5-2024

Beloved other: (re)creating theories of language, time, and embodiment for queer liberations

Salem Murray

University of Tennessee at Chattanooga, qqc184@mocs.utc.edu

Beloved Other: (Re)creating theories of Language, Time, and Embodiment for Queer Liberations

Salem Alexis Murray

Departmental Honors Thesis
The University of Tennessee at Chattanooga
Humanities: Liberal Arts

Examination Date: March 21, 2024

Oren Whightsel
Professor of Women's, Gender, and Sexuality Studies Faculty
Thesis Director

Abbie Ventura
UC Foundation Associate Professor
Department Examiner

Heather Palmer
Professor of Rhetoric & Professional Writing
Department Examiner

Acknowledgements

A moment for my community members who have made this project possible:

Thank you to Dr. Oren Whightsel, your support and motivation have kept my spirit afloat. You are my theoretical parent, and truly, without you and your tutelage this theory could not exist. Thank you to Dr. Abbie Ventura, through your mentorship my love for learning was reignited, through your guidance I have learned new futures for myself. Dr. Heather Palmer, thank you for your energy and passion for rhetoric and theory. Your additions opened up new possibilities for the direction of my theory. Thank you to James Arnett for introducing me to Black Quantum Futurisms and the possibility of a project this size. A special thank you to Jay who shipped my notebook across the state: these last months would have been hell without you. Thank you to my family who helped me design my art piece: Christina, Jade, and Anne you are the roots from which I have grown. To my kin, Mika and Cosette: thank you for your consistency in love and friendship. You have redefined my theory, often literally. To Teddy, my love, thank you for your patience in our separation. I'll be home soon. Finally, to my ancestors and future ancestors, to whom I write with an abundance of love: May we meet again in the space between our hands.

Part I | Queer Homes

Site Preparation

Stories of difference, as told through White supremacy, go like this: Be bright, right (white), and be Us. We who are Christian and Enlightened and Not Them. Never have We been Dark, the Saracen, the Poor, the Left Behind. Be bright, white (right), and be Safe. When hegemony is impossible, codify difference. There is nothing as dangerous as difference. The Other is bound, defined, and divided, as they should be. History is preserved. And safety, right and white, prevails.

Except.

The bodies of the Other cannot stay fettered, not when liberation movements embrace intersectionality to refuse hegemony. White hegemony makes (has made) difference into the defining threat to human evolution; isolating the body from itself, and the self from the Other whom it loves. The beloved self is (has been) defined as Other and has (through the present) been relegated as dangerous by the machinations of White hegemony because of difference, both real and imagined.

Through Beloved Other, I offer a story of difference retold. A reimagination of the harsh drape of embodied difference as defined by White hegemony. Through Part I, I will lay out the theoretical foundations for my process of (re)telling. Beginning with intersectionality, difference is (re)defined as a site of potential energy, then further clarified through the lens of *Queer Phenomenology* by Sara Ahmed. In this section I will use my theory to disidentify difference, relying on the work of Jose Esteban Muñoz, to reveal the life-saving impulse toward connection between individuals, and the potential energy between bodies that can help us (re)make Queer new worlds. Necessary to this work are Queer modes of embodiment and disability studies, both of which are introduced, alongside disidentifications, through Toni Morrison's short story "Recitatif" (originally published in 1983). As a Queer and intersectional theory, Beloved Other has the potential to stand on its own in a cultural and theoretical tradition of always coming to, and yet always refusing to arrive.

Corner Stones

Intersectionality is the scaffolding off which Beloved Other is built. Taking an intentional turn from its original legal use as coined by Kimberlé Crenshaw, intersectionality for Beloved Other is foundational to community building and social justice efforts.[1] Ijeoma Oluo's definition of intersectionality in *So You Want to Talk About Race*, is particularly convincing of the potential energy created when intersectionality is practiced. Oluo defines intersectionality as: "the belief that our social justice movements must consider all of the intersections of identity, privilege, and oppression that people face in order to be just and effective" (74). Beloved Other is a call toward liberation work that refuses to reenact the power structures that ahistorically defined difference as a threat.

By founding Beloved Other in intersectionality, praxis is privileged. My theory is meaningless if it cannot move into equitable social justice movements and radical liberation community building. Bringing intersectionality into social justice movements is a heavy claim to the importance of the body for liberation. Physical embodiments become paramount: the processes of Beloved Other are defined by and work within modes of embodiment which claim

[1] Crenshaw, Kimberle. "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against women of Color." Stanford Law Review, vol. 43, 1991, pp. 1241-99.

that the intersections of identity play out on the body, and these intersections affect the body's ability to move and live in the world. White hegemony marks the body in indelible ways; it perpetrates and perpetuates isolation and violence in ways that force us to ignore its own processes of codifying "identity, privilege, and oppression" (Oluo 74).[2] Intersectionality demands from liberation movements a particular attention to these embodies intersections of identity and oppression. But this attention cannot end at the act of noticing such intersections.

To practice critical love and empathy, Beloved Other must propel us to "reach out to people we have not reached out to in the past" (Oluo 79). The theoretical process of Beloved Other understands that the distance between my body and the bodies unlike mine does not have inherent moral value, but that the social constructions of White cishet supremacy benefit from the naturalization of that distance. Beloved Other denies the isolating intent of phallogocentrism by prioritizing the turn of the body towards other bodies unlike its own. In this way the processes of Beloved Other seek to deconstruct the language of White hegemony that violently forces us apart. By keeping intersectionality always in mind, liberation movements will (re)make a Queer new world, with homes for the beloved. Intersectionality grants social justice movements an assurance that when we look behind us at the homes we have built, they have not been (re)made with the violences of hierarchy that we seek to escape.

Intersectionality leads me to the potential energy created whenever I turn my body to face bodies unlike my own. By predicting Beloved Other on the assumption of intersectionality, the labor of creating Queer worlds always returns to the bodies which have been rendered invisible by White hegemony. To lose sight of intersectionality would be to "leave the underprivileged

[2] The nuance between perpetuate and perpetrate is subtle. It Perpetrates: actively enacts violence on the individual marginalized body. It Perpetuates: the violence is enduring, White hegemony works to naturalize the violence into the future.

populations in our movements behind" (Oluo 77). As a community building tool, intersectionality makes difference important in a new way. It resists White hegemony's impulse to disappear difference or render it into a threat. Instead, the story of difference becomes an invitation to build community.

Difference begins (is) a radical transformation.

The work of transforming difference has not begun with Beloved Other. I owe this theory to Audre Lorde whose words, filled with immense love of self and community, pluck from my heart the harsh burs White supremacy planted. In "The Master's Tools Will Never Dismantle the Master's House" she writes:

> Advocating the mere tolerance of difference between women is the grossest reformism. It is a total denial of the creative functions of difference in our lives. Difference must not be merely tolerated, but seen as a fund of necessary polarities between which our creativity can spark like a dialectic. Only then does the necessity for interdependency become unthreatening. Only within that interdependency of different strengths, acknowledged and equal, can the power to seek new ways of being in the world generate, as well as the courage and sustenance to act where there are no charters. (111)

Lorde understands difference, in its fullest meaning, as that which brings community of liberation together. Significantly, her words are contextualized by the importance of refusing the master's tools. Beloved Other seeks to create liberation from White hegemony within the foundry of community.[3] As Lorde suggests, only when difference is liberated from "mere

[3] As it shall become clear, the communal foundations of Beloved Other are intertwined with interacting and overlapping liberations, including the importance of labor organization and the role of industrialization within White Hegemonic oppressions.

tolerance" can it be embraced as the foundations of imaginative co-creations. It is Lorde's demand that difference be seen as the critical cornerstone in creating Communities of liberation that has allowed Beloved Other to breathe life. The processes detailed in this project refuse the isolating tools of White hegemony. Beloved Other offers instead new tools crafted by "the necessity for interdependency."

