up in, but does not guarantee, long-standing geographic frameworks that materially and philosophically arrange the planet according to a seemingly stable white, heterosexual, classed vantage point. If prevailing geographic distributions and interactions are racially, sexually and economically hierarchical, these hierarchies are naturalized by repetitively spatializing "difference." That is, "*plac[ing]* the world within an ideological order," unevenly.[9] Practices of domination, sustained by a unitary vantage point, naturalize both identity and place, repetitively spatializing where nondominant groups "naturally" belong. This is, for the most part, accomplished through economic, ideological, social, and political processes that see and position the racial-sexual body within what seem like predetermined, or appropriate, places and assume that this arrangement is commonsensical. This naturalization of "difference" is, in part, bolstered by the ideological weight of transparent space, the idea that space "just is," and the illusion that the external world is readily knowable and not in need of evaluation, and that what we see is true. If *who* we see is tied up with *where* we see through truthful, commonsensical narratives, then the placement of subaltern bodies deceptively hardens spatial binaries, in turn suggesting that some bodies belong, some bodies do not belong, and some bodies are out of place. For black women, then, geographic domination is worked out through reading and managing their specific racial-sexual bodies. This management effectively, but not completely, displaces black geographic knowledge by assuming that black femininity is altogether knowable, unknowing, and expendable: she is seemingly in place by being out of place.

The simultaneous naturalization of bodies and places must be disclosed, and therefore called into question, if we want to think about alternative spatial practices and more humanly workable geographies. Borrowing from Ruth Wilson Gilmore, I want to suggest that geographies of domination be understood as "the displacement of difference," wherein "particular kinds of bodies, one by one, are materially (if not always visibly) configured by racism into a hierarchy of human and inhuman persons that in sum form the category of 'human being.'"[10] Gilmore highlights the ways in which human and spatial differentiations are connected to the process of making place. The displacement of difference does not *describe* human hierarchies but rather demonstrates the ways in which these hierarchies are critical categories of social and spatial struggle. Thus, practices of domination are necessarily caught up in a different way of knowing and writing

the social world, which foregrounds the "geographical imperatives," that lie "at the heart of every struggle for social justice."[11] This material spatialization of "difference"—for my purposes, the spatialization of the racial-sexual black subject—in various times and locations in turn makes visible new, or unacknowledged, strategies of social struggle. Geographic domination, then, is conceptually and materially bound up with racial-sexual displacement and the knowledge-power of a unitary vantage point. It is not a finished or immovable act, but it does signal unjust spatial practices; it is not a natural system, but rather a working system that manages the social world. It is meant to recognize the hierarchies of human and inhuman persons and reveal how this social categorization is also a contested geographic project.

I draw on the history of transatlantic slavery to illustrate that black women are both shaped by, and challenge, traditional geographic arrangements. My discussions are underwritten by transatlantic slavery because this history heightens the meanings of traditional arrangements, which rest on a crucial geographic paradigm, human captivity. Transatlantic slavery profited from black enslavement by exacting material and philosophical black subordinations. A vast project, the practice of slavery differently impacted upon black diaspora populations in Africa, the Caribbean, South America, Canada, the United States, and various parts of Europe, between the seventeenth and nineteenth centuries. Slavery differed markedly in different locations. For example, periods of institution and abolishment, the scale of the trade, and uses of slave labor all produce unique time-space differentiations. At the same time, the particularity of slaves' lives and selves—gender, age, labor tasks, phenotype, ethnicity, language, time, place—fracture the meanings of slavery even further. As histories, recollections, and narratives of slavery clearly demonstrate, different slaves negotiated bondage in very different ways.[12] While it is not within the scope of this introduction or project to particularize and spatialize all geographies of transatlantic slavery, I sketch out below the central ideas that have shaped my analysis.

What I feel is important to outline in terms of the geographies of transatlantic slavery and my larger discussion on black women's geographies is not so much the vast and differential processes of captivity. Instead, I turn to slavery, through memories, writings, theories, and geographies, to address the idea that locations of captivity initiate a different

sense of place through which black women can manipulate the categories and sites that constrain them. Of course the technologies and violences of slavery, as they are spatialized, do not disappear when black women assert their sense of place. But black women also *inhabited* what Jenny Sharpe calls "the crevices of power" necessary to enslavement, and from this location some were able to manipulate and recast the meanings of slavery's geographic terrain.[13] Their different practices of spatial manipulation make possible a way to analyze four interrelated processes that identify the social production of space: the naturalization of identity and place, discussed above; the ways in which geographic enslavement is developed through the constructs of black womanhood and femininity; the spatial practices black women employ across and beyond domination; and the ways in which geography, although seemingly static, is an alterable terrain.

I have drawn on the legacy of transatlantic slavery to advance a discussion of black women's geographic options as they are, often crudely, aligned with historically present racial-sexual categorizations. More specifically, transatlantic slavery incited meaningful geographic processes that were interconnected with the category of "black woman": this category not only visually and socially represented a particular kind of gendered servitude, it was embedded in the landscape. Geographically, the category of "black woman" evidenced human/inhuman and masculine/feminine racial organization. The classification of black femininity was therefore also a process of *placing* her within the broader system of servitude—as an inhuman racial-sexual worker, as an objectified body, as a site through which sex, violence, and reproduction can be imagined and enacted, and as a captive human. Her classificatory racial-sexual body, then, determined her whereabouts in relation to her humanity.

As some black feminists have suggested, the category of "black woman" during transatlantic slavery affects—but does not necessarily twin—our contemporary understandings of human normalcy.[14] Further, our present landscape is both haunted *and* developed by old and new hierarchies of humanness. If past human categorization was spatialized, in ships and on plantations, in homes, communities, nations, islands, and regions, it also evidences the ways in which some of the impressions of transatlantic slavery leak into the future, in essence recycling the displacement of difference. Of course, much has changed in the natural and social environment, but our historical geographies, and the ways in which we make and know

space now, are connected; they are held together by what Carole Boyce Davies and Monica Jardine describe as "a series of remapping exercises in which various land spaces are located within an orbit of control."[15] I am not suggesting that the violence of transatlantic slavery is an ongoing, unchanging, unopposed practice, but rather that it is a legacy that carries with it—for black and nonblack peoples—"living effects, seething and lingering, of what *seems* over and done with."[16]

I want to suggest that the category of black woman is intimately connected with past and present spatial organization and that black femininity and black women's humanness are bound up in an ongoing geographic struggle. While black womanhood is not static and ahistoric, the continuities, contexts, and ruptures that contribute to the construction of black femininity shed light on how black women have situated themselves in a world that profits from their specific displacements of difference. Identifying black women as viable contributors to an ongoing geographic struggle, rather than, for example, solely through the constructs of "race" or race/class/gender/sexuality is critical to my argument: I want to emphasize that contextual spatial analyses do not relegate black women to the margins or insist that the spatialization of black femininity "just was" and "just is." While I have suggested that geography—through and beyond practices of domination—is an alterable terrain through which black women can assert their sense of place, questions of "race," or race/class/gender/sexuality, are contributors to the where of blackness, rather than the sole indicators of identity/experience.

So, what philosophical work can geography actually do for us, as readers and occupiers of space and place, if it is recognizably alterable? What is at stake in the legacy of exploration, conquest, and stable vantage points if we insist that past and present geographies are connective sites of struggle, which have *always* called into question the very *appearance* of safely secure and unwavering locations? And what do black women's geographies make possible if they are not conceptualized as simply subordinate, or buried, or lost, but rather are indicative of an unresolved story?

I am emphasizing here that racism and sexism are not simply bodily or identity based; racism and sexism are also spatial acts and illustrate black women's geographic experiences and knowledges as they are made possible through domination. Thus, black women's geographies push up against the seemingly natural spaces and places of subjugation, disclosing, sometimes

radically, how geography is socially produced and therefore an available site through which various forms of blackness can be understood and asserted. I do not seek to devalue the ongoing unjustness of racism and sexism by privileging geography; rather I want to stress that if practices of subjugation are also spatial acts, then the ways in which black women think, write, and negotiate their surroundings are intermingled with place-based critiques, or, respatializations. I suggest, then, that one way to contend with unjust and uneven human/inhuman categorizations is to think about, and perhaps employ, the alternative geographic formulations that subaltern communities advance. Geographies of domination, from transatlantic slavery and beyond, hold in them both the marking and the contestation of old and new social hierarchies. If these hierarchies are spatial expressions of racism and sexism, the interrogations and remappings provided by black diaspora populations can incite new, or different, and perhaps more just, geographic stories. That is, the sites/citations of struggle indicate that traditional geographies, and their attendant hierarchical categories of humanness, cannot do the emancipatory work some subjects demand. And part of this work, in our historical present, is linked up with recognizing both "the where" of alterity *and* the geographical imperatives in the struggle for social justice.

Spatial acts can take on many forms and can be identified through expressions, resistances, and naturalizations. Importantly, these acts take place and have a place. One of the underlying geographic themes and "places" in this work is the black diaspora and the black Atlantic. Discussions draw on the work, ideas, and experiences advanced by theorists, writers, and poets from Canada, the United States, the United Kingdom, and the Caribbean. I have not drawn on these diasporic locations to reify a monolithic "black space," but rather to examine how practices of and resistances to racial domination across different borders bring into focus black women's complex relationship with geography. I cite/site several diasporic texts in order to consider where geopolitical strategies take place in the face of racial dominations. This conceptual framing of black diaspora geographies is in part inspired by Paul Gilroy's *The Black Atlantic: Modernity and Double Consciousness.*

Gilroy's *The Black Atlantic* has allowed me to think about black populations as part, but not completely, of geography. The text focuses on alternative geographies, countercultural positions, which are simultaneously deemed ungeographic yet hold in them long-standing spatial negotiations.

And this positionality—in Canada, the United States, the United Kingdom, the Caribbean—is inextricably linked to a discourse of modernity wherein questions of progress are underwritten by the terrors of slavery, the living memories of slavery, and diasporic migrations. Further, the idea of "belonging" in and to place—whether it be a particular nation, a specific community, real/imagined Africa, homelands—is incomplete, premised on a struggle toward some kind of sociospatial liberation. Importantly, this struggle can go several ways at once: it might be developed through the language of nation-purity, or desired reconciled belongings that reiterate hetero-patriarchal norms; it might be formulated as Pan-Africanism, or through "outernational" musical exchanges and cultural borrowings; it might draw on European thought, Afrocentric philosophies, or both; it might foresee black nations, in Liberia, Ethiopia; it might involve crossing borders or enforced, chosen, temporary, or permanent, exiles. Black Atlantic populations, then, inhabit place in a unique way, which is, in part, upheld by geographic yearnings and movements that demonstrate "various struggles toward emancipation, autonomy, and citizenship" and a reexamination of "the problems of nationality, location, identity and historical memory."[17] *The Black Atlantic* works to loosen the naturalization of (black) identities and place, arguing for the ways in which a different sense of place, and different geographic landmarks, might fit into our historically present spatial organization. And while his critique of transparent space is not explicit, Gilroy does provide some tools through which we might reconsider the terms of place, belonging, and unfulfilled liberties. That is, he sites black geographies through a terrain of struggle.

What I continue to like about Gilroy's text is the way he develops these ideas alongside geographic materialities. His work is not often examined for his invocation of three-dimensionalities, which correspond with how we can understand the space of the black subject.[18] Of course, *The Black Atlantic* is not a forthright spatial investigation; indeed, criticism includes Joan Dayan's discussion of what she describes as Gilroy's slave ship and middle passage metaphors, symbols which, she argues, produce a deterritorialized "cartography of celebratory journeys."[19] But I want to read *The Black Atlantic,* and the black Atlantic, differently: as an "imbrication of material and metaphorical space,"[20] in part because the text is so noticeably underscored by a very important black geography, the Atlantic Ocean, through which the production of space can be imagined on diasporic

terms. In fact, I would suggest that it is precisely because Gilroy draws on real, imagined, historical, and contemporary *geographies,* that Dayan can imagine and document the materialities, the landscapes, he elides in this work. That is, metaphors of the middle passage or the Atlantic Ocean are never simply symbolic renditions of placelessness and vanishing histories—this is too easy and, in my view, reinforces the idea that black scholars and writers are ungeographic, trapped in metaphors that seemingly have no physical resonance. Coupling Gilroy's insights into modernity and intellectual histories with his decision to position black cultures in relation to the Atlantic Ocean and other physical geographies helps to explicate where the terrain of political struggle fits into black cultural lives. I suggest that if *The Black Atlantic* is also read through the material sites that hold together and anchor the text—the middle passage, the Atlantic Ocean, black travelers in Europe, Canada, and elsewhere, the slave ship, the plantation, shared outernational musics, fictional and autobiographical geographies, nationalisms—it clarifies that there are genealogical connections between dispossession, transparent space, and black subjectivities. Historical and contemporary black geographies surface and centralize the notion that black diaspora populations have told and are telling how their surroundings have shaped their lives. These connections flag, for example, the middle passage, expressive cultures, and the plantation on historio-experiential terms, spatializing black histories and lives, which are underwritten by the displacement of difference. It is important, then, to recognize that black Atlantic cultures have always had an intimate relationship with geography, which arises out of diasporic populations existing "partly inside and not always against the grand narrative of Enlightenment and its organizing principles";[21] principles that include the naturalization of identity and place, the spatialization of racial hierarchies, the displacement of difference, ghettos, prisons, crossed borders, and sites of resistance and community.

THE POETICS OF LANDSCAPE

Édouard Glissant's "poetics of landscape" brings attention to geographic expression, specifically, saying, theorizing, feeling, knowing, writing, and imagining space and place. For Glissant, poetics are both written and unwritten, and neither process can be claimed as superior or more legitimate than the

other. The poetics of landscape, in Glissant's terms, "awakens" language, offering intelligible and visible black struggles. The spatial undertones are obvious, found both in Glissant's choice of terminology and in his deeper concerns with his immediate environment, the landscapes and topography of Martinique and the Caribbean: the Other America, perpetual concealment, somber greens, which the roads still do not penetrate, mahogany trees supported by blue beaches on a human scale, the salt of the sea, beaches up for grabs, "our landscape is our only monument: its meaning can only be traced on the underside."[22] Glissant's complex sense of place, his poetics of landscape, creates a way to enter into, and challenge, traditional geographic formulations without the familiar tools of maps, charts, official records, and figures; he enters, through his voice-language, a poetic-politics, and conceptualizes his surroundings as "uncharted," and inextricably connected to his selfhood and a local community history. The poetics of landscape discloses the underside, unapparent histories and stories that name the world and black personhood. Sylvia Wynter, in discussing Glissant specifically, describes his poetics as a "counterconcept," which contests, as she puts it, "Man," purveyor of "*universal généralisant*": unquestionable reason, value, and authority.[23]

I work with this counterconcept because it gives emphasis to the oppositional speaker/community vis-à-vis their inevitable—although sometimes vexed—connection to the outer world and, to continue with Wynter's terminology, "Man's" geographies. Poetics of landscape constitute narrative acts, delineating a "relationship with the land, one that is even more threatened because the community is alienated from the land. . . . Describing the landscape is not enough. The individual, the community, the land are inextricable in the process of creating history."[24] In discussing written and oral histories, Glissant remarks that the relationship between the writer/speaker and the landscape in fact makes history and brings the subject into being. In a way, Glissant reconciles the black subject to geography, arguing that expressive acts, particularly the naming of place—regardless of expressive method and technique—is also a process of self-assertion and humanization, a naming of inevitable black geographic presence. To put it another way, naming place is also an act of naming the self and self-histories. Insisting that different kinds of expression are multifariously even, that is, not hierarchically constituted as, for example, "written" over "oral," and that the landscape does not simply function as a decorative

background, opens up the possibility for thinking about the production of space as unfinished, a poetics of questioning.[25]

What is striking here, and very useful in terms of black women's geographies, is that the poetics of landscape are not derived from the desire for socioeconomic possession. Nor are they derived from a unitary vantage point. Indeed, Glissant suggests that there are different sets of geographic tools available, which are anchored, primarily, in nonlinearity, contradictory histories, dispossession, and an "infinite variety" of landscapes.[26] The claim to place should not be naturally followed by material ownership and black repossession but rather by a grammar of liberation, through which ethical *human*-geographies can be recognized and expressed. Arguably, then, while the displacement of difference outlines processes of human and inhuman classification, it also draws attention to subaltern spatial practices, which are written into and expressed through the poetics of landscape.

The combination of material and imagined geographies is intended to unfix black women's geographies from their "natural" places and spaces by bringing into focus the "sayability" of geography. Acts of expressing and saying place are central to understanding what kinds of geographies are available to black women. Because black women's geographies are bound up with practices of spatial domination, saying space and place is understood as one of the more crucial ways geography can work for black women. The poetics of landscape, then, comprises theories, poems, dramatic plays, and historical narratives that disclose black women's spaces and places. They comprise an interdisciplinary and diasporic analytical opening, which advances creative acts that influence and undermine existing spatial arrangements. I take this inextricable combination of real-imagined geographies seriously throughout the project in order to argue that the poetics of landscape, whether expressed through theoretical, fictional, poetic, musical, or dramatic texts, can also be understood as real responses to real spatial inequalities. The poetics of landscape allow black women to critique the boundaries of transatlantic slavery, rewrite national narratives, respatialize feminism, and develop new pathways across traditional geographic arrangements; they also offer several reconceptualizations of space and place, positioning black women as geographic subjects who provide spatial clues as to how more humanly workable geographies might be imagined.

Produced alongside and through practices of domination, black women's

expressive acts spatialize the imperative of a perspective of struggle. Within this work, I attempt to locate black women's geographies in space without situating these geographies firmly inside an official story or history. Rather than attempting to complete black women's geographies by "finding" them or "discovering" them, I am emphasizing that geography and black women have *always* functioned together and that this interrelated process is a new way to "enter" into space (conceptually and materially), one that uncovers a geographic story predicated on an ongoing struggle (to assert humanness and more humanly workable geographies). In this way, the displacement of difference, geographies of domination, transatlantic slavery, the black diaspora, and the poetics of landscape, throughout the study, are used to indicate the ways in which unofficial or oppositional geographies—which are so often displaced, disguised, or relocated by practices of domination—are socially produced indicators of the imaginative and real work geography can do.

READING THE DEMONIC

Etymologically, demonic is defined as spirits—most likely the devil, demons, or deities—capable of possessing a human being. It is attributed to the human or the object through which the spirit makes itself known, rather than the demon itself, thus identifying unusual, frenzied, fierce, cruel human behaviors. While demons, devils, and deities, and the behavioral energies they pass on to others, are unquestionably wrapped up in religious hierarchies and the supernatural, the demonic has also been understood in terms that are less ecclesiastical. In mathematics, physics, and computer science, the demonic connotes a working system that cannot have a determined, or knowable, outcome. The demonic, then, is a nondeterministic schema; it is a process that is hinged on uncertainty and nonlinearity because the organizing principle cannot predict the future. This schema, this way of producing or desiring an outcome, calls into question "the always non-arbitrary pre-prescribed" parameters of sequential and classificatory linearity.[27] With this in mind, the demonic invites a slightly different conceptual pathway—while retaining its supernatural etymology—and acts to identify a system (social, geographic, technological) that can only unfold and produce an outcome if uncertainty, or (dis)organization, or something supernaturally demonic, is integral to the methodology.

In her essay, "Beyond Miranda's Meanings: Un/Silencing the 'Demonic Ground' of Caliban's 'Woman'," Sylvia Wynter develops the demonic in two ways. First, she works with the schema outlined above, specifically drawing on the theories forwarded by physicists, to suggest that a demonic model conceptualizes vantage points "outside the space-time orientation of the humunucular observer."[28] This vantage point makes possible her analysis of our historically present world-human organization, the "order-field" wherein "race" functions to distinguish Man from his human (black, native, female) others. Her analysis does not lead her to discuss Man verses other, however. Rather, her demonic model serves to locate what Wynter calls cognition *outside* "the always non-arbitrary pre-prescribed," which underscores the ways in which subaltern lives are not marginal/other to regulatory classificatory systems, but instead integral to them. This cognition, or demonic model, if we return to the nondeterministic schema described above, makes possible a different unfolding, one that does not *replace* or override or remain subordinate to the vantage point of "Man" but instead parallels his constitution and his master narratives of humanness. It is this conception of humanness that I read as Wynter's contribution to re-presenting the grounds from which we can imagine the world and more humanly workable geographies.

In developing a second, but related, use of demonic, Wynter describes "the grounds" as the absented presence of black womanhood. "Beyond Miranda's Meanings" is one of Wynter's more thorough and explicit analyses of black feminism.[29] For those familiar with William Shakespeare's *The Tempest,* the demonic here connotes a geographical, ontological, and historical lack, the missing racial-sexual character in the play: Caliban's potential mate through whom the reproduction of his race might occur, who Wynter suggests is absent, and demonic, precisely because she is outside the bounds of reason, "too alien to comprehend," as Audre Lorde wrote.[30] Wynter asks, then, what would happen to our understanding and conception of race and humanness if black women legitimately inhabited our world and made their needs known? And how does her silence, absence, and missing desired and desirable body, figure into the production of selfhood? What does her nondeterministic impossibility add to our conceptualization of humanness? Demonic grounds, then, is a very different geography; one which is genealogically wrapped up in the historical spatial unrepresentability of black femininity and, to return to the demonic

model above, one that thinks about the ways in which black women necessarily contribute to a re-presentation of human geography.[31]

I want to encourage reading *Demonic Grounds* in the spirit of Sylvia Wynter's writings because her philosophies aim to identify a transition *toward* a new epistemology. That is, the grounds of Wynter's project contribute to what David Scott describes as a "revisioned humanism," which is fashioned as a "direction, a *telos*."[32] Of course this present work, *Demonic Grounds,* does not pretend to twin Wynter's extraordinary and intricate contributions to metaphysics and humanism! However, I use her work to clarify what the tenets of geography make possible, not just in the areas of mapping domination and subordination, but also in the areas of working toward more just conceptualizations of space and place. Importantly, then, the demonic grounds outlined by Wynter in "Beyond Miranda's Meanings" are not simply identifying categories of difference, absence, and the places and voices of black women and/or black feminism; they also outline the ways in which this place is an unfinished and therefore transformative human geography story; thus, Wynter works toward "a new science of human discourse."[33]

I think, then, Wynter gives us a new place to go, a "direction," as David Scott puts it, in human geographic inquiry. In terms of reading *Demonic Grounds,* I hope that my discussions cite and site at least a small part, or "a piece of the way," in this debate.[34] My argument is not intended to be a corrective discussion—or a new map—but a contribution to the connections between justness and place, difference and geography, and new spatial possibilities. The chapters that follow are intended to raise questions about the ground beneath our feet, how we are all implicated in the production of space, and how geography—in its various formations—is integral to social struggles. *Demonic Grounds* is not meant to be read as a text that finds, discovers, and surveys the places black women inhabit; rather, it begins what I hope will be a discussion about what black women's historical-contextual locations bring to bear on our present geographic organization. *Demonic Grounds* seeks to consider the ways in which practices of domination are in close contact with alternative geographic perspectives and spatial matters that may not necessarily replicate what we think we know, or have been taught, about our surroundings. So the conceptual work of my discussions is quite simple: how do geography and blackness work together to advance a different way of knowing and imagining the world?

Can these different knowledges and imaginations perhaps call into question the limits of existing spatial paradigms and put forth more humanly workable geographies?