Structural Framing

From the cornerstone of intersectionality Beloved Other moves into the questions of orientation and lines of identity that are explored in *Queer Phenomenology* by Sara Ahmed. Beloved Other uses Queer Phenomenology to consider how difference is defined through normative orientations to reveal the disidentificatory potential of difference. For Ahmed, orientation is "a question not only about how we 'find our way' but how we come to 'feel at home'" (5). This sense of "feeling at home" is contingent on the safety that has been constructed into orientation as opposed to disorientation. Orientation, as understood through Queer Phenomenology, naturalizes the lines of White hegemony. That is, White hegemony is centered around lines of cishet white normativity; these lines have been repeated to the point that they hold culturally moral weight. To deviate from those lines, to embody difference, is to be disoriented. Disorientation signals danger. For the disoriented body this danger is at once internal, it creates a vulnerable un-belonging in space, and external, oriented bodies see the disoriented body as a danger to them and their actualization.

Disorientation, Ahmed says, "involves failed orientations: bodies inhabit spaces that do not extend their shape, or use objects that do not extend their reach" (160). These are the bodies of Beloved Other. The orienting lines of White hegemony are too straight, too narrow to offer a home to the body of Beloved Other. Dominant white cishet culture creates (has created) a world and objects that are wholly unreachable for certain bodies, bodies that are racialized and disabled. These bodies are made queer, constructed as non-normative, and are forced both figuratively and literally into homelessness. All this, to disappear the out-of-shape lines of difference that are forcibly made inherent to disoriented bodies.

Through the orientations of White hegemony, difference disqualifies the body from personhood. But, as Ahmed understands, difference as defined through White hegemony is a lie. While discussing "Contingent Lesbians" and the heteronormative fantasy of same-sex desire, Ahmed comes to an important point: "sameness as well as difference is invented as fantasy" (96). The repetition of straight lines has created a cultural map, a grid system, that overlays the body and defines without historical context the oblique curvatures of the human body. To borrow from Ahmed, difference is not the inherent bodily "possession" of something someone else does not have, such possession has been (is) constructed through the repetition of language and orientation towards White hegemony. Difference, (re)told, is the disorientation of the queer body that cannot find comfort among the straight-edged objects of our dominant culture.

Beloved Other is an understanding of the construction of difference and sameness, and an attempt to (re)make a Queer new world, one which can be called home. Beloved Other responds to Ahmed's call for Queer commitment: "a commitment not to presume that lives have to follow certain lines in order to count as lives" (178). This commitment senses the potential energy created between disoriented bodies and the oblique uncharted wilds between the objects of dominant culture. Difference can transform the way we embody the space between ourselves and others. Neither as an inherent separation like White hegemony demands, nor as something to eradicate in an attempt to subvert hegemony, but as a wellspring of joy and intimacy between Queer bodies.

Transforming difference through Beloved Other is a disidentificatory process. Disidentification, as theorized by Jose Esteban Muñoz, is a tactical "third mode" of processing and surviving the dominant culture, "one that neither opts to assimilate within such a structure nor strictly opposes it; rather, disidentification is a strategy that works on and against dominant ideology" (Muñoz 11). Disidentification is a process of recognizing cultural forms while working "on, with, and against" those forms (12). As a disidentificatory process, Beloved Other does not reject difference altogether,[4] nor is it an attempt to assimilate difference into the dominant culture. To do either would forfeit the work of intersectionality and Queer Phenomenology.

Difference, disidentified, is the key to building liberated worlds. It unlocks the potential for change within the energetic spca between bodies. Consider the main characters of Toni Morrison's "Recitatif" Twyla, Roberta, and the oft misses Maggie. Morrison's text follows the lives of Twyla and Roberta from their first meeting as young girls in an orphanage and into their adulthood. Through each of their meetings the women negotiate their shared history, class statuses, race relations, and strained (though reaching) relationship with each other.[5] Each meeting reveals more about their time at the orphanage St. Bonny's, especially their relationship to Maggie, "the kitchen woman with legs like parentheses" who faces physical violence by the older "gar girls" at the orphanage (Morrison 205). At the beginning of the story, Twyla and Roberta do not believe they participated in the "gar girls" abuse of Maggie. As a character, Maggie's agency and personhood are violently rejected by Twyla, Roberta, and the "gar girls."

[4] While certainly Beloved Other rejects the (mis)translation of difference by White hegemony, it understands too that "difference can be the glue that holds us together" (Davis).
Davis, Angela. "A Call for Civility." University of Tennessee at Chattanooga MLK Day, Office of Multicultural Affairs, 24 Jan. 2023, Roland Hayes Concert Hall, Chattanooga, TN. Keynote Speech.

[5] One of the main themes of "Recitatif" is the ambiguity of race within the text. Morrison does not specify the race of the characters other than to imply that one is white and the other Black. I will not be discussing this theme within this project, as trying to determine the race of each character would overshadow the larger goals of my text.

This narrative rejection of Maggie helps locate the rejection and disappearance of difference in real life.

In the final scene of "Recitatif" Roberta, inebriated and weepy, cries "Oh, shit Twyla. Shit, shit, shit. What the hell happened to Maggie?" (Morrison 227). Throughout the story, Twyla and Roberta negotiate their shared history with Maggie, but Maggie is never an active participant in their memory of St. Bonny's. She became, as theorized by Sandra Kumamoto Stanley, "a repository for both Twyla's and Roberta's anxieties about their mothers and their identities" (Stanley 82). Stanley goes on to further analyze the parentheses of Maggie's legs, to which I will return. But I want to pause first, at the act of rejection that comes from making Maggie a repository. Roberta and Twyla, faced with the memory of violence against a queered body, cannot manage more than self-pity for Maggie. Roberta's cry, desperate to understand what became of Maggie, comes from a place of internalized shame. In fact, both women admit that even if they did not themselves kick Maggie, they wanted to participate in the violence the "gar girls" perpetrated against her. Twyla and Roberta deny Maggie's actualization as fully human through their rejection of the difference that Maggie embodies.

Instead of acknowledging that Maggie is a Beloved Other, Twyla and Roberta relegate her to a second-class status. They deny the creative power of difference in their search for orientation and actualization within the dominant culture. Maggie is denied agency and personhood because she embodies a disabled subject position. Twyla remembers to herself "it shames me even now to think there was somebody in there after all who heard us call her those names and couldn't tell on us" (Morrison 206). The remorse Twyla feels for her actions against Maggie is predicated on the assumption of normative bodily functions. Twyla and Roberta cannot accept Maggies's personhood because of the markers of difference on her body.

Roberta's cry "What the hell happened to Maggie?" codifies Maggie's body as securely unknowable and unreachable. By insisting on bodily normativity to achieve personhood, Twyla and Roberta reveal the present absence of difference created by normative orientations. Maggie appears as a Beloved Other before Twyla and Roberta, because they cannot disidentify the lines of difference on Maggie's body they are unable to tap into the energetic potential of liberatory actualization. They cannot see the Other as the self. Shame would resolve into self-love if they had the courage to turn into the discomfort of their shared experience with Maggie.

I'll return now to Stanley's analyses of Maggie's parentheses legs as a synecdoche for rejections of difference. Stanley writes:

> if we look through the lens of an Africanist and disability reading, we may wish to examine the parentheses– Maggie's bowed legs– not as a sign for emptiness, but, to borrow Mitchell and Snyder's term, a narrative prosthetic, a rhetorical device critiquing a world that would reduce Maggie to this cipher (82).

Twyla and Roberta's rejection of Maggie's difference is a critique of the present absence of queered bodies in the contemporary moment. Furthering Stanley's argument, Morrison did not write Maggie into "Recitatif" as an absence whose only narrative worth is to propel Twyla and Roberta's stories, to assume so would be to perpetuate difference as a sight of inherent separation from the Other. Instead, the narrative denial of Maggie's personhood is Morrison's reminder that the present absence of queered bodies like Maggie's "[need] to be recovered, in a larger social sense, from a cultural amnesia and a repressed history that would metonymically reduce her body to her bow legs that 'conjure the image of zero itself'" (Stanley 83). The rejection of Maggie's embodied difference denies her agency and personhood, it forecloses the possibility of empathy for her subjected position, and denies her right to bodily safety. And this denial is not a hypothetical for Morrison. Maggie is a representation of the embodied difference that is (has been) rejected by the contemporary dominant culture.

The violence perpetuated against Maggie's body, and the shame that Twyla and Roberta feel, reveal how queered bodies are made invisible in the real world: White patriarchal supremacy defines the mere presence of difference as an inherent threat to the actualization of the normative body. As a disidentificatory practice, Beloved Other will not reject difference. Instead, following the line of the marked Other body, Beloved Other understands that the history of White patriarchy constructs difference as essential to the body. Rather than deny personhood because of the body's embodied difference, Beloved Other assumes personhood is always already present. The processes of Beloved Other refuses to render invisible the violence perpetuated on the historically queered body and assumes that love and empathy are generated through difference.