I use these questions as a thematic through which my discussions can be read. I begin with what I consider to be the key debates and problems in geographic inquiry. However, rather than building my argument around questions of absences (for example, who, what is missing from the discipline of human geography?), I consider what happens, conceptually and materially, when black studies encounters the discipline of geography, and blackness is imagined through specific geographic inquiries. I note that while there is a wide disciplinary gap between human geography, black experiences, and black studies, it is not indicative of a black sense of place. In chapter 1, then, I argue for what black geographies have always made possible—materially, theoretically, imaginatively. The geographic relationship between the past and the present and racial geographies is crucial here, as it works to examine the ways in which understanding blackness has been twinned by the practice of *placing* blackness *and* rendering body-space integral to the production of space. Equally important are the ways in which the material and conceptual possibilities geography offers also raise a new set of concerns for black subjects, beyond and through what is considered the given, knowable, and profitable perimeters of space and place. This paradox underscores my interdisciplinary methodological approach, which is to combine different conceptualizations of space and place and demonstrate that while traditional spatial formulations are powerful, geography is also a terrain through which blackness makes itself known. Drawing on Toni Morrison, W. E. B. Du Bois, Neil Smith, Édouard Glissant, Frantz Fanon, and Dionne Brand, I explore traditional geographies, bodily-spatial struggles, and a "different sense of place." I argue that a close examination of black geographies simultaneously points to cycles of racial-sexual domination and oppositional geographic practices, which in turn offer what Marlene Nourbese Philip calls "a *public* genealogy of resistance": histories, names and places of black pain, language, and opposition, which are "spoken with the whole body" and present to the world, to our geography, other rhythms, other times, other spaces.[35]

What kind of philosophical and spatial work can a public genealogy of resistance do if it sites blackness, black femininity, and the body as speaking

to and across the world? In chapter 2 I think about this question in relation to bodily captivity, enslavement, and emancipation, which I believe heighten the paradox of black women's geographies. Specifically, as noted above, I am interested in the ways in which black women inhabited "the crevices of power" necessary to enslavement, and through which some were able to manipulate and recast the meanings of slavery's geographic terrain. I therefore read a moment in Harriet Jacobs's slave narrative, *Incidents in the Life of a Slave Girl,* in order to examine the ways in which a black sense of place communicates the terms of captivity. In her narrative, Jacobs (as Linda Brent) describes the seven years she spent in her grandmother's tiny garret, a retreat she was forced to take in order to save her life and her children's lives. The garret highlights how geography is transformed by Jacobs/Brent into a usable and paradoxical space. More than this, the garret is situated in and amongst the violent geographies of slavery; Jacobs's/Brent's position in the garret allows her to witness and say these geographies "from the last place they thought of," not on the margins, or from a publicly subordinated position, but from the disabling confines of a different slave space, what she describes as her "loophole of retreat."

What interests me, in addition to geographic possibilities of the garret that Jacobs/Brent discloses, are the ways in which her racial-sexual body, and the naming of her (unprotected) body, underwrite other diasporic feminisms. That is, Jacobs/Brent names the body as a location of struggle. Throughout the narrative, skin, hair, arms, legs, feet, eyes, hands, muscles, corporeal sexual differences—these physical attributes, of Jacobs/Brent, her family, and her lovers, contribute to the possibilities and limitations of space. I follow my discussion of *Incidents in the Life of a Slave Girl* by analyzing the conceptual threads between black women's enslaved bodies, the garret, and Marlene Nourbese Philip's poetics. I make these connections not to present an ahistorical reading of black femininity, but rather to address the ways in which the contributions of second-wave black feminism are diasporic precisely because the body, and the legacy of racial-sexual discrimination, have forced a respatialization of white Euro-American feminisms. I then discuss the geographic underpinnings of black feminism because this politics can also be understood as a struggle over space and place, within the academy, in theory and activism, and across women's literatures. In what ways are these body-identity politics showing the alterability of space and black women's long-standing geographic contributions,

but also perhaps reifying the margin and "garreting" black femininity? Is the garret a continuous assertion of black politics, conceptually and experientially reframed as the margin? What kinds of metaphoric and material demands does the margin make on how we politicize difference? Or, can the margin be recast in less geographically constrictive terms, perhaps evidencing a part of an enlarged story field?

I add to these queries through a different study when I consider the slave auction block. In a sense, the slave auction block reorients how space and place are communicated through the category of black femininity. This historical-contextual site not only adds to the complexities of paradoxical space, but also delineates how intimate physical attributes—skin, hair, arms, legs, feet, eyes, hands, muscles, corporeal sexual differences—can also shape external geographies, those scales that exist outside the body proper. By focusing on "the moment of sale," a concept borrowed from historian Walter Johnson, chapter 3 looks at three interconnected ways the slave auction block simultaneously marks the unfree body and the spaces outside of it: through displaying and exhibiting difference and the seeable body in terms of human/inhuman; through marking the differences between *kinds* of places (such as the body, the auction block, the plantation, the region, the nation); and through demonstrating how differences between kinds of places are not enclosed but rather entwined, and arguably sustained, by the moment of sale (the body for sale on the auction block, for example, bolsters the local economy and expresses racial differences in place).

These connections and differences suggest, however, that the slave auction block is not an unalterable materiality. Instead, the slave auction block is part of a social process that situates and localizes the moment of human sale, and in turn enables the objectification of black women and the repetitive naturalization of race-sex. But because the slave auction block is wrapped up in the "striking contradiction" of black objectification-humanity, it follows that it is necessarily a location of unresolved struggle. Building on the displacement of difference, I also suggest that the auction block opens up the possibility of human and bodily contestation: it creates a space through which black women can sometimes radically disrupt an otherwise rigid site of racialization and sexualization. I then read an excerpt from Robbie McCauley's play *Sally's Rape* as evidence of the historically present meaning of the auction block. Through the poetics of

landscape, McCauley considers the auction block as a viable site of dramatic re-visitation and re-presentation: in *Sally's Rape,* the auction block is evidence of our pasts, and of a historically specific geography that exacted subordinations; but it is also a way for McCauley to question how this legacy puts demands on our contemporary geographic arrangements.

An important aspect of my argument is the illumination of the seeable and unseeable—black subjects hidden and on display. Black Canada offers a different way to think through the seeable and the unseeable. In chapter 4, I study the ways in which the absented presences of black peoples in the nation assert a different, less familiar national story. I introduce the concepts of "surprise" and "wonder" in order to conceptualize Canada as a feasible site of blackness. That is, while existing debates in Black Canadian Studies about the past and present places of black Canadians focus on absences, absented presences, and black Canadian marginality, they also embed these subjects within the nation-space. Specifically, these debates are also a way to insist that black Canadian populations are bound up in how we understand Canada-nation. It is suggested, then, that blackness is an unexpected but long-standing presence within Canada. I then position Canadian slave Marie-Joseph Angélique as a historical figure whose contestable presence makes black Canada believable. Angélique was accused of and executed for burning down most of Montreal, New France, in 1734. I suggest that Angélique's geographies—the difference she made to the nation and Montreal spatially and philosophically—have created other spaces through which black Canada can be articulated. That is, her alleged arson is a geographic opposition that needs to be (but is not necessarily) believable in order to help verify the presence of black Canada.

Incidents in the Life of a Slave Girl, the garret, Marlene Nourbese Philip's poetics, the slave auction block, *Sally's Rape,* Marie-Joseph Angélique, absented presences and black Canada, differently challenge how we have come to know geography; these texts, memories, women, and locations are just some of the ways to imagine and talk about black geographic struggles in the material, theoretical, and imaginative landscapes we occupy and express. Chapter 5 develops ways to present these spatialities through the work of Sylvia Wynter. I present Sylvia Wynter's ideas in relation to black geographies, showing that her unique understanding of space and place can perhaps direct us toward more humanly workable geographies. This chapter speaks to earlier chapters, arguing for a less descriptive

presentation of black geographies and a turn to an interhuman reading of the production of space. Wynter makes possible a different approach to geography, one that is not marginal or subordinate or even developed across existing spatial patterns; her enlarged understanding of race, racism, geography, and displacement tells the story of interhuman geographies as evidence of struggles that put new demands on our historically present planet.

Demonic Grounds is a study of connections. It connects black studies, human geography, and black feminism. The textual sources connect literature, theory, poetry, drama, remembrances, images, and maps. These connections and expressions are not intended to name what/who is missing—from black studies, human geography, black feminism, or our historically present geographic landscapes. They are, instead, intended to illustrate the ways in which human geographies are, as a result of connections, made alterable. The combination of diverse theories, literatures, and material geographies works to displace "disciplinary" motives and demonstrate that the varying places of black women are connected to multiple material and textual landscapes and ways of knowing. These discussions are also about geographic stories. Places and spaces of blackness and black femininity are employed to uncover otherwise concealed or expendable human geographies. Because these geographic stories are predicated on struggle, and examine the interplay between geographies of domination and black women's geographies, they are not conclusive or finished. I hope to make clear that the ongoing geographic struggle of and by black women is not simply indicative of the adverse effects of geographic domination, but that geography is entwined with strategic and meaningful languages, acts, expressions, and experiences. What I am trying to illustrate are the powerful connections among race, sex, gender, and displacement, and the oppositional implications of saying, thinking, living, and writing black geographies. These connections, I think, make clear how the livability of the world is bound up with a human geography story that is not presently just, yet geography discloses a workable terrain through which respatialization can be and is imagined and achieved.

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Notes

INTRODUCTION

1. Sylvia Wynter, "Beyond the Word of Man: Glissant and the New Discourse of the Antilles," 640.

2. Olaudah Equiano, *The Interesting Life of Olaudah Equiano, or Gustavus Vassa, The African,* 35–36.

3. Dionne Brand, *Land to Light On,* 48.

4. Kathleen Kirby, *Indifferent Boundaries: Spatial Concepts of Human Subjectivity,* 9.

5. Neil Smith and Cindi Katz, "Grounding Metaphor: Towards a Spatialized Politics," in Michael Keith and Steve Pile, eds., *Place and the Politics of Identity,* 80. My emphasis.

6. See: Gillian Rose, "Progress in Geography and Gender. Or Something Else?" 531–37; Derek Gregory, *Geographical Imaginations,* 5–9. It is important to note, then, that "traditional geography" and "traditional geographies," throughout the study, refer to both the discipline of human geography and dominant geographic patterns.

7. Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth Century America,* 5.

8. The production of space refers to: any landscape that arises out of social practices; the historical production of spatiality through racialized, gendered, and classed forms of geographic organization. Derek Gregory, *Geographical Imaginations*, 356; Neil Smith, *Uneven Development: Nature, Capital and the Production of Space,* 78. And a note on "blackness": throughout the study, I borrow from Rinaldo Walcott, *Black Like Who?* xiv–xv. Walcott writes that blackness is most usefully understood as "a sign, one which carries with it particular histories of resistance and domination . . . questions of blackness far exceed the categories of the biological and ethnic . . . [it is] a discourse, but that discourse is embedded in a history or a set of histories which are messy and contested."

9. Audrey Kobayashi and Linda Peake, "Unnatural Discourse: 'Race' and Gender in Geography," 227. Emphasis in the original.

10. Ruth Wilson Gilmore, "Fatal Couplings of Power and Difference: Notes on Racism and Geography," 16.

11. Ibid., 16.

12. For example, compare the slave narratives in Henry Louis Gates Jr., *The Classic Slave Narratives,* Olaudah Equiano, Mary Prince, Frederick Douglass, Harriet Jacobs/Linda Brent, whose narratives span 1789–1861, are gendered, and are authored by one African, two African Americans, and one Caribbean. For recollections, see also B. A. Botkin, ed., *Lay My Burden Down: A Folk History of Slavery;* Ira Berlin, Marc Favreau, and Steven F. Miller, eds., *Remembering Slavery.* Finally, see David Barry Gasper and Darlene Clarke Hine, eds., *More Than Chattel: Black Women and Slavery in the Americas,* for essays examining gender and slavery in different historical and geographic contexts.