Accepting Maggie's difference, accepting the embodied experience of the othered body, allows Roberta's question "What the hell happened to Maggie?" to transform the lines of possibility that already exist between Twyla, Roberta, and Maggie. Instead of shame, the potential energy between them can radiate the possibility of forgiveness. Not that Maggie must forgive them for their nonaction, but that Twyla and Roberta can find for themselves the self-love necessary to embody their own experience sans the negation of Maggie. Bringing disabled subject positions such as Maggie out of "the recesses of [our] cultural memory" forecloses the threat of difference (Stanley 74). Difference, now, demands autonomy as always already present for the self and the Beloved Other.

However, as a disidentificatory practice, Beloved Other does not seek to assimilate difference into the dominant culture, nor to recodify it in terms of White hegemony. Difference has not become a moral "Good" at which to arrive. Accepting difference does not lessen the burden on institutions of White supremacy to dismantle the ideologies that have made difference a disqualifying signifier. The queered bodies of Beloved Other exist in "identificatory positions [that] are always in transit, shuttling between different identity vectors" (Muñoz 32). Accepting difference through the potential energy of Beloved Other recognizes the multiplicities of identity and seeks to make contact between queer bodies possible.

Accepting multiplicit*ies* of identity, as opposed to a multiplicity, allows Beloved Other to recover bodies through the webbed maps of the rhizome. The processes of Beloved Other function within rhizomatic space. As noted by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*, "It is a question of a model that is perpetually in construction or collapsing, and of a process that is perpetually prolonging itself, breaking off and starting up again" (20). In this way, Beloved Other constantly searches to restore the agency and contextuality of the body to the body. Mapping embodiment through the multiplicities of the rhizome help reveal the lines of potential energy between bodies. I will further explore the rhizome in *Part III* of my project; for now, I will let the possibilities of perpetual transit within the rhizome and disidentifications become the backdrop for my discussion of Twyla and Roberta's relationship.

Processing Beloved Other through disidentification and the rhizome reveals the negotiation of potential energy between Twyla and Roberta's bodies after they leave St. Bonny's. Each time they meet, both women seek each other out in an attempt to recreate the bond of their childhood. At the beginning of their third encounter an embodied experience of Beloved Other is almost played out: After Twyla confronts Roberta for her stance on school integration while Roberta is participating in a march with other concerned women, Twyla becomes afraid for her safety. The other marching women surround Twyla's car, and in her fear Twyla reaches out to Roberta as she had as a child when "neither would leave the other behind" (Morrison 221).

By reaching out to Roberta, Twyla acts out the beginning impulses of Beloved Other. Twyla recognizes the violence being threatened to her body, and, remembering the energetic love that had historically been between her and Roberta. She reaches out to the body unlike her own. The first step of Beloved Other is initiated. As a body of the Beloved Other, Twyla's identity is in flux and so threatened by the dominant culture; it sees the potential of safety in the body unlike her own. In a human survival instinct, Beloved Other reaches out to the objects of historical love and empathy. Twyla reaches out her hand, but in this scene "no receiving hand was there. Roberta was looking at me sway from side to side in the car and her face was still" (221-222).

Here, Roberta's stillness, her refusal to meet Twyla's outstretched hand, is where too often Beloved Other is denied or assimilated. Twyla survives this encounter, and yet keeps her hand remains outstretched. As she joins women protesting on the opposite side of Roberta, Twyla is still seeking a connection. Roberta's stillness in the face of Twyla's outstretched hand did not disconnect the potential energy between them. Instead, her stillness foreclosed the possibility of empathetic connection and reordered their shared energy into the normative lines of White hegemony. Unmoored from Roberta, but incapable of refusing the energy between them, Twyla reaches out through the picket line. Twyla thinks, "I couldn't tell whether she saw me and knew my sign was for her"(223).

The efficacy of the important community work Twyla and Roberta were participating in is diminished. This is the danger of the lines of energy created by White supremacy. Their efforts are no longer applying pressure to lines of institutional normativity. The disidentificatory process of the Beloved Other was initialized, but having been rejected, the lines of potential energy were reoriented into the normative space of political sides. Such sides are the reformist line of mere tolerance against which Audre Lorde warns.

Beloved Other processes difference in a new (forgotten) way. As an intersectional practice, it acknowledges the multiplicities of lines of identity that mark the body. Beloved Other recognizes the potential creative energy between bodies unlike each other and then moves into the present absent space created by white patriarchal supremacy. As a disidentificatory process, Beloved Other does as Muñoz suggests: it is “a step further than cracking open the code of the majority; it proceeds to use this code as raw material for representing a disempowered politics or positionality that has been rendered unthinkable by the dominant culture” (31). Beloved Other recognizes the difference that White hegemony has mapped upon the disoriented, queer body, it acknowledges the importance of the embodied experience and follows the instinct of bodily connection. Turning towards another body, accepting the outreached hand, is how Beloved Other transforms the “raw material” of difference into community.

Insulation

As argued by Ahmed, the goal is not to arrive, finally, at disorientation. Beloved Other, as the potential energy between bodies, does not seek to legislate new lines of being. It is “an orientation toward queer, a way of inhabiting the world by giving ‘support’ to those whose lives and loves make them appear oblique, strange, and out of place” (179). Beloved Other asks “Having met, what the hell will happen to us?”

Our hands are held, but there are no end credits. Our hearts beat past the tableau of new potential energy into our uncertain futures. Beloved Other opens up the possibilities of shared lives and worlds. Having set down the foundations of Beloved Other here in *Part I,* the rest of my project explores three major implications within this process: [6]

- *Part II* explores Beloved Other's (re)historicization project to further develop the importance of embodiment through (re)telling the body. This section will further develop disidentification through the combination of Queer and Critical Craft Theories in a discussion of two artistic physical texts. Such a combination reveals the importance of labor and speech/language to the processes of community building towards which Beloved Other strives.
- *Part III* expands the disidentification of language through a theory of temporal deconstruction. In this section I lean on the theories of Black Quantum Futurism to define and deconstruct Patrilinear time through Beloved Other and the creation of a new Queer language. I further develop the possible embodiments of this new language through a discussion of Octavia E. Butler's *Kindred*.
- In *Part IV* I conclude my project with a meditation on Toni Morisson's *Beloved* along side a physical artistic text that I created in conjunction with my own beloved kin. Through cross genre prose and my art piece I will demonstrate the beginning of the creative, reconstructive power of Beloved Other.

[6] This is a living document, and does not represent the whole of possibilities that I see within Beloved Other

The Walk Through

The lines of White supremacy are isolating. They force a cartography of difference on the body to keep it from the creative source of human connection and community. But intersectionality and a Queer phenomenology rebuild our world to make possible a home with oblique lines. Difference can be disidentified to reveal the lost self, the Beloved Other. The characters of "Recitatif" reveals what happens when the potentiality of difference is denied or assimilated. Lonely and weeping we watch the potential for a world (re)made close. When the body unlike our own is rejected, and ourselves rejected in turn, difference as defined by White hegemony violently reorders our bodies.

The fear of interdependency between Twyla and Roberta, and their rejection of Maggie show that it takes a great wellspring of love and courage to deny the orientating force of White hegemony. But if we take seriously Morrison's critique, and refuse to disappear the queered other body, we can open ourselves up to creating liberation for ourselves and our Beloved. Maggie is one beginning to the Beloved Other. The queered self we ought to love. Her parenthesis legs are the site of her actualization, they are the present absence into which social justice movements must turn. Beloved Other is me and you and the potential between our straining fingers. She is the dizzying, wonderful disorientation of new lines of possibility created when our hands, impossibly, clasp.