13. Jenny Sharpe, *Ghosts of Slavery: A Literary Archaeology of Black Women's Lives,* xxi.

14. For example see: Hortense J. Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," 454–81; Marlene Nourbese Philip, "Dis Place—The Space Between," *A Genealogy of Resistance and Other Essays,* 74–112; Patricia Hill Collins, *Black Feminist Thought.*

15. Carole Boyce Davies and Monica Jardine, "Imperial Geographies and Caribbean Nationalism: At the Border between 'A Dying Colonialism' and U.S. Hegemony," 162.

16. Avery Gordon, *Ghostly Matters: Haunting and the Sociological Imagination,* 195. My emphasis.

17. Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness,* 16.

18. Exceptions include some of the essays collected in the special "Black Atlantic" issue of *Research in African Literatures.*

19. Joan Dayan, "Paul Gilroy's Slaves, Ships, and Routes: The Middle Passage as Metaphor," 7–14.

20. Neil Smith and Cindi Katz, "Grounding Metaphor: Towards a Spatialized Politics," in Michael Keith and Steve Pile, eds., *Place and the Politics of Identity,* 80.

21. Paul Gilroy, *The Black Atlantic,* 48.

22. Édouard Glissant *Caribbean Discourse: Selected Essays,* 4–11.

23. Sylvia Wynter, "Beyond the Word of Man," 638–39. See also: Sylvia Wynter, "Ethno or Socio Poetics," 87.

24. Édouard Glissant, *Caribbean Discourse,* 75, 105.

25. Ibid., 130–31.

26. Ibid., 160.

27. Sylvia Wynter, "Beyond Miranda's Meanings: Un/Silencing the 'Demonic Ground' of Caliban's 'Woman'," 365.

28. Ibid., 364.

29. In terms of her focus on feminism, see also Sylvia Wynter, *Beyond Liberal and Marxist Leninist Feminisms: Towards an Autonomous Frame of Reference,* and Sylvia Wynter and David Scott, "The Re-Enchantment of Humanism: An Interview with Sylvia Wynter," 183–85.

30. Audre Lorde, *Sister Outsider,* 117.

31. I expand on demonic grounds and Wynter's work in chapter 5.

32. Sylvia Wynter and David Scott, "The Re-Enchantment of Humanism: An Interview with Sylvia Wynter," 121. Emphasis in the original.

33. Sylvia Wynter, "Beyond Miranda's Meanings," 366.

34. Carole Boyce Davies, "Negotiating Theories or 'Going a Piece of the Way with Them'," *Black Women, Writing and Identity: Migrations of the Subject,* 38–58; Zora Neale Hurston, "How It Feels to Be Colored Me," 152. Drawing on Zora Neale Hurston, Carole Boyce Davies suggests that we only "go a piece of the way"—rather than all the way home—with our academic and scholarly theories in order to unsettle knowledge hierarchies and eschew practices of discursive ownership and therefore cite/site the multiple positions and "syncretic articulations" of subaltern knowledges.

35. Marlene Nourbese Philip, *A Genealogy of Resistance and Other Essays,* 25. My emphasis.

1. I LOST AN ARM ON MY LAST TRIP HOME

1. Octavia E. Butler, *Kindred*, 264.

2. Avery Gordon, *Ghostly Matters: Haunting and the Sociological Imagination,* 8.

3. Kathleen Kirby, *Indifferent Boundaries,* 11–36.

4. Glissant writes: "We know that we must exhaust the rhythms of the land and expose the landscape to those various kinds of madness that they have put us in." Édouard Glissant, *Caribbean Discourse: Selected Essays,* 160.

5. Morrison explains: "Slavery broke the world in half, it broke it in every way. It broke Europe. It made them into something else, it made them slave masters, it made them crazy. You can't do that for hundreds of years and it not take a toll. They had to dehumanize, not just the slaves but themselves . . . The idea of scientific racism suggests some serious pathology." Paul Gilroy, "Living Memory: A Meeting with Toni Morrison," 178.

6. For a thorough analysis of scale see: Neil Smith, "Homeless/Global: Scaling Places," 87–119.

7. This reclamation is spatialized, for example, in musician Prince's contractual disputes with the Warner Brothers record label over owning his own material, name, and controlling his music distribution. During the disputes (1992–96) the artist changed his name to an unutterable symbol and made all public appearances with "slave" written across his face. Equally interesting, at least in terms of geography, is the way Prince describes what he calls his emancipation from Warner Brothers: " . . . [with Warner Brothers] I wasn't free. Now I can make an album with Lenny [Kravtiz] if I want to. But he can't 'cause he's still under a contract . . . He's still on the plantation . . . he's down south. I'm up north." Dimitri Ehrlich, "Portrait of the Artist as a Free Man," 94. I want to reiterate, then, that practices of black spatial reclamation are not important only to geography, they continue to be haunted by racial dispossession and segregation, and in this case U.S. geographic regionalism and history. That is, black geographic ownership is coupled with *re*possession and displacement rather than easy, fulfilled acquisitions. Emphasized is the longing or struggle for equality, freedom,

safety in place. Clyde Woods carefully analyzes this relationship between geographic dispossession and reclamation with specific reference to black musics in his *Development Arrested: The Blues and Plantation Power in the Mississippi Delta.*

8. Nell Irvin Painter, "Hill, Thomas, and the Use of Racial Stereotype," 201.

9. Toni Morrison, "Introduction: Friday on the Potomac," in Toni Morrison, ed., *Race-ing Justice, En-Gendering Power: Essays on Anita Hill, Clarence Thomas, and the Construction of Social Reality,* vii–xxx.

10. I briefly discuss this question of African American class differences, property ownership, and geography in "Black and 'Cause I'm Black I'm Blue: Transverse Racial Geographies in Toni Morrison's *The Bluest Eye,*" 125–42.

11. Henri Lefebvre, *The Production of Space,* 27–29. My understanding of transparent space throughout this study also draws on: Alison Blunt and Gillian Rose, *Writing Women and Space: Colonial and Postcolonial Geographies,* 1–25.

12. Henri Lefebvre, *The Production of Space*, 28. See also Donna J. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature,* 188–96.

13. Susan Ruddick, "Constructing Difference in Public Spaces: Race, Class and Gender as Interlocking Systems," 132–51; Linda Peake, "Toward an Understanding of the Interconnectedness of Women's Lives: The 'Racial' Reproduction of Labour in Low-Income Urban Areas," 414–39.

14. Neil Smith, *Uneven Development: Nature, Capital and the Production of Space,* 155.

15. David Scott, *Refashioning Futures: Criticism After Postcoloniality,* 31. Emphasis in the original. On the imperative of a perspective of struggle, see Sylvia Wynter, "Beyond the Word of Man: Glissant and the New Discourse of the Antilles," 640.

16. Neil Smith and Cindi Katz, "Grounding Metaphor: Towards a Spatialized Politics," Michael Keith and Steve Pile, eds., *Place and the Politics of Identity,* 68.

17. Paul Gilroy, *The Black Atlantic,* 28; Carole Boyce Davies, *Black Women, Writing and Identity: Migrations of the Subject,* 38–58; Robin Cohen, *Global Diasporas: An Introduction,* 31–42, 127–53; Clyde Woods, *Development Arrested: The Blues Plantation and Power in the Mississippi Delta,* 39; W. E. B. Du Bois, *The Souls of Black Folk,* 3; Frantz Fanon, *The Wretched of the Earth,* 41.

18. Neil Smith, *Uneven Development: Nature, Capital and the Production of Space,* 169.

19. "In place" as in "staying put" and as in staying in one's place (gratefully subservient and respectful to authority).

20. Laura Pulido, "Reflections on a White Discipline," 46.

21. Linda Peake and Audrey Kobayashi, "Policies and Practices for an Antiracist Geography at the Millennium," 50.

22. In addition to the writings in *Professional Geographer,* see: Audrey Kobayashi and Linda Peake, "Unnatural Discourse: 'Race' and Gender in Geography," 225–43; Linda Peake and Richard Schein, "Racing Geography into the New Millennium: Studies of 'Race' and North American Geographies," 133–41; Minelle Mahtani, "Women Graduate Students of Colour in Geography: Increased Ethnic and Racial Diversity, or Maintenance of the Status Quo?" 11–18; Felix Driver, "Geography's Empire: Histories of Geographical Knowledge," 23–40; Owen J. Dwyer, "Geographical Research about

African Americans: A Survey of Journals, 1911-1995," 441–51; Katherine McKittrick and Linda Peake, "What Difference Does Difference Make to Geography?" in Noel Castree, Ali Rogers, and Douglas Sherman, eds., *Questioning Geography,* 39–54.

23. Linda Peake and Audrey Kobayashi, "Policies and Practices for an Antiracist Geography at the Millennium," 50–51.

24. It is important to underscore, then, that the gap in the academy is not simply discursive—a conceptual omission of "race" or blackness: there is a *physical* distance between black subjects, black geographers, black philosophers and the discipline of geography itself. See Linda Peake and Audrey Kobayashi, "Policies and Practices for an Antiracist Geography," 51; Laura Puildo, "Reflections on a White Discipline," 44–45.

25. Ruth Wilson Gilmore, "Fatal Couplings of Power and Difference," 16.

26. Ibid., 22n3. Emphasis in original.

27. For example: John W. Frazier, Eugen Tetty-Flo, Florence Margai, eds., *Race and Place: Equity Issues in Urban America;* Joe T. Darden, "Black Residential Segregation: Impact of State Licensing Laws," 415–26; Joe T. Darden, "Residential Segregation and the Quality of Life: The Black Ghetto of Pittsburgh Revisited," 11–20; Joe T. Darden and Sameh M. Kamel, "Black Residential Segregation in the City and Suburbs of Detroit: Does Socioeconomic Status Matter?," 1–13; Thomas J. Cooke, "Geographic Context and Concentrated Poverty within the United States," 552–66; Kwadwo Konadu-Agyemang, "Characteristics and Migration Experiences of Africans in Canada with Specific Reference to Ghanaians in Greater Toronto," 400–14.

28. In addition to analyses that "place" race, some recent empirical studies on health and geography have demonstrated how spaces of racial and economic difference, those geographies where black, hispanic, and other lower-class communities reside, experience higher and more dangerous health issues in the United States: Laura Pulido, "Rethinking Environmental Racism: White Privilege and Urban Development in Southern California," 12–40; Gerald F. Pyle, "The Diffusion of HIV/AIDS and HIV Infection in an Archetypal Textile County," 63–81; Sarah McLafferty and Barbara Templaski, "Restructuring Women's Reproductive Health: Implications of Low Birthweight in New York City," 309–23.

29. Don Mitchell, *Cultural Geography: A Critical Introduction,* 17–20. See also Oscar Lewis's *La Vita: A Puerto Rican Family in the Culture of Poverty: San Juan and New York,* which argues that the pathological behaviors related to poverty prevent the social advancement of the poor. Lewis's "culture of poverty" thesis, which mirrors environmental determinism, has been taken up to justify class hierarchies. For critiques that demonstrate the limitations of the culture of poverty thesis, see: Eleanor Leacock, ed., *The Culture of Poverty: A Critique;* Judith G. Good and Edwin Eames, "An Anthropological Critique of the Culture of Poverty"; George Gmelch and Walter P. Zenner, eds., *Urban Life: Readings in Urban Anthropology,* 405–17.

30. Richard Dyer, "White," 44–64; bell hooks, "Representations of Whiteness in the Black Imagination," *Black Looks: Race and Representation,* 165–78. Examples of the geographic pull into different kinds/places of blackness include: Evelyn Brooks Higginbotham, *Righteous Discontent;* Tracey Skelton, "Ghetto Girls/Urban Music: Jamaican Ragga Music and Female Music," 142–54; Laura Pulido, "Community, Place and Identity," 11–28; Naz Rassool, "Fractured or Flexible Identities: Life Histories of 'Black'

Diasporic Women in Britain," 187–204; bell hooks, "Homeplace: A Site of Resistance," *Yearning: Race, Gender and Cultural Politics,* 41–49.

31. Sylvia Wynter, "Rethinking Aesthetics," 243; Sylvia Wynter and David Scott, "The Re-Enchantment of Humanism: An Interview with Sylvia Wynter," 195.