Part II | Tender Sweet Tongues

Implicit to Beloved Other is recovering the queered body from cultural memory, in this section such recovery is made explicit. The language, the practice, of Beloved Other demands visibility for the dispossessed, to, as Gloria Anzuldúa writes in "Speaking in Tongues," "rewrite the stories others have miswritten about me, about you" (169). In the last section I began to process this recovery through Morrison's "Recitatif" by focusing on Maggie; in the following section I will expand this process of recovery through what I call (re)historicization. As a disidentificatory process, (re)historicization is "a way of shuffling back and forth between [the] reception and production" of history, that is, (re)historicization understands the processes of History, the White Hegemonic force of the progress narrative, as a distinct cultural form (Muñoz 25). Disidentifying History, the past, through Beloved Other disrupts the language of White hegemony by recovering the queered bodies it has (and continues) to obfuscate. (Re)historicization rewrites the past in the image of the bodies of the Beloved.[7]

To process (re)historicization I will be discussing two physical artistic texts. The first, *Keeping Up Appearances* by Ashley V. Blalock, is a crochet art installation. Through Beloved Other I read this piece as a monument to domestic labor in order to demonstrate the recovery strategies of (re)historicization. I read the second, Faith Ringgold's *Women's Liberation Talking Mask: Witch Series #1*, as a piece already working through the processes of (re)historicization.

[7] The function of (re)historicization may rise concerns about the legitimacy of rewriting history.A rebuff: history is variable. How often are we told that the victor writes the account? (Re)historicization hunts through the space between the words of White Hegemonic history for my people, who have been killed and murdered, and their murders have been lied about. Hidden. (Re)historicization erects graves for them, allowing us to remember them in the process of carving the headstone.

As such I use Ringgold's piece to show how (re)historicization can be implemented to create 21st century strategies of liberation for the bodies of the Beloved Other. To discuss these pieces it is necessary to first explore the relationships between craft and domestic labor.

Craft, for the purposes of Beloved Other, is directly tied to the tradition of hobbyist craft (handicraft) that knitting and crochet fall under. L.J. Roberts, author of "Put your Thing Down, Flip It, and Reverse It," calls crafted things the "[items] such as crocheted teapot cozies, bulky knitted wearables, whittled wooden tchotchkes, and whimsical blown-glass figurines [that] all have a decidedly gendered and amateurish aura" (244). The amateurish aura of craft is gendered feminine through its association with domestic labor, which is (and has been) reduced in the face of what I call legitimized "labor." Situating craft in and between domestic labor and legitimized "labor" reveals the fertile tensions of craft that allows it to become a Queer methodology of recovery.[8]

Legitimized "labor" is constituted as masculine exactly because it cannot be defined without the always already disappeared domestic labor.[9] Legitimized "labor" follows the orienting lines of White Patriarchy which historically appropriates the labor of feminized and racialized people. In the U.S. these hierarchical lines doubly disappear domestic labor. As is well documented within feminist theory, domestic labor is the gendered work of the interior, of the home. Dominant cultural images of domestic labor bring to mind the 1950s (white) housewife,

---

[8] As will be discussed further down, a Queer methodology of recovery is also a Queer methodology of world-building.

[9] A note on legitimized "labor." As a noun phrase [legitimized "labor"] represents my theorization of capitalist labor. The full significance of the morphology of the noun phrase, namely that [labor] appears in between quotations, will be further explored in Part III. For now, this morphology will be a visual referent for masculinized labor that is legitimized through the histories of capitalism, white supremacy, and patriarchy. It has its genesis in the English farmlands of agrarian capitalism which, as Ellen Meiksins Wood argues in *The Origin of Capitalism: A Longer View*, developed from "certain social property relations" in rural England "that generated market imperatives and capitalist 'laws of motion,' which imposed themselves on production" (Wood 76). Production, as theorized within legitimized "labor," must be extra-productive, maximizing profits at the expense of the laborer.

perfectly thin, perfectly pleasant, with a perfectly tidy home for the husband to return to after a hard day's work.

But domestic labor, read through (re)historicization, is also an extension of slave labor. This idea is not new to Black feminist and Queer theorists. In her novel *Not Your Mother's Mammy*, Tracey L. Walters writes that "[while] domestic work is certainly not unique to black women…the legacies of slavery and colonialism created a history of racial and gender oppression that kept black women in positions of servitude long after their white counterparts moved into other occupations" (13). These legacies function to doubly disappear black women laborers within domestic labor. The work of (re)historicization is to navigate through the opaque layers of these legacies to reveal the bodies of marginalized laborers.

Navigating the hierarchies in and between domestic labor and legitimized "labor" through craft emphasizes the importance of embodiments within the (re)historicization process because these hierarchies are analogous to the Craft/Art divide. In *String, Felt, Thread*, Elissa Auther "demonstrates how craft— typically dismissed or even invisible as a force shaping the art world under modernism— is in actuality central to its constitution" (xx). The domestic and legitimized, Art and Craft, originality and utility, are coterminous, each wholly dependent on the other for definition and shape. Craft and domestic labors are seen as interior, merely decorative modes of production devoid of competition and incapable of profit maximization. Beloved Other uses the tension between the space and definition of Art and Craft (capitalist and domestic) as a potential energy for Queer world-building.

Deconstructing the Craft/Art divide has a long modern history. Throughout her book Auther discusses Bauhaus, American Fiber, Process Art or postminimalist, and feminist art movements as different angles through which the hierarchy has been tested. Feminist artists from the 1960s and 1970s turned to fiber and "openly embrac[ed] the medium's relationship to craft for both aesthetic and social oppositional ends" (Auther xxii). The pressure feminist artists applied to the Craft/Art divide was a purposeful comment on the reduction of domestic labor, and an attempt to raise the status of domestic labor to match that of legitimized "labor."

Moving the deconstructions of the Craft/Art divide into the realm of Queer theory connects craft explicitly with embodiment. The multilayered historical space within which craft exists means it is, as Jeanne Vaccaro writes in "Feelings and Fractals," "a praxis primed to illuminate queer bodies and politics" (Vaccaro 280). A crafted methodology creates identities that "could always be in the making"(Roberts 257). Beloved Other aligns with Robert's sense of perpetuity in making as a Queer methodology of recovery. Histories, too, can be made unstable, constantly reconstructed. (Re)historicization recognizes, as Melissa Rogers does in "Making Queer Feminisms Matter," that "[craft] processes…can help us access forms of creative knowledge that have been feminized and devalued as well as industrialized, outsourced, and made invisible" (Rogers 237). As a recovery process, (re)historicization is a constant reconsideration of the histories of White hegemony, so as to never allow the bodies of the dispossessed to be disappeared in perpetuity.

Vaccaro's argument for a methodology of the handmade extends Roberts's theory of craft processes into the construction of Queer identities and into a phenomenological consideration of craft and Queer bodies. Handmade as a Queer methodology is "a call to value the aesthetic and performative labor of making identity—and builds points of contact between transgender and craft studies by looking at materials that make transgender identity felt and legible, such as wood, wool, skin, sweat, rubber, foam, cloth, and scar tissue" (275-6). The materialities of craft, the "felt matters" of domestic labor, are the materials for Beloved Other's new worlds.

The (re)historicization project is an attempt by Beloved Other to work through rememory, and retell the stories of marginalized bodies which White hegemony disappears. History is not a series of objective facts. History, pasts, are stories (re)contextualized through the influence of culture(s); (re)historicizing the past means seeking out the bodies that have intentionally been left out or forgotten by White Patriarchal Hegemony. Craft, so entwined with the discursive threads of legitimized "labor" and domestic labor, allows a new access to these histories. As Vaccaro articulates, "leaning on the objectness of craft orients our thinking to the spatial and temporal landscape of embodiment and highlights the force of the hand (rather than the diagnosis) in the worked on, textured, sensory, and amateur labor of making" new worlds (276). Using craft as a methodological praxis, or strategy of (re)historicization, reinforces the necessity to recover the felt bodies of the oppressed from cultural memory.

(Re)historicization demands an acknowledgment of the ways that White Patriarchal hegemony have already historicized the queered body, and that these histories are wrong. This process recovers the voices of the oppressed, who have never stopped calling out, but whose voices were violently suppressed. I will use Ashley V. Blalock's installation *Keeping Up Appearances* as it was installed in the Chattanooga Hunter Museum of Art to show the strategies of Beloved Other's (re)historicization project, a process of remembering those disappeared by White hegemonic histories.

Keeping Up Appearances - Ashley V Blalock

I first encountered Blalock's crochet installation *Keeping Up Appearances* (*KUA*) at the Chattanooga Hunter Museum of Art, while visiting with a friend. The Hunter Museum is in Chattanooga's art district, sitting on the Tennessee River near Maclellan Island.[10] Each installation of *KUP* is slightly different, as Blalock curates the doilies to for specific spaces, as can be seen in the gallery of her artist's page.[11] I happened to catch sight of the installation when I turned to find my friend. Coming across Blalock's piece in a hidden corner of the Hunter Museum was a kind of haunting, I was in awe at these majestic giant crimson doilies hung in and

[10]Of note: Just down river of Chattanooga's art district is the historic Ross's Landing. Once the home of John Ross, a chief of the Cherokee Nation, Ross's Landing became an open air prison to hold Indigenous people before they were forced by White American settlers to walk across the country to "Indian Country" in Oklahoma. Now, Ross's Landing is described on the "Visit Chattanooga" website as a "Newly renovated park across from the TN Aquarium" with many features "for park users to enjoy a great view of the river."
[11]Blalock, Ashley. "Keeping Up Appearances." ashleyvblalock, https://www.ashleyvblalock.com/installation/keeping-up-appearances/1. Accessed Mar. 2 2024.

around a spiral staircase. In Blalock's own words the giant doilies are meant to invoke "thoughts of [the] outdated, old, and grandma" (Blalock). Walking up the stairs I was surprised and delighted to find more and more doilies, each larger than life. The "site-responsive installations" were breathtaking (Blalock). Truly the piece as a whole was a marvel of dedication; hours, and hours, went into this monument.

Often, as discussed above, conversations of invisible domestic labor are centered around homemaking; because of the white-washing intent of White Patriarchal hegemony on our historical imaginations, cultural images of homemaking are often populated by cishet able-bodied white women. Above and around me, was this impressive monument to domestic labor. But when I think about craft and crochet I see so clearly images of grannies, of generations of thrifty Black women providing for their families. Blalock though is a cishet white woman. How then can Blalock's craft, likely able to be legitimized in the institution of a museum because of her privileged subjectivity, recover the labor of Black folks? This question is how Beloved Other accesses the opaque multilayered attention given to a cultural object through (re)historicization. To answer this question, I will meditate on two aspects of Blalock's piece through disidentifications: the form/installation site, and the red color of the doilies.

The installation seemed to me like giant fragile cobwebs in some forgotten, fantastic world. These crocheted doilies, placed in this specific configuration in the rafters of the Hunter Museum, conjure for me the work of grannies. Hung in the rafters of that spiral staircase, I was called to attend to the historical erasure of women's domestic labor. Through the Beloved Other, I read this attention as intentionally opaque. Among the twisted yarn, I see at once a triumph, a validation and legitimization of domestic craft as fine art; and so too a tool to critique the continued contemporary erasure of domestic labor. In all their lofty beauty, the crimson doilies reminded me of the fierce disassociation of domestic craft from legitimized "labor."

The giant doilies that make up the form of *Keeping Up Appearances* are perhaps one of the most traditional forms of crochet. Considering them through the lens of Beloved Other, I bring them down to their typical size; they become small decorations, not much larger than the dinner plate, no longer a larger than life monument. But why reduce them so? There is a reading of *KUA* that says the larger than life doilies presented to the viewer are dedications to the domestic labor of our grandmothers, that these dedications, hung and legitimized in the halls of a museum, signal a triumph over the historical derision of women's domestic labor. But this reading is missing an important nuance. So if I do not reduce their size, I must pull these doilies down, feel the fibers between my fingers, and look closely into their stitches to find their deeper meaning.

Letting the doilies hang in the rafters does them a disservice, doing so removes the viewer from the creative process of the doily, it's machinations. The long planning and execution, the rote "action of stitching" that Vaccaro says "is attached to a hopeful idea— the potential of small private alterations… to inspire institutional and public dialogue" (280). Reading these doilies through Beloved Other is an invitation to step into the role of the crocheter, to pick up her hook and search these stitches for all the invisible life she has lived. This next step prioritizes the processes of the doily (it's movement, like Twyla's reaching) over warmthless monuments (as frozen as Roberta's stillness).

Beloved Other pulls these doilies close and in doing so reduces the distance between the viewer and the processes of White Hegemonic history. Up close, (re)historicization begins. As a monument, *KUA* is unable to step into the processes of building Queer new worlds. The "action of stitching," that labor held dear, is disappeared. But when the creative processes of the doily are prioritized the distant histories that disappear labor are brought into sharp clarity. No longer can the violences enacted upon oppressed bodies stay hidden.

Blalock's subjectivity as a cishet white woman leads Beloved Other to question whose labor is disappeared by this monument to domestic labor. Her subjectivity is necessarily questioned through the processes of Beloved Other that say stopping at the first images of domestic labor given by White Patriarchal hegemony misses the labor performed by other kinds of bodies. And in the capitalist United States, Black women are some of the first laborers to be erased from this history (remember Maggie; remember Twyla and Roberta's violent (mis)translation of her body). Disidentifying Blalock's installation as a cultural object representing hidden domestic labor is a reminder that, historically, Black cis and trans women are some of the laborers whose work most goes unnoticed.[12] This reminder is part of the critical next step of enacting the Beloved Other.

Beloved Other is a theoretical process, yes, but unless the theory can be embodied it is useless. This theory cannot be the finality of Blalock's installation, a still monument to be enshrined in forgotten corners of an institutional staircase. Beloved Other is the machinations of the crimson doily itself. It is found at the moment when an artist drops their hook, sees the hours of work they've done and while stretching their wrists asks aloud "who have I missed?" and so picks up their hook again. This question is the (re)historicization project, to always question who has been left out of liberation work, and turn back for them.

[12]For the purposes of this interaction of my project, I will be foregrounding Black, Queer subject positions. Within the tradition of intersectionality, this is not a hierarchizing focus, but an attempt to bring attention to a particular kind of oppression suffered under White hegemony. On the note of Black, Queer subjectivity: Throughout this section, I am pulling primarily from Black cis women's writings, but I believe they speak to ideas that benefit Black Queer liberations, along with larger communal liberation movements.

The meaning of the crimson dye changes dramatically depending on the distance between the doily and the viewer. If brought close, the crimson doilies are a reminder of life giving blood, a reclamation of the cyclical blood of menstruation. Up close, the blood of labor (domestic or otherwise) can be worked into the fibers of our communities as the foundations of liberation. When the doilies are reduced in the viewers hands the blood can be revered and the legacy of labor organizers can be used as new old strategies of liberatory community building.

But up above, the bloody doilies reek of violence. Hung up and far away, the delicacies of the doily make decoration out of the bodies of laborers who have made the wealth and opulence of capitalism possible. The crimson viscera of the doily, read through the Beloved Other, is the ultimate failure of *Keeping Up Appearances* as a monument to domestic labor. Even the name of the piece, when read along the distant dripping doilies, becomes rancid on the tongue. Keeping up appearances as if this monument does not disappear labor with the blood of the laborers themself.

It is only by bringing the doilies close, by refusing the illusions of neoliberal capitalism, that Beloved Other is able to engage in the recovery strategies of (re)historicization. Held near the bloody fibers can flow with warmth and renewed energy. The life blood of Queer revolution is restored. When attending to the bodies of the disappeared through cultural objects such as *KUP* violent inaction must be condemned. (Re)historicization understands that all histories are constructs, stories always in flux. But these stories have real world consequences for the oppressed. Moving through these stories by constantly (re)engaging with them is how Beloved Other seeks out the voices that may otherwise be left behind.

I have shown how (re)historicization can be applied to cultural objects that disappear Queer bodies, but I want to engage too with objects that already engage the processes of (re)historicization. Faith Ringgold's *Women's Liberation Talking Mask* holds within it already the strategies of liberation and embodiment that are necessary for Beloved Other and its (re)historicization project. I understand this piece as emblematic of the movement of Queer liberation. A movement that says there is no arrival, only our craft as we thread together unearthed Queer histories with our precious future ancestors.