32. "Mapping man's inhumanity to man" is taken from David Harvey, *Social Justice and the City,* 144–45.

33. Neil Smith, *Uneven Development,* 161.

34. Ibid.

35. Ibid., 167.

36. Ibid., 169.

37. Sylvia Wynter, "1492: A New World View," 5–57; "Rethinking Aesthetics," 238–79.

38. Édouard Glissant, *Caribbean Discourse,* 64; see also 150.

39. Ibid. *cf.* Trevor Barnes and Derek Gregory, *Reading Human Geography: The Politics and Poetics of Inquiry,* for a different discussion of poetics and geography.

40. bell hooks, *Yearning: Race, Gender, and Cultural Politics,* 41–50 and 145–54; bell hooks, *Feminist Theory: From Margin to Center;* Houston A. Baker Jr., *Blues, Ideology, and Afro-American Literature: A Vernacular Theory,* 139–72; Marlene Nourbese Philip, "'Dis Place—The Space Between," *A Genealogy of Resistance and Other Essays,* 74–112; Dionne Brand, *A Map to the Door of No Return: Notes to Belonging;* Ralph Ellison, *Invisible Man;* Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness;* Carole Boyce Davies, *Black Women, Writing and Identity,* 152–55. Davies is perhaps recasting Adrienne Rich's "politics of location," from her "Notes Toward a Politics of Location," in *Blood Bread and Poetry: Selected Prose, 1979–1985,* 239–56.

41. Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave,* 138.

42. Ibid.

43. *cf.* Rinaldo Walcott, "Pedagogy and Trauma: The Middle Passage, Slavery and the Problem of Creolization," 135–51.

44. *cf.* Ralph Ellison, "Introduction," *Invisible Man,* xii; Avery Gordon, *Ghostly Matters,* 17.

45. I am referring to the photograph "I AM A MAN" by Ernest C. Withers, which was part of the 2001 *Committed to the Image: Contemporary Black Photographers* exhibit at the Brooklyn Museum of Art. See also Homi Bhabha, "Are You a Man or a Mouse?," 61.

46. See: Michael Keith and Steve Pile, "Introduction: The Politics of Place," in Steve Pile and Michael Keith, eds., *Place and the Politics of Identity,* 1–21; Gillian Rose, *Feminism and Geography: The Limits of Geographical Knowledge;* Peter Jackson, "Constructions of 'Whiteness' in the Geographical Imagination," 99–106; Edward Soja and Barbara Hooper, "The Space That Difference Makes: Some Notes on the Geographical Margins of the New Cultural Politics," 183–205. Katherine McKittrick, "bell hooks," 189–94. For a discussion of reducing black women and black women's experiences to an absolute conceptual arena, see: Valerie Smith, "Black Feminist Theory and the Representation of the 'Other'," 38–58.

47. Linda McDowell, *Gender, Identity and Place: Understanding Feminist Geographies,* 94.

48. Audre Lorde, *Sister Outsider,* 117.

49. Michael Keith and Steve Pile, "Introduction: The Politics of Place," in Steve Pile and Michael Keith, eds., *Place and the Politics of Identity,* 16–20.

50. Paul Gilroy, *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation.*

51. Toni Morrison, Bob Marley, Jimi Hendrix, Ralph Ellison, C. L. R. James, Edward Kamu Braithwaite/Édouard Glissant, Carole Boyce Davies, Dionne Brand, Janet Jackson, Public Enemy, Frantz Fanon, Jamaica Kincaid, Julie Dash, Zora Neale Hurston, W. E. B. Du Bois.

52. Dorothy Allison, "Public Silence, Private Terror," 103–14.

53. Dionne Brand, *Land to Light On;* Dionne Brand, *A Map to the Door of No Return;* Toni Morrison, *The Bluest Eye;* Toni Morrison, *Paradise;* C. L. R. James, *Beyond a Boundary;* Melvin Dixon, *Ride Out the Wilderness: Geography and Gender in Afro-American Literature;* Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House," *Sister Outsider,* 110–13.

54. W. E. B. Du Bois, *The Souls of Black Folk.*

55. Ibid., 134–35.

56. Ibid., 3–4.

57. Ibid., 92.

58. Ibid., 3, 35.

59. Neil Smith, *Uneven Development,* 161.

60. Ato Sekyi-Otu, *Fanon's Dialectic of Experience,* 100. I am very grateful to Jenny Burman for encouraging me to return to Sekyi-Otu's text—his valuable discussion of Fanonian space has been both valuable and instructive to my understanding of human geographies and ontology.

61. Ibid., 25.

62. Frantz Fanon, *Black Skin, White Masks,* 111.

63. Ibid., 113. For a different discussion of Fanon's schemas see Steve Pile, "The Troubled Spaces of Frantz Fanon," 260–77. My reading of Frantz Fanon's "schemas" differs slightly from Pile's. He conflates corporeal, epidermal, historio-racial, bodily, and racist schemas, suggesting that they are all evidence of Fanon's struggle with objectification (Pile, "The Troubled Spaces," 263–66). However, Fanon (*Black Skin, White Masks,* 112) makes a distinction between corporeal and historio-racial epidermal schemas, suggesting that the former is undermined by the latter vis-à-vis racism and the gaze, and that although race-difference, history-difference, and body-difference are intertwined, the corporeal schema is in fact "assailed" by historio-racial schemas. This suggests to me that the corporeal/bodily schema is not, for Fanon, simply skin, but skin-self, and therefore a much deeper site of human existence than Pile suggests.

64. Sylvia Wynter, "Towards the Sociogenic Principle: Fanon, Identity, The Puzzle of Conscious Experience," 49. Emphasis in the original.

65. Frantz Fanon, *Black Skin, White Masks,* 112.

66. Ibid., 115.

67. Ibid., 112.
68. Ibid., 113.
69. Frantz Fanon, *The Wretched of the Earth,* 52.
70. Ibid., 51–52.
71. Ato Sekyi-Otu, *Fanon's Dialectic of Experience,* 82.
72. *cf.* Frantz Fanon, *Black Skin, White Masks,* 113.
73. Ato Sekyi-Otu, *Fanon's Dialectic of Experience,* 83.
74. Frantz Fanon, *Black Skin, White Masks,* 109–40.
75. Katherine McKittrick, "The Uncharted Geographies of Frantz Fanon in *The Wretched of the Earth.*"
76. Neil Smith, "Homeless/Global: Scaling Places," 101.
77. Frantz Fanon, *Black Skin, White Masks,* 109–40. See also Steve Pile, *The Body and the City,* 250–56.
78. Frantz Fanon, *Black Skin, White Masks,* 229.
79. Ibid., 128.
80. Ibid., 135.
81. Ibid., 140.
82. As an aside, we might therefore also consider the new theoretical spaces and debates Frantz Fanon's discussions have raised within black studies, Caribbean studies, diaspora studies, African studies—and whether or not these spaces and debates carry with them a change in the material geography of the university, the classroom, the library, disciplines, and so forth. For a summary of "Fanon Studies," see David Scott, *Refashioning Futures,* 195.
83. Stuart Hall, "New Ethnicities," 445.
84. Ibid., 447.
85. Ibid.
86. Dionne Brand, "Job," *Bread Out of Stone,* 41–42.
87. Toni Morrison, "The Site of Memory," 305.
88. Ibid., 304.
89. Ibid., 299–305.
90. Dionne Brand, "Notes for Writing Thru Race," *Bread Out of Stone,* 187–92; Rinaldo Walcott, *Black Like Who?,* 37.
91. Stuart Hall, "New Ethnicities," 449.
92. Octavia E. Butler, *Kindred,* 9.
93. Sojourner Truth, "Ain't I a Woman?," 93–95; Toni Morrison, *Beloved,* 82.
94. Octavia E. Butler, *Kindred,* 264.

2. THE LAST PLACE THEY THOUGHT OF

1. Harriet A. Jacobs [Linda Brent], *Incidents in the Life of a Slave Girl: Written by Herself.* Linda Brent is the pseudonym Jacobs used to conceal her identity in *Incidents in the Life of a Slave Girl.* Born in slavery, Jacobs could read and write; the text was produced with the assistance of Lydia Marie Child.
2. Ibid., 114.
3. Ibid., 127, 147, 148, 156. Brent makes several more comments about the ways in which the attic disabled her body and threatened her emotional well-being.

4. Angelyn Mitchell, *The Freedom to Remember: Narrative, Slavery and Gender in Contemporary Black Women's Fiction,* 22.

5. Hazel V. Carby, *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist,* 45–61; Valerie Smith, "'Loopholes of Retreat': Architecture and Ideology in Harriet Jacobs's *Incidents in the Life of a Slave Girl,*" 212–26; Hortense J. Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," 454–81; Saidiya V. Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America,* 105–12. See also the collected essays in *Harriet Jacobs and Incidents in the Life of a Slave Girl.*

6. Jenny Sharpe, *Ghosts of Slavery: Literary Archaeology of Black Women's Lives,* xx.

7. Jenny Sharpe outlines some of the key debates concerning Brent's agency/victimization in her introduction to *Ghosts of Slavery,* xviii–xxii. See Saidiya V. Hartman, *Scenes of Subjection,* 105–12; as her discussion asks: can any sexual relationship under slavery *not* be rape? And, is Brent's sexual "choice" of her white lover, Mr. Sands, nullified by her enslaved status and the normative patterns of sexual violence under slavery? See also Angelyn Mitchell, *The Freedom to Remember,* 22–41.

8. Harriet A. Jacobs [Linda Brent], *Incidents in the Life of a Slave Girl,* 123.

9. Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness,* 68.

10. Harriet A. Jacobs [Linda Brent], *Incidents in the Life of a Slave Girl,* 123–24.

11. See Henri Lefebvre, *The Production of Space,* 41, on the logic of visualization.

12. Harriet A. Jacobs [Linda Brent], *Incidents in the Life of a Slave Girl,* 114.

13. Ibid., 28.

14. Gillian Rose, *Feminism and Geography: The Limits of Geographical Knowledge,* 140.

15. Harriet Jacobs [Linda Brent], *Incidents in the Life of a Slave Girl,* 116–17.

16. Angelyn Mitchell makes this important point concerning Brent's retreat to the garret and the letters she arranges to have posted from New York and Boston: "The tables are turned dramatically when she finds a way to manipulate her oppressor economically. Eluding Dr. Flint, Brent forces him to spend a great deal of money in pursuit of her. Her strategy, in turn, causes Dr. Flint, in need of money, to sell her two children indirectly to their father [Mr. Sands]" (Angelyn Mitchell, *The Freedom to Remember,* 38). Houston A. Baker Jr. also discusses the economic consequences of Brent's retreat in *Blues, Ideology, and Afro-American Literature: A Vernacular Theory,* 53–55.

17. Harriet Jacobs [Linda Brent], *Incidents in the Life of a Slave Girl,* 147.

18. On "disembodied eye" see: Heidi J. Nast and Audrey Kobayashi, "Re-Corporealizing Vision," 75–93. See also Donna Haraway's discussion of "seeing from below" and privileging the partial perspective in her *Simians, Cyborgs, and Women: The Reinvention of Nature,* 190–91.

19. Harriet A. Jacobs [Linda Brent], *Incidents in the Life of a Slave Girl,* 117.

20. Dionne Brand, "This Body for Itself," *Bread Out of Stone,* 101.

21. Harriet Jacobs [Linda Brent], *Incidents in the Life of a Slave Girl,* 145.

22. I have also discussed the geographies of Marlene Nourbese Philip and "Dis Place" in "Who Do You Talk to, When a Body's In Trouble? Marlene Nourbese Philip's (Un)Silencing of Black Bodies in the Diaspora," 223–36.