Faith Ringgold's *Women's Liberation Talking Mask: Witch Series #1*

Even as a still on a flat page, Faith Ringgold's *Women's Liberation Talking Mask: Witch Series #1* (*WLTM*) stirs in me an urge towards movement. The face of the mask is beaded in red and gold, surrounded by hair of raffia.[13] Its torso is made of two rectangles, the first, just below the face, is a "placket of embroidered borders" surrounded on three sides by carefully hemmed floral print fabric (Ringgold 72). This mask evokes for me a different story of labor, still steeped in the domestic, but already refusing the elision of the body by White hegemony. I read the *Women's Liberation Talking Mask*, through Beloved Other, as already working to (re)historicise cultural objects.

The mask, inspired by African masks Ringgold had seen in pictures and museums, holds a similar sense of ancestry as *KUA*; taking in both pieces, the viewer understands the history that has informed both artists' current craft. While the still monument of *KUA* impedes the viewer from seeing elided bodies, *WLTM* invites the viewer into the perspective of these bodies. I read the mask itself as an invitation to the viewer to look through its gaze and see the world through the eyes of the oppressed, yet mere visibility of subjected embodiments is not the mask's main objective.

[13]Raffia is made of "Fibers from palm tree leaves" (Ringgold 72).

Most notable on the face of the mask is the big black nose, pointing as an arrow to the mask's open mouth. Looking at it I can hear a chorus of voices speaking through the directive of this mouth:[14] Talk, Loud Mouth. Let it all out. Say the hours you have hand embroidered your own face. Speak the labor of your carefully hemmed up seams.Talk back to the White Supremacy and Patriarchy that clamors to shush the rustling of your existence. When bell hooks writes in her essay "Talking Back" that "true speaking is not solely an expression of creative power, it is an act of resistance, a political gesture that challenges the politics of domination that would render us nameless and voiceless," she is writing from the same well of erotic power from which the directive of the *WLTM* springs (126). The directive points to the power of language on the tongues of the oppressed.

The directive of this mask then, is not visibility, nor "the talking into thin air, the talking to ears that do not hear you," it is instead the language of liberation: Speak, the mask demands, talk your liberation (hooks 124). Reading the *WLTM* through Beloved Other, I see the mask as a directive to (re)historicize the role of speech as a domestic labor. But like craft, language by itself does not inherently lend towards revolution. (Re)historicizing the role of speaking, which has long been foundational to Black women artists and activists in building community with each other, allows Beloved Other to disidentify speech into a powerful tool of liberation.

As a reminder, disidentification is a process of working "on, with, and against" dominant cultural objects (Muñoz 12). So when considering speech through the *Women's Liberation Talking Mask*, disidentifications becomes a strategy of moving with and through the multiple modes of speech in the lives of Black queered people who occupy space within domestic labors. There has been of course the way speaking has been used against Black Queer people. The ways

[14]Farrington also describes the arrow as a directive in her book *Faith Ringgold*: "The arrow implies a directive from the artist commanding the mask to speak" (58).

we have been told to quiet down, to tone down the dramatics. The way doctors and nurses refuse to listen to our pain. The way our language, our speech, has been reduced to the emotional labor it can accomplish for our coworkers and peers. We see the legacy of slavery in the historical reduction of Black Queer language.

But the directive of this mask disidentifies this legacy and sees within language a profound source of imaginative and visionary power. As hooks notes, it "is that act of speech, of 'talking back' that is no mere gesture of empty words, that is the expression of moving from object to subject, that is the liberated voice" (128). Speech, talking back, then becomes the antithesis of violent inaction, especially when liberation is being talked about from multiple angles. The voices of Beloved Other must be recovered from multiplicities of sources to create a chorus of liberatory speaking.

The talking back of the *Women's Liberation Talking Mask* is also a directive to the viewer to move towards the body unlike their own. When speaking on silence Audre Lorde says "I speak these words in an attempt to break that silence and bridge some of those differences between us, for it is not difference which immobilizes us, but silence" (44). It is the movement from silence into speech that allows Queer folks to commune with each other, and build communities of liberation. By deploying Ringgold's craft as working already to disidentify language as a cultural object, Beloved Other sees the action of liberation in the recovery of specific oppressed voices. That is, the talk of (re)historicization looks for specific people, faces, and places.

The specificities of this liberation are made manifest through language. On the *WLTM*, there are red beads on the mask's face. They are easy to miss, without closely examining the face, but they flow down to the mask's open mouth. Red drips like blood to the mouth of the mask to anoint the speech of the wearer. Crimson creates “tender sweet tongues” with which to speak liberation (hooks 124). This is a speech that always recovers the bodies of the oppressed, the laborers who have been rendered invisible by legitimized “labor,” are doubly disappeared in and through monuments to domestic labor; laborers like Doll.

As I have processed the importance of language to Beloved Other and (re)historicization, I found my theory running concurrently, but not intersecting, with French feminist theorists and the feminine language they advocate for. The role of gender essentialism and the impacts of second wave feminism in their theories are not in perfect alignment with the language of Beloved Other. Certainly, they are parallel and perpendicular within the rhizome of Queer, Feminist, and Critical Race theories, but I could not shake the certainty that the insistence of French theorists for a *feminine* language does not get at the root of deconstructing phallogocentrism. Feminine cannot be the cure to masculine, when each depends on the other to exist. Beloved Other has to be something different, a language slanted through the oppositions of feminine and masculine; it has to be Queer: as the disoriented, the dispossessed, the bodies made out of line by White hegemony and the disappearing force of colonial histories.

Tiya Miles’s *Ties That Bind* intervened as I worked to articulate this Queer language. Miles’s novel explores the changing tri racial dynamics among Cherokees as they resisted colonization by White Americans; Miles threads these dynamics through the stories of an Afro-Cherokee family, following the historical record to recover the life of Doll, an enslaved woman of African decent, her Cherokee master/husband Shoe Boots, and their children and grandchildren. Even in the introductory pages, I knew Miles was engaging in the labor of Beloved Other, and throughout the book, her attention to the historical record and nuanced portrayal of racial dynamics between Cherokees, Black Americans, and White settlers reaffirmed the necessity of this kind of historical scholarship to the project of the Beloved Other.

Miles introduces first Shoe Boots and his first wife, a young White woman named Clarinda, to make clear the advantages of proximity to Whiteness for Cherokee men in the search for sovereignty. By framing the history of the Shoeboots family first through the relationship between Shoe Boots and Clarinda, Miles well prepares the reader for one of her main arguments, that Cherokees adopted the racial hierarchies of White settlers to combat their own colonization, and, significantly, this strategy towards sovereignty in their homelands failed. This argument is central to the novel, and well proven. Miles argues that while racial hierarchies in the Cherokee nation tended to be relatively looser than the hierarchies found in comparable White settler plantations, especially because of the kinship ties that formed the basis of Cherokee culture, these hierarchies still left Black folks, enslaved and free, incredibly vulnerable to colonial violence. Doll is proof of this.

And Doll's story, more than anything else in this novel, caught my attention. Miles's novel is a beautiful example of how the intervention of Black and/or Indigenous historians into the dominant historical narrative can help Americans relearn our national history with an empathy and compassion so often bereft in the American mythos. It was a delight and a horror to learn the history of an Afro-Cherokee family loving and surviving across multiple intersections of dispossession, as is so often the case when recovering histories such as these. Miles's close attention to Doll, however, tipped my reading firmly into delight. It is something ineffable, to read Doll at a slant. To learn her life through the culture that surrounded her, the words used to describe her and her worth, to read between the letters of her words for a Black woman who might otherwise be lost to us.

Miles manages with finesse the larger historical impact of the racial dynamics within the Cherokee nation without losing sight of the individuals who lived and worked within that nexus of impossibilities. Even in chapters like “Christianity,” when Doll is absent from the historical record and the chapter could have been written without a close consideration of Doll, Miles brings her back to the forefront. At every step of this story Miles reemphasises that this story should and must be told with Doll always in mind. It is the act of refusing the elision of Doll, of recovering the shape of her body out of the empty spaces of the historical record, that brings her scholarship into the blood lines of Beloved Other.

Recovering the stories of women like Doll, a woman whose life and death give us access to new old histories, are some of the most important histories we can tell. Here, in Doll, is a face of Beloved Other. In the final chapter “Freedom,” Miles turns back to Doll, and the intervention of language Doll makes in her own life to claim land as the reparations due to her. What is magical, ineffable, here: the confluence of the past and the present as Miles refuses a single interpretation for Doll’s claims to matrimony to Shoe Boots. It is the plasma of Doll’s claim, the in between state of here and not quite, that is distinctly Queer and liberatory in her speech.