23. Marlene Nourbese Philip, "Dis Place—The Space Between," *A Genealogy of Resistance and Other Essays,* 74.

24. E. Francis White and Joy James differently discuss the ways in which codes of respectability are integrated into post-slave black identities. E. Frances White, *Dark Continent of Our Bodies: Black Feminism and the Politics of Respectability;* Joy James, *Transcending the Talented Tenth: Black Leaders and American Intellectuals.*

25. I am thinking specifically about Linda McDowell, *Gender, Identity and Place: Understanding Feminist Geographies,* 34–70. McDowell summarizes feminist geographers' work on the body in addition to social theories on the body. In her essay, she does not discuss nonwhite racial bodies and theories and fails to acknowledge that whiteness is also a racialized construction. This hinders her discussion of how identity, gender, space, and place are mutually produced. Overall, she repeats white feminist critiques of white sex-gender binaries and consequently implies that theories of the body are primarily concerned with what she calls "Western bodies." She does not consider that black bodies are Western bodies, nor that black women impact upon the meaning of "Western bodies" (as working bodies, leisure bodies, inscribed bodies, adorned bodies, private bodies, public bodies, natural bodies, sick bodies, pregnant bodies, sexual bodies—these are just some of the "Western bodies" McDowell discusses). While I understand McDowell's intention in this essay (it is, for the most part, a literature overview), and I do not want to linger on her absences, her essay evidences how easy it is to simply dismiss the work of nonwhite women and men and ultimately *miss* how complicated bodily geographies can be. Importantly, McDowell acknowledges that a discussion of "skin colour" is absent from her text (what color is white Western skin?) and she supports this absence by adding that "to date there is little explicit work by geographers [on skin colour]" (70). However, it is interesting that McDowell finds it useful to draw heavily on key *non-geographers* to frame her ideas on Western (white) bodies—Michel Foucault, Elizabeth Grosz, Judith Butler, Pierre Bourdieu. She does not attempt to consider that nonwhite non-geographers might also be useful to her corporeal geographic theories. Her justification for excluding "skin colour" falls apart right in front of this reader's eyes.

26. Marlene Nourbese Philip, "Dis Place," 94.

27. Ibid., 91.

28. Ibid., 95. Emphasis in the original.

29. Ibid., 104–105.

30. Ibid., 77. Emphasis in the original.

31. Ibid., 99.

32. Compare, for example, the battle cries between the two competing gangs of Jamettes, or, the black middle-class critiques of Jamettes and the opposing interpretations of space/place/the streets. Philip, *The Streets,* 79–81, 108, and especially 83 (Act II, Scene iii).

33. Marlene Nairbese Philip, "Dis Place," 78–83, 107–110.

34. There are few feminist or human geographers who extensively engage with black studies and particularly with black feminist studies (rather than antiracist, critical race, or "race" studies). In terms of interdisciplinary and conceptual connections across black feminism, black studies, and feminist geographies, exceptions include:

Linda Peake and Alissa Trotz, *Gender, Ethnicity and Place: Women and Identities in Guyana;* Susan Ruddick, "Constructing Difference in Public Spaces: Race, Class and Gender as Interlocking Systems," 132–51; Peter Jackson, "Constructions of 'Whiteness' in the Geographical Imagination," 99–106. I also find the interdisciplinary work of geographer Ruth Wilson Gilmore useful: "Fatal Couplings of Power and Difference: Notes on Racism and Geography," 15–24; "Globalisation and U.S. Prison Growth," 171–88; "Public Enemies and Private Intellectuals," 69–78; "Terror Austerity Race Gender Excess Theatre," 23–37; "'You Have Dislodged a Boulder': Mothers and Prisoners in the Post-Keynesian California Landscape," 12–38.

35. Joy James and T. Denean Sharpley-Whiting, "Editor's Introduction," *The Black Feminist Reader,* 1–7.

36. The editors write that the "best-known documentation of [black feminist] endeavors is found in the historical and contemporary works of black women in the United States." Joy James and T. Denean Sharpley-Whiting, "Editor's Introduction," 1. The essays in the reader written by U.S.–Caribbean scholars Barbara Christian and Sylvia Wynter are cited by the editors as African American *and* Caribbean. However, James and Sharpley-Whiting make clear, through their review of black feminism and the locations of feminist struggles, that the focus is primarily on U.S. black feminism. This does not mean, however, that the geographic *intent* of all of the essays is the United States only; nor does it suggest that black feminism(s) produced in the United States is always already bound to a U.S. (national) feminist mandate. It does, however, reveal the weight of U.S. black feminism and U.S. black studies in general.

37. bell hooks, *Feminist Theory: From Margin to Center,* 15.

38. For example, note the ongoing and intertextual discussions of the *Moynihan Report* as a spatial expression of racism-sexism, which entered into and pathologized black, poor, urban women as well as their homes and communities: Hortense Spillers, "Mama's Baby, Papa's Maybe"; Angela Davis, *Women, Race and Class;* Wahneema Lubiano, "Black Ladies, Welfare Queens, and State Minstrels: Ideological War by Narrative Means," 323–61; Dorothy Roberts, *Killing the Black Body: Race, Reproduction and the Meaning of Liberty,* 15–17.

39. The Combahee River Collective, "A Black Feminist Statement," 14.

40. See also Patricia Hill Collins, *Black Feminist Thought,* 13, 27–28, 222–23. Hill Collins sharpens the ethnic-geographic possibilities of identity-location by asserting that black women's unique positions provide Afrocentric worldviews and Afrocentric feminist politics. Geographically, Collins's theoretical framework hinges on "the long-standing belief systems among African peoples" and how these belief systems have been denied and asserted in the United States. In gendering this geo-ideological connection with Africa, Collins suggests that black U.S. women's "standpoint" is a combination of Afrocentrism and feminism.

41. Iris Marion Young, *Justice and the Politics of Difference,* 9.

42. bell hooks, *Feminist Theory: From Margin to Center,* 12.

43. bell hooks, *Yearning: Race, Gender and Cultural Politics,* 149–50.

44. Patricia Hill Collins, *Fighting Words: Black Women and the Search for Justice,* 129.

45. Ibid.

46. Barbara Christian, "The Race for Theory," 15–16.

47. Ibid., 19.

48. I thank April Sharkey for introducing me to Ellen Driscoll's work.

49. Carole Boyce Davies, "Hearing Black Women's Voices: Transgressing Imposed Boundaries," 3–14. See also: Carole Boyce Davies and Elaine Savory Fido, eds., *Out of the Kumbla: Caribbean Women and Literature;* Carole Boyce Davies, *Black Women, Writing and Identity: Migrations of the Subject;* Carole Boyce Davies, ed., *Black Women's Diaspora: Critical Responses and Conversations.*

50. Hortense J. Spillers, "Mama's Baby, Papa's Maybe," 475. Spillers is drawing on Valerie Smith's conference paper on Harriet Jacobs, revised and published as "Loopholes of Retreat." I am drawing on Spillers's discussion here, rather than Smith's, because Smith does not use the word "garreting" in her published article (although it is implied).

51. Hortense Spillers, "Mama's Baby, Papa's Maybe," 478–80.

52. This includes, importantly, practices too terrible, and too beyond gendered respectability, for Jacobs to write out and/or recollect at the time of the publication of *Incidents in the Life of a Slave Girl*—experiences and incidents Jacobs/Brent describes as "the degradation, the wrongs, the vices . . . [which] are more than I can describe." Harriet Jacobs [Linda Brent], *Incidents in the Life of a Slave Girl,* 28. Spillers and Valerie Smith explain that these degradations, wrongs, and vices are only legible "between the lines" of the narrative, while Saidiya Hartman explains that the "unspoken and the censored haunt the narrative . . . the constraints on what can be said, the impossibility of representing the magnitude of slavery's violence, and the pain of recollection account for the selective character of the narrative." Hortense J. Spillers, "Mama's Baby, Papa's Maybe," 475; Valerie Smith, "Loopholes of Retreat," 214; Saidiya Hartman, *Scenes of Subjection,* 108.

3. THE AUTHENTICITY OF THIS STORY HAS NOT BEEN DOCUMENTED

1. Orville W. Carroll, "Green Hill Slave Auction Block," *Historic American Buildings Survey.* Carroll wrote that the slave block, in 1960, was still in "good condition." While the plantation itself has been restored and modified since it was built in 1797, the slave block and the accompanying auctioneer's stand have not been removed because of the support of the Virginia Department of Historic Resources. See Cheryl Simpson-Freeman, "Green Hill Plantation Offers Look Into Past." Although the Green Hill Plantation is not, to my knowledge, a formal tourist site, there has been interesting work done in geography on tours and pilgrimages to plantations in the United States. See Steven Hoelscher, "Making Place, Making Race: Performances of Whiteness in the Jim Crow South," 657–86.

2. Orville W. Carroll, "Green Hill Slave Auction Block."

3. William Wells Brown, *Clotel, or, The President's Daughter: A Narrative of Slave Life in the United States,* 88. For a more extensive discussion of the selling of "fair-skinned" and "white" slaves on the auction block, see Walter Johnson, "The Slave Trader, the White Slave, and the Politics of Racial Determination in the 1850s," 13–38.

4. While I am not including the additional sketches I examined at the Library of Congress here, several images are available in George Bourne's antislavery text, *Picture of Slavery in the United States.* Or, see Edward D. C. Campbell Jr. and Kym Rice, eds., *Before Freedom Came: African American Life in the Antebellum South.* This latter text has reprinted most of the images of auction blocks available at the Library of Congress. With regards to material sites: while my research was limited to representations at the Library of Congress, it is important to note that auction-house ruins, locations for public auctions that have since been transformed into markets or public buildings, and other geographic evidence of slave auctions are available.

5. The political agenda of the Green Hill survey is, indeed, very different from antislavery campaigns. Orville W. Carroll was working on behalf of the U.S. Historic American Buildings Survey and the National Park Service. The surveys began in 1933 and were designed to have unemployed architects document unique buildings and structures that were identified with historic events. It was a systemic project, originally underwritten by a Depression economy, designed to preserve representations of the U.S. landscape in the face of fires, natural diminishment, natural disasters, and real estate renovations. Charles E. Peterson, "The Historic American Buildings Survey Continued," 29–31.

6. Marcus Wood has recently published an important and extensive study on representations of slavery (paintings, songs, pamphlets, advertisements, and so forth): *Blind Memory: Visual Representations of Slavery in England and America, 1780–1865.*

7. Saidiya Hartman, *Scenes of Subjection: Terror, Slavery and Self-Making in Nineteenth Century America,* 17–18.

8. Walter Johnson, *Soul by Soul: Life Inside the Antebellum Slave Market,* 17–18.

9. Neil Smith, *Uneven Development: Nature, Capital and the Production of Space,* 41–54.

10. Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave,* 49; Saidiya Hartman, *Scenes of Subjection,* 21.

11. Walter Johnson, *Soul by Soul;* Thomas J. Durant Jr. and J. David Knotterus, eds., *Plantation Society and Race Relations: The Origins of Inequality;* David Barry Gasper and Darlene Clarke Hine, *More than Chattel: Black Women and Slavery in the Americas.*

12. Some descriptions of the auction block were gathered at the Library of Congress and are not included here. As mentioned above, see Edward D. C. Campbell Jr. and Kym Rice, eds., *Before Freedom Came,* as it contains several of the images available at the Library of Congress. Other descriptions of auction blocks have come from: B. A. Botkin, ed., *Lay My Burden Down: A Folk History of Slavery;* Ira Berlin, Marc Favreau, and Steven F. Miller, eds., *Remembering Slavery;* Frederic Bancroft, *Slave Trading in the Old South.*

13. James Martin, "Interview with James Martin," *Born in Slavery: Slave Narratives from the Federal Writers Project, 1936–1938,* 3.

14. Saidiya Hartman, *Scenes of Subjection,* 36–38.

15. Sallie A. Marston, "The Social Construction of Scale," 220.

16. Ollie Gary Christian, "The Social Demography of Plantation Slavery," *Plantation Society and Race Relations: The Origins of Inequality,* 149–61. See also: Theresa A. Singleton, ed., *The Archaeology of Slavery and Plantation Life.*

17. Clyde Woods, *Development Arrested: The Blues and Plantation Power in the Mississippi Delta,* 46–50.

18. Saidiya Hartman, *Scenes of Subjection,* 31.

19. Walter Johnson, *Soul by Soul: Life Inside the Antebellum Slave Market;* Walter Johnson, "The Slave Trader, The White Slave," 16–20; James O'Breeden, ed., *Advice Among Masters: The Ideal Slave Management in the Old South.*

20. Mary Prince, *The History of Mary Prince, A West Indian Slave. Related by Herself,* 191; B. A. Botkin, ed., *Lay My Burden Down: A Folk History of Slavery,* 106, 155; Deborah Gray White, *Ar'n't I a Woman? Female Slaves in the Plantation South,* 32.

21. Nicholas Blomley, "Law, Property, and the Geography of Violence: The Frontier, the Survey, and the Grid," 121–41.

22. Hortense Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," 458–59; Angela Davis, *Women, Race and Class,* 25.

23. Angela Davis, *Women, Race and Class,* 3–29; Deborah Gray White, *Ar'n't I a Woman;* bell hooks, *Ain't I a Woman: Black Women and Feminism,* 15–49; Hortense Spillers, "Mama's Baby, Papa's Maybe," 454–81; Kamala Kempadoo, "Continuities and Change: Five Centuries of Prostitution in the Caribbean," 5–10.

24. Audre Lorde, *Sister Outsider,* 117.

25. Angela Davis, *Women, Race and Class,* 25.

26. Marlene Nourbese Philip, "Dis Place—The Space Between," *A Genealogy of Resistance and other Essays,* 74–77.

27. Hortense Spillers, "Mama's Baby, Papa's Maybe," 427.

28. Heidi J. Nast, "Mapping the Unconscious: Racism and the Oedipal Family," 215–55.

29. Neil Smith, *Uneven Development: Nature, Capital and the Production of Space,* 173.

30. Donna J. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature,* 183–201.

31. Delicia Patterson, "The Faces of Power: Slaves and Owners," *Remembering Slavery,* Ira Berlin, Marc Favreau, and Steven F. Miller, eds., 44.

32. Sherley Anne Williams, *Dessa Rose,* 192–233.

33. My reading of the play draws on the 1994 text and the 1998 performance. I am extremely grateful to Robbie McCauley and Ed Montgomery for providing me with the 1998 VHS version of *Sally's Rape,* performed live at the Penumbra Theatre, St. Paul Minnesota. Viewing the play has greatly enhanced my reading and understanding of *Sally's Rape*. Robbie McCauley, "Sally's Rape," 212–38.

34. Ann E. Nymann, "*Sally's Rape:* Robbie McCauley's Survival Art," 577–87; Deborah Tompson, "Blackface, Rape, and Beyond: Rehearsing Interracial Dialogue in *Sally's Rape,*" 123–39; Arlene Croce, "Discussing the Undiscussable," 54–60; Cynthia Carr, "Talk Show," *On Edge: Performance at the End of the Twentieth Century,* 201.

35. Robbie McCauley, *Sally's Rape,* 218.

36. Ibid.

37. Ibid.

38. Deborah Britzman, *Lost Subjects, Contested Objects: Toward a Psychoanalytic Inquiry of Learning,* 117–18.

39. Ibid., 117.

40. Robbie McCauley, *Sally's Rape,* 230–231.

41. Angela Davis, *Women, Race and Class,* 25.

42. The second scene with the auction block is Jeannie's occupation of it. Robbie asks the audience to "bid in" on Jeannie. Jeannie, reluctant to fully participate in the sale, refuses when Robbie asks her to take off her dress. This is an equally complex scene, wherein white womanhood is put up for sale and Jeannie stands in for white feminine "respectability," a woman who can refuse to participate in the geographic violence of the block. Yet what McCauley makes clear is that white womanhood is, in fact, a rape-able bodily site; Jeannie has a *different* body history and "bodymemory," which endures and perpetuates uneven sexual violences because of the ways in which white femininity is valued. Can these different body histories, McCauley asks, invoke a moment of communion?

43. Robert Crossley, "Introduction," *Kindred,* xiv.

44. Robbie McCauley, *Sally's Rape,* 231.

45. Toni Morrison, "Living Memory: A Meeting with Toni Morrison," 178.

46. Sylvia Wynter, "Afterword: Beyond Miranda's Meanings: Un/Silencing the 'Demonic Ground' of Caliban's 'Woman'," 364. See my discussion of Wynter in chapter 5.

4. NOTHING'S SHOCKING

1. Dionne Brand, *Bread Out of Stone,* 187–92.

2. *The Canadian Oxford Dictionary,* s.v. "surprise."

3. Additionally, knowledge of Angélique is useful, in that she can startle unsuspecting subjects: she can be drawn on in crises to surprise and bewilder those who refuse the legacies of black Canada; she is needed to invoke a lost history, to potentially disarm unbelievers.

4. Sylvia Wynter, "But What Does Wonder Do? Meanings, Canons, Too? On Literary Texts, Cultural Contexts, and What It's Like to Be One/Not One of Us," 129.

5. David Scott, *Refashioning Futures: Criticism After Postcoloniality,* 24–26.

6. Bonita Lawrence, *"Real" Indians and Others: Mixed Blood Urban Native Peoples and Indigenous Nationhood,* 25–63.

7. Matthew Sparke, "Mapped Bodies and Disembodied Maps: (Dis)placing Cartographic Struggle in Colonial Canada," 305–36.

8. Bonita Lawrence, *"Real" Indians and Others;* Kim Anderson, *A Recognition of Being: Reconstructing Native Womanhood;* Sherene Razack, "Gendered Racial Violence and Spatialized Justice: The Murder of Pamela George," 121–56; Patricia Monture-Okanee, "The Violence We Women Do: A First Nations View," 193–203.

9. Caribana was renamed Toronto International Carnival in 2002. For examples of landscaping blackness out of Canada and/or relocating black diaspora populations, see: Rinaldo Walcott, *Black Like Who?;* George Elliott Clarke, "Honouring African-Canadian Geography: Mapping Black Presence in Canada," 35–38; Katherine McKittrick, "'Their Blood Is There and You Can't Throw It Out': Honouring Black Canadian Geographies," 27–37; Linda Peake and Brian Ray, "Racializing the Canadian Landscape: Whiteness, Uneven Geographies and Social Justice," 180–86; Peter Jackson, "The Politics of the Streets: A Geography of Caribana," 130–57.

10. Donna Haraway, *Simans, Cyborgs, and Women: The Reinvention of Nature,* 188–96.

11. Maureen G. Elgersman, *Unyielding Spirits: Black Women and Slavery in Early Canada and Jamaica;* Robin W. Winks, *The Blacks in Canada: A History.*

12. Robin W. Winks, *The Blacks in Canada;* Daniel G. Hill, *The Freedom-Seekers: Blacks in Early Canada;* Sylvia Hamilton, "Naming Names, Naming Ourselves: A Survey of Early Black Women in Canada," Peggy Bristow, et al., *"We're Rooted Here and They Can't Pull Us Up": Essays in African Canadian Women's History,* 13–40.

13. See, for example, Rinaldo Walcott, *Black Like Who?;* Robin W. Winks, *The Blacks in Canada;* Peggy Bristow, et al., *"We're Rooted Here and They Can't Pull Us Up": Essays in African Canadian Women's History;* Daniel G. Hill, *The Freedom-Seekers;* Rinaldo Walcott, ed., *Rude: Contemporary Black Canadian Cultural Criticism;* Cecil Foster, *A Place Called Heaven: The Meaning of Being Black in Canada;* George Elliot Clarke, *Odysseys Home: Mapping African-Canadian Literature;* Marlene Nourbese Philip, *A Genealogy of Resistance and Other Essays;* David Chariandy, "'Canada in Us Now': Locating the Criticism of Black Canadian Writing," 196–216.

14. Donald H. Clairmont and Dennis William Magill, *Africville: The Life and Death of a Canadian Black Community;* Robin W. Winks, *The Blacks in Canada,* 452–56; Jennifer Jill Nelson, "The Space of Africville: Creating, Regulating, and Remembering the Urban 'Slum'," 211–32.

15. Jennifer Jill Nelson, "The Space of Africville," 211–32.

16. And it has begun to be wondered. See: Dana Inkster, dir., *Welcome to Africville,* and Rinaldo Walcott's discussion of Inkster's film in "Isaac Julien's Children: Black Queer Cinema after *Looking for Langston,*" 10–17.

17. Rinaldo Walcott, "Caribbean Popular Culture in Canada; Or, the Impossibility of Belonging to the Nation," 123–39. For a different perspective, see Andre Alexis, "Borrowed Blackness," 14–20.

18. Susan Ruddick, "Constructing Difference in Public Spaces: Race, Class, and Gender as Interlocking Systems," 132–51.

19. Rinaldo Walcott, "Caribbean Popular Culture in Canada," 129; see also Dionne Brand, *Bread Out of Stone,* 139.

20. George Elliot Clarke, "Africana Canadiana: A Select Bibliography of Literature by African-Canadian Authors, 1785–2001, in English, French and Translation," 339–448. This is an update of Clarke's earlier document, "Africana Canadiana: A Primary Bibliography of Literature by African-Canadian Authors, 1785–1996, in English, French and Translation," 107–209.

21. Francis Henry, *The Caribbean Diaspora in Toronto: Learning to Live with Racism;* Sherene Razack, *Looking White People in the Eye;* Cecil Foster, *A Place Called Heaven;* Daniel G. Hill, *The Freedom-Seekers.*

22. For example, see the introductions to: Robin W. Winks, *The Blacks in Canada,* ix–xviii; Peggy Bristow, et al., *"We're Rooted Here and They Can't Pull Us Up,"* 3–12; Dionne Brand, *No Burden to Carry,* 11–36; Adrienne Shadd, "300 Years of Black Women in Canadian History: circa 1700-1980," 4–13; Maureen G. Elgersman, *Unyielding Spirits: Black Women and Slavery in Early Canada and Jamaica.*

23. Cecil Foster, *A Place Called Heaven,* 9, 248.

24. In addition to Henry, Razack, and Foster, see: Rella Braithwaite and Tessa Benn-Ireland, *Some Black Women: Profiles of Black Women in Canada;* Joseph Mensah, *Black Canadians: History, Experiences, Social Conditions;* Carol Tater, Frances Henry, and Winston Mattis, *Challenging Racism in the Arts;* George Elliot Clarke, "Honouring African-Canadian Geography," 35–38; Himani Bannerji, ed., *Returning the Gaze: Essays on Racism, Feminism, and Politics;* Enakshi Dua and Angela Robertson, eds., *Scratching the Surface: Canadian, Anti-Racist, Feminist Thought.*

25. "Fantino Talks with Police in Jamaica," A3; Dale Brazao, "Fantino Tours Jamaican Slums," A1; "Robbery Suspects Had Been Deported Twice," A1.

26. Kay Anderson, "Engendering Race Research: Unsettling the Self-Other Dichotomy," 197–211; Sarah Carter, "Categories and Terrains of Exclusion: Constructing the 'Indian Woman' in the Early Settlement Era in Western Canada," 177–95; Susan J. Smith, "Immigration and Nation-Building in Canada and the United Kingdom," 50–77.

27. Linda Peake and Brian Ray, "Racialising the Canadian Landscape," 180–86; Rinaldo Walcott, "'Who Is She and What Is She to You?': Mary Ann Shadd Cary and the (Im)Possibility of Black/Canadian Studies," 27–47; Dionne Brand, *Bread Out of Stone.*

28. Marlene Nourbese Philip, "African Roots and Continuities: Race, Space and the Poetics of Moving," 201–33.

29. Rinaldo Walcott, *Black Like Who?* 40–41.

30. Marlene Nourbese Philip, "African Roots and Continuities," 227–33.

31. Dionne Brand, *A Map to the Door of No Return: Notes to Belonging,* 150.

32. Ibid.

33. Ibid.

34. Ibid., 18–27. Emphasis in original.

35. George Elliot Clarke, "Raising Raced and Erased Executions in African-Canadian Literature: Or, Unearthing Angélique," 42.