Doll claims liberation for herself and her family with her tender sweet tongue, by using language as the literal vehicle towards Queer world-building. By moving through (re)historicizations of Black and Indigenous American stories, Miles proves that the directive of the *Women’s Liberation Talking Mask* sings across space and time. The blood, the bodies of Beloved Other move Queer new worlds into plasmatic quantum space.

Part III | Strange Hearts

Beloved Other turns to language as it's primary tool for a praxis of embodiment. As I show in *Parts I* & *II*, (re)telling stories of difference and labor allow for the recovery of bodies within cultural memory. In this section, I will extend this praxis into rhetorical and linguistic modes of deconstruction to engage in a Queer world-building. Beloved Other bases world-building on two ideas. The first is given by Stacy Alaimo and Susan Hekman in the introduction to the anthology *Material Feminisms*, that is, "a deconstruction of the material/discursive dichotomy that retains both elements without privileging either" (6). Queer world-building through material feminisms does not privilege language above the body, on the contrary, it understands language and the body as co-creations of each other. I will return to notions of co-creation a Karen Barad's essay "Posthumanist Performativity," from the same anthology mentioned above.

As a praxis of embodiment, Beloved Other's deconstruction of language understands the potential energy between language and the body as evidence for the importance of storytelling within cultural knowledge production. That is to say, fiction is a legitimate site of theory and praxis. World-building, then, is also based in the idea that liberation practices will build literal new worlds. Walidah Imarisha and adrienne marie brown promote this kind of world-building with their visionary fiction workshops.[15] And Wendy W. Walters introduces similar notions in her essay "Time in Afrofuturism, Classroom Time, and Carceral Time," where she writes that

[15]For further reading see: Imarisha, Walidah, adrienne maree brown, editors. *Octavia's Brood: Science Fiction Stories from Social Justice Movements*. AK Press, 2015.

COVID altered many people's perception of time "as many faced forms of confinement they had not previously experienced;" importantly, though, her "incarcerated students already know this, had already reckoned with the need to make an imposed time into something else, to make a forced confinement liveable" (17). Her incarcerated students were able to theorize, through Afrofuturism,[16] notions of time and space to make their own lives livable.

In this section, for the literal world-building of a Queer new world, I will define Patrilinear time through Black Quantum Futurisms (BQF) as a (mis)translation of Newtonian physics that colonizes space/time and Queer futurities. In order to oppose Patrilinear time I deconstruct the categories of "present," "future," and "past" through Black Quantum Futurisms and the rhizome to create the foundations for a new, old Queer language. The second half of *Part III* focuses on embodiments of these deconstructions within Octavia E. Butler's 1979 novel *Kindred*.

Defining Patrilinear Time through BQF

The processes of Beloved Other help tell new stories of difference, literally moving its foundational theories into a praxis of embodiment, so that Queer theories can be moved from the academy and into our lived experiences. The work of social justice movements and community building is inherently tied to the history of systemic oppression, but in order to look back and be sure no one has been left behind these movements have to also look forward. The future of Queer new worlds is as vital to Beloved Other as the current moment of bodily connection. Black

[16]Originally coined by Mark Dery in his essay "Black to the Future." I prefer Womack's definition of Afrofuturism in her book *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture* (2013): "Afrofuturism is often the umbrella for an amalgamation of narratives, but at the core, it values the power of creativity and imagination to reinvigorate culture and transcend social limitations. The resilience of the human spirit lies in our ability to imagine. The imagination is a tool of resistance. Creating stories with people of color in the future defies the norm. With the power of technology and emerging freedoms, black artists have more control over their image than ever before" (21).

Quantum Futurism aids Beloved Other's process of (re)assessing the role of temporality within liberation movements.

Based in Afrofuturism, Black Quantum Futurism is a theoretical model of temporal liberation set forth in the collective work *Black Quantum Futurism: Theory & Practice Volume II* (edited by Rasheedah Phillips). In my initial conception of the impact that BQF has on the process of Beloved Other, the disidentificatory process was extended into time. While in *Part II* I discuss the disidentificatory potential of time through (re)historicization, the abolitionist sense of time put forth by Black Quantum Futurism requires Beloved Other to step briefly from disidentification. Instead, Beloved Other uses BQF to understand Patrilinear time as a tracing that represents the Western imperial construction of time. For the purposes of this project Beloved Other considers four aspects of Patrilinear time: it is based in a (mis)translation of Newtonian physics; it colonizes and so shortens space and time; renders linear time as an objective experience; and privileges reproductive futurity.

First, time lines espoused by White hegemony are based in Newtonian mechanics,[17] especially in the causal relationships between bodies. In *Mechanics from Aristotle to Einstein*, Michael J. Crowe explains that mechanics "is that area of knowledge that treats of motions and tendencies to motions in material bodies" (1). More simply, mechanics is the study of how things move, or stop moving. Consider Newton's third law of motion: "whenever one object exerts a force on a second object, the second object exerts an equal and opposite force on the first" (Hall). Through the specific lens of mechanics, or the broader lens of physics, this law of motion is based within the relationship between objects, relative to their mass.

[17]Throughout this section the compound word [timeline(s)] will be written as [time line(s)]. The space between [time] and [line] has a rhetorical significance that will be explore further below.

Newton’s conception of space and time can be understood through his description of the movement of bodies. In his *Scholium to the Definitions* Newton writes: “Everything without exception is located in time according to order of succession, in space according to order of place” (qtd. in Crow 146). Returning to the third law of motion within this understanding of absolute space and time, Newton’s preoccupation with the order of succession is clear. There is one object in space that is then affected by the force of a second object. Only after the second object is introduced can the first object exert force.

The causal relationship found in Newtonian mechanics informs the progress narratives of White hegemony. Crowe notes that for philosophers “throughout history mechanics has been taken to be the paradigm science, the model for all the other areas of science” (2). From this view, Newton’s effect on Enlightenment principles can be seen. Newton’s principles on how bodies move relies on absolute truths of space and time, these truths are invariable *without exception*. Philosophically extrapolating absolute space and time into social theory leads to linear progress narratives of human society. If time, and so too, space, works in the order of succession, then the past *without exception* leads to the variables of the present, and the present must lead to specific futures.

White hegemony naturalizes this causal linear relationship. As Michelle Wright, a BQF theorist, argues in *The Physics of Blackness* this Newtonian spacetime “is not equivalent to Newton’s theories but rather is how philosophy and political science— as well as nearly all Western discourses, really, academic and lay— have (mis) translated Newton’s concept of linear time into a linear spacetime or progress narrative” (15). This (mis)translation is similar to the appropriation of Darwin’s theory of evolution into a social theory; it is a perpetuation of White hegemony that takes subjective understandings of scientific theory and condenses them into a universal objective experience. A philosophical extrapolation that assumes scientific principles can be translated one-to-one into social theory.

The (mis)translation of Newtonian spacetime also ignores the transient nature of scientific theories. Not only did Einstein's theories revolutionize Newton's mechanics, there were also, as Crowe argues, three other revolutions in mechanics theory that fell between Newton and Einstein. By aligning itself with Newtonian mechanics, which is based on the assumption of absolutes within scientific knowledge, Patrilinear time convolutes its own progress narrative. At the same time that the progress narrative argues its own forward progression through an order of succession it ignores the turn in scientific knowledge away from Newton, foreclosing future transformations of knowledge production. This convolution shortens, through colonization, space and time.

As an aspect of Patrilinear time, shortening space and time through colonization begins with the spatial colonization of capitalism. In *The Origins of Capitalism*, Woods argues that capitalism is born from English land enclosure, when property became understood "not only as 'private' but as *exclusive*" (108, emphasis in original). Enclosure allowed early capitalists to meet the market imperatives of agrarian capitalism, but in order to keep up with the demands of exponential wealth accumulation, early capitalists had to rely on extra-economic means. These extra-economic means took not only the form of legislature through "acts of Parliament" in the 18th century, but also violent colonization of unimproved land (Woods 109).