36. Jean-Claude Marsen, *Montreal in Evolution,* 6.

37. Annick Germain and Damaris Rose, *Montréal: The Quest for a Metropolis,* 37–38.

38. Marcel Trudel, *L'Esclavage au Canada Français: Histoire et Conditions De L'Esclavage,* 227; Lorena Gale, *Angélique,* 8.

39. Annick Germain and Damaris Rose, *Montréal,* 38; Jean-Claude Marsen, *Montreal in Evolution,* 44, 74, 82.

40. Annick Germain and Damaris Rose, *Montréal,* 16–18.

41. *The Code Noir* was instituted in French colonies and had fifty-five provisions relating to slaves and slave ownership. For example, religious instruction, food and clothing regulations, and antimiscegenation laws were included in the laws. *The Code Noir* also legalized slave punishments and violences and thus was also designed to sanction subordination, objectification, and slaves' immobility. Lynn Stewart, "Louisiana Subjects: Power, Space and The Slave Body," 228; Charmaine Nelson, "Slavery, Portraiture and the Colonial Limits of Canadian Art History," 24–26.

42. Robin Winks, *The Blacks in Canada,* 9; Marcel Trudel, *L'Esclavage,* 86–87. See also Ken Alexander and Avis Glaze, *Towards Freedom: The African Canadian Experience,*

37. It is important to note that black slaves constituted about one-third of all slaves in New France when Marie-Joseph Angélique was alive, and that the number of black slaves significantly increased after British conquest.

43. *Census of Canada, 1665–1871.* This census indicates there were 37, 716 people in New France.

44. Robin Winks, *The Blacks in Canada,* 9; Maureen G. Elgersman, *Unyielding Spirits,* 15–16. The majority of other black slaves were concentrated in other New France towns: the towns of Québec and Trois-Riviéres.

45. Charmaine Nelson, "Slavery, Portraiture and the Colonial Limits of Canadian Art History," 24, 26; Maureen Elgersman, *Unyielding Spirits,* 4–5; Robin Winks, *The Blacks in Canada,* 10–15. Elgersman thus suggests that most agricultural labor was performed by *Panis.*

46. "Objecthood" is taken from Frantz Fanon, *Black Skin, White Masks,* 109.

47. Although I am not detailing the socioreligious spaces, it is important to note that French Catholicism underpinned these geographies. As mentioned, French religious leaders owned slaves; furthermore, many slaves were encouraged and rewarded for conversion. See Robin Winks, *The Blacks in Canada,* 12–15.

48. Ibid., 7.

49. This does not mean, however, that individual (rather than groups of) slaves did not pose a threat in other French colonies.

50. Lynn Stewart, "Louisiana Subjects," 227.

51. Frantz Fanon, *Black Skin, White Masks,* 109.

52. Heidi Nast, "Mapping the 'Unconscious': Racism and the Oedipal Family," 226.

53. Angela Davis, *Women, Race and Class,* 3–29; Linda Carty, "African Canadian Women and the State: 'Labour Only Please'," 202–3; Hilary Beckles, "Black Female Slaves and White Households in Barbados"; David Barry Gasper and Darlene Clarke Hine, eds., *More Than Chattel: Black Women and Slavery in the Americas,* 111–25; L. Virginia Gould, "Urban Slavery-Urban Freedom: The Manumission of Jacqueline Lemelle," 302–4; Julia Burkart, "Gender Roles in Slave Plantations," 125–35.

54. Jean-Claude Marsen, *Montreal in Evolution,* 110.

55. This summary is taken from Marcel Trudel, *L'Esclavage,* 226–29; Afua Cooper, *The Hanging of Angélique.*

56. Toni Morrison, "The Official Story: Dead Man Golfing," xvi.

57. Maureen Elgersman, *Unyielding Spirits,* 101.

58. Ibid., 115, 116.

59. David Scott, *Refashioning Futures,* 24–26.

60. George Elliot Clarke, "Raising Raced and Erased Executions in African-Canadian Literature," 51. Clarke's word choice—exhuming the dead—forces me to ask: how exactly do we exhume Angélique? She was burned, her ashes cast "to the four corners of the earth." If her bodily remains are gone, her ashes global, does it not follow that we must exhume her on different terms than he proposes or not exhume her at all?

61. Maureen G. Elgersman, *Unyielding Spirits;* George Elliot Clarke, "Raising Raced and Erased Executions in African-Canadian Literature: Or, Unearthing Angélique," 30–61; Daniel G. Hill, *The Freedom-Seekers,* 91; Afua Cooper, "Confessions of a Woman Who Burnt Down a Town," 81–85.

62. Lorena Gale, *Angélique,* 3.
63. Ibid., 69,
64. Toni Morrison, "The Official Story," xv.

5. DEMONIC GROUNDS

1. Paget Henry, "Sylvia Wynter: Poststructuralism and Postcolonial Thought," *Caliban's Reason: Introducing Afro-Caribbean Philosophy,* 118.

2. Sylvia Wynter and David Scott, "The Re-Enchantment of Humanism: An Interview with Sylvia Wynter," 121. While I am not taking on all of Sylvia Wynter's literatures and ideas in this chapter, a fairly comprehensive list of her collected works is included in my bibliography. For additional engagements with Wynter's work, see the special issue of *The Journal of West Indian Literatures,* 10:1/2 (2001) and the "Coloniality's Persistence" issue of *CR: The New Centennial Review,* 3:3, (Fall 2003).

3. Sylvia Wynter, *The Hills of Hebron: A Jamaican Novel.* Wynter is also known as an actor, dancer, playwright, short story writer, and translator.

4. Sylvia Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation—An Argument," 331, n1.

5. Ibid., 257–337.

6. Sylvia Wynter and David Scott, "The Re-Enchantment of Humanism," 164.

7. Sylvia Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 264, 286. Man1 and Man2 are Wynter's framings.

8. Ibid., 284, 299.

9. Ibid., 293–95.

10. Ibid., 298.

11. Ibid., 263.

12. Ibid., 300. My emphasis.

13. Sylvia Wynter and David Scott, "The Re-Enchantment of Humanism," 160. Emphasis in the original.

14. Ibid., 183. This argument is elaborated on through Wynter's analysis of Frantz Fanon in her "Towards the Sociogenic Principle: Fanon, Identity, the Puzzle of Conscious Experience," 30–66.

15. Sylvia Wynter, "Rethinking 'Aesthetics'," 271.

16. Sylvia Wynter, "1492: A New World View," 46–49.

17. Neil Smith, *Uneven Development: Nature, Capital and the Production of Space,* xi–xvii.

18. Sylvia Wynter, "1492," 18.

19. Sylvia Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 280.

20. Ibid., 293; Matthew Sparke, "Mapped Bodies and Disembodied Maps: (Dis)-Placing Cartographic Struggle in Canada," 305–36.

21. Sylvia Wynter, "The Pope Must Be Drunk, The King of Castile a Madman: Culture as Actuality and the Caribbean Rethinking of Modernity," 17–41.

22. Sylvia Wynter, "1492," 34. See also Édouard Glissant, *Caribbean Discourse: Selected Essays,* 13–52; Anne McClintock, *Imperial Leather: Race, Gender and Sexuality in the Colonial Conquest,* 21–74.

23. Sylvia Wynter, "1492," 42–43.

24. Avery Gordon, "Globalism and the Prison Industrial Complex: An Interview with Angela Davis," 147; Ruth Wilson Gilmore, "Globalisation and U.S. Prison Growth: From Military Keynesianism to Post-Keynesian Militarism," 171–88.

25. Ruth Wilson Gilmore, "Fatal Couplings of Power and Difference: Notes on Racism and Geography," 16.

26. Clyde Woods, "Life After Death," 62–66; Sylvia Wynter, "Rethinking 'Aesthetics'," 243. See also Sylvia Wynter and David Scott, "The Re-Enchantment of Humanism," 195.

27. Sylvia Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 260–61.

28. Audre Lorde, *Sister Outsider,* 115. Édouard Glissant, "Creolization and the Making of the Americas," 268. See also Rinaldo Walcott's discussion of creolization and new human forms in "Pedagogy and Trauma: The Middle Passage, Slavery and the Problem of Creolization," 135–51.

29. Ato Sekyi-Otu, *Fanon's Dialectic of Experience,* 100.

30. Sylvia Wynter, "Beyond Miranda's Meanings," 355, 364.

31. Marlene Nourbese Philip, "Dis Place—The Space Between," *Genealogy of Resistance and Other Essays,* 94. Emphasis in the original.

32. Sylvia Wynter, "1492," 8. In terms of the "special vantage point," I am referring to bell hooks's *From Margin to Center,* 15, and Donna Haraway's "privileging of the partial perspective" found in her *Simians, Cyborgs, and Women: The Reinvention of Nature,* 190–91. See also the discussion of marginality and feminism in chapter 2. With regard to "inclusivity," I am thinking in particular about Angela Miles's *Integrative Feminism: Global Perspectives on North American Feminism.* This is not meant to suggest that partial perspectives and inclusion are not useful ways to think about social differences, but rather to signal Wynter's call for a "new world view from the perspective of the species, with reference to the interests of *its* well-being." (Emphasis in the original.) So, for example, what happens to the margin if it is analyzed as evidence of biocentricity and an assertion of black women's humanity *as connected to* the species?

33. Sylvia Wynter, "1492: A New World View," 47, 13.

34. Maureen G. Elgersman, *Unyielding Spirits: Black Women and Slavery in Early Canada and Jamaica,* 11; Robin Winks, *The Blacks in Canada: A History,* 5, 8. Importantly, some black slaves were purchased from other "cold" locations in the northern United States.

35. Robin Winks, *The Blacks in Canada,* 436–38. Remember, as well, Frantz Fanon's discussion of winter wherein the cold weather assists in producing Fanon's inhumanity *and* transforms him into a black man who is not shivering, but "quivering with rage." Frantz Fanon, *Black Skin, White Masks,* 114.

36. Dionne Brand, "Bathurst," *Bread Out of Stone,* 28–33. Albert Johnson, thirty-five, was shot and killed in his home on August 26, 1979. Toronto Police Constables Inglis and Walter Cargnelli were charged with manslaughter but were later acquitted. Buddy Evans, twenty-four, was shot and killed on August 9, 1978, by Toronto Police Constable Clark. No charges were laid against this officer.

37. For example: Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness;*

Angela Davis, *Blues Legacies and Black Feminism;* Clyde Woods, *Development Arrested: The Blues and Plantation Power in the Mississippi Delta.*

38. Clyde Woods, *Development Arrested,* 288.

39. Outkast, "The Whole World"; Missy Elliot, "Get Ur Freak On."

40. See Stuart Hall on the complexities and contradictions in black popular culture: "What Is This 'Black' in Popular Culture?" 465–75.

41. Soon after, Black Entertainment Television Internet voters chose Gray as "Tackiest Diva of the Year," who fashioned the "The Worst Awards Show Ensemble" of 2001. Laini Madhubuti, "2001 BET Fashion Disaster Awards."

42. Indeed, several students also commented on Gray's surprisingly "huge" tall body and strange (speaking) voice.

43. Stuart Hall, "What Is This 'Black' in Popular Culture?" 474.

44. Macy Gray, "A Moment to Myself"; Macy Gray, "Relating to a Psychopath" and "Freak Like Me."

45. Macy Gray, "The Letter."

46. Ibid. Here, of course, Gray may be signaling death and also returning us to slave resistances, such as suicide.

47. Octavia E. Butler, *Parable of the Sower,* 137.

CONCLUSION

1. Sylvia Wynter, "Ethno or Socio Poetics," 78–94; Sylvia Wynter, "Rethinking Aesthetics," 238–79.

2. Sylvia Wynter, "1492: A New World View," 8.

3. Hortense J. Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," 454–81.

4. Michael Franti and Spearhead, *Stay Human.*

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