The colonization of property, the shortening of space, necessarily extends into time when human bodies are constructed as extensions of private property. In explaining the significance of BQF's quantum maps Rasheeda Phillips writes: "White men have conquered both time and space and then said they were the same thing, and what that has meant for Black people is a colonization of the temporal space of the future and the future of man in the universe" (Phillips 11).[18] For those who suffered chattel slavery, this means that bodily enslavement is the same as temporal enslavement. Patrilinear time binds the hands of enslaved people and through confinement accumulates wealth through the appropriation of their labor, and their future.

The (mis)translation of Newton's absolute space and time creates literal, seemingly absolute, boundaries on the Black and Indigenous body. Throughout U.S. history there have been many modes of binding bodies in this way. The forced displacement of Black and Indigenous bodies by Patrilinear time refuses to acknowledge deep historical ties between humans and ancestral lands. After the abolishment of slavery in the U.S. and the onset of industrialization, the master's clock becomes even more literal. Through the legacy of Henry Ford, Industrial Capitalism carves the weekday into precise thirds in a kind of temporal enclosure to keep laborers extra productive. In the contemporary moment, one of the most visceral survivals of this theft in the U.S. is the Prison-Industrial Complex (PIC).[19]

Patrilinear time's colonization of temporal experience is part of the reason the phrase "I am my ancestor's wildest dreams" is so potent. To exist in the present with agency, bodily and temporal, and to demand this existence realizes the dreams of ancestors, acknowledges a subjective temporal experience that Patrilinear time deems impossible. Uttering this phrase denies predetermined futures. This is what Estelle Ellison means in "Forethought" when she writes that "Healing is the means by which the future changes the past" (3). The "past" and the "future" become malleable constructs, as accessible as the present moment.

[18] BQF is theorized as a tool for Black Liberation. Through the Beloved Other, I argue that the tenants of BQF can, and should, be practiced by anyone who seeks liberation from White hegemonic Capitalism. By requiring such a theory to be practiced outside the Black experience, the Beloved Other is acknowledging that Black Liberation is fundamental to liberation minded world-building. Anti-Black racism is baked into the foundations of Capitalist wealth as most of our contemporary global wealth was made possible by the enslavement and forced labor of Black African peoples.

[19] Another survival of this theft are the reservations on which some Indigenous Americans currently live.

The abolitionist intent of BQF recognizes though that this dreaming is not ubiquitous. For incarcerated persons, as it should be for non-incarcerated persons, the PIC is a bodily reminder of the continued colonization of Black space and time. Walter shares that when her incarcerated students learn about Afrofuturism they heavily resonated with “VéVé Clarks’s discussion of history as a spiral [...] that history is not just a loop, but rather it is a repetition with a difference” (17). Acknowledging that I have not experienced time through incarceration within the PIC, I wonder if Walter’s students resonate with this idea of history as a spiral because of their ability to see through Patrilinear time by experiencing it most viscerally? Either way, incarcerated persons and their experiences ought to be central within abolition movements. The abolition of the PIC is inherent and necessary to the deconstruction of Patrilinear time, and so too for the liberation work of Beloved Other.

As the third aspect of Patrilinear time, White hegemony presents linear time lines as an objective experience of time and space so that linear causality (the order of succession) is the only mode through which to understand the self. According to Ellison, “Rather than accept a linear timeline as a veritable truth of reality, Black Quantum Futurism contextualizes linear time as a subjective form of perception that can be subverted and undermined” (3). Linear causality as an objective experience demands the reproduction of White hegemony/supremacy from the “really real” present and into a predetermined future. By working through a deconstruction of Patrilinear time, Beloved Other hopes to work in conjunction with Black Quantum Futurism to imagine new liberated futures.

In shortening space and time through imprisonment, Patrilinear time also creates harsh delineations between the categories of “past,” “present,” and “future.” Within White hegemony, the present is the only dynamic category of time within which non-incarcerated people can exercise free will. But if the past is stagnant and the future at once unknowable and predetermined, this is still a limited freedom. White hegemony overdetermines the possibilities of individual actions by constructing strict linear lines of causality. This goes back to Newton's order of succession, if A equals B, and B equal C, then C must equal A. Extrapolated into a linear progress narrative, the past was always already going to produce our current present, so that acting in the present can only have certain limited effects for the future. These are the naturalizing lines of White hegemony that demand the future, with all its reproductive promise, is still limited by the constraints of the "present."

The last function of Patrilinear time that will be discussed here is the privileging of reproductive futurity, specifically through heterosexual reproduction. Reproduction is, and historically has, been used as a tool to uphold White supremacist patriarchy. As Sara Ahmed argues in *Queer Phenomenology*, "[inheritance] is usually presented as a social good" inorder to reproduce heterosexual orientations (85). Reproductive, heterosexual futurity reduces the (white) family to genetic material for the sake of capital. For Black families, the reduction of the family into genetic material becomes insidious. In 1808 the act banning the international trade of enslaved persons went into effect in the U.S. (The Slave Trade). After this the birth rate of the enslaved population grew at an exponential rate[20], certainly because of an increase in breeding practices by white enslavers to increase the productivity of enslaved Black labor.

Beloved Other looks forward to non-reproductive futurities because such futurities are an invitation to reconsider our responsibility to the past and future. What would it mean if that

[20]Hacker, J David. "From '20. and odd' to 10 million: The growth of the slave population in the United States." Slavery & abolition vol. 41,4 (2020): 840-855. doi:10.1080/0144039x.2020.1755502. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7716878/. Accessed Dec. 6 2023.

which connects us in the present moment to the selves of the past and future is more than the tenuous thread of biological family lines? Such considerations lend themselves to new revolutionary community building. Communities, worlds, where familial obligations are based on something more substantive than mere biology.

Deconstructing Temporal Categories

The next two sections move briefly into linguistic deconstructions of time, while this is not the main focus of my project, pairing linguistic deconstructions of temporal categories with rhetorical deconstructions further denote the importances of poststructuralist modes of Queer embodiments. The deconstructions that follow take on Black Quantum Futurisms to deny the predetermined futures created by White hegemony through Patrilinear time. As Ellison writes, "Instead of accepting a white supremacist future as inevitable and predetermined, BQF helps create divergent paths towards a future where Black life is livable"(3). Refusing predetermined futures is a part of the work of liberatory world-building. Acknowledging instead an endless wealth of future possibilities works to liberate the imagination, it liberates that which we hold beloved from the oppressions of Patrilinear time. We build a world always already aware of how the past has brought us here, knowing that regard for the past does not foreclose future ancestors we may never recognize, but who are our ancestors nonetheless.

To multiply the corridors of Queer futurity, Beloved Other demands language in multiplicities. In an interview conducted by Mark Dery, Greg Tate talks about hip-hop's relationship to the past saying "[t]he approach to everything in hip-hop is always with a sense of play, so that even ancestor worship is subject to irreverence. Ironically, one of the things that's allowed black culture to survive is its ability to operate in an iconoclastic way in regard to the past; the trappings of tradition are never allowed to stand in the way of innovation and improvisation" (Tate 211). Beloved Other applies this same iconoclasm toward the language categories of "past," "present," and "future." The trappings of tradition, of phallogocentrism and Patrilinear Time, intend to limit the movement of black bodies. And while Beloved Other may reject in part the Capitalist connotations of "innovation," it seeks to obfuscate the self from the master's clock with blatant and cocky "improvisation."

World-building our liberation requires new kinds of time lines. As a practice of Queer commitment Beloved Other does not seek to create new lines of temporal dominance. I offer here instead one kind of language-in-time that might aid our liberation journey, founded in BQF and forgotten new worlds of temporal knowledge.[21] The first part of a new kind of time line is a deconstruction of language-in-time, that is, by deconstructing the categories of "past" "present" and "future" through quantum high-context time lines, Beloved Other opens up pathways into decolonized Queer futurities.

Processing through Beloved Other helps make the lines between the categories of "past," "present," and "future" unintelligible. Such obfuscation can seem like an impossible task in the face of the constraints of the English language. According to K. Aaron Smith and Susan M. Kim in *This Language, A River*, there are only two tenses in the English language: "past" and "present" (32). They state that tense is traditionally defined through "suffixes on the verb that denote general time like past or present" (32). Futurity would then be an aspect of the verb, not tense. Certainly, English speakers are capable of communicating about the future, but without a "future" tense already inside the morphology of English verbs English speakers may not be able to *embody* the "future." While a two tense system is not uncommon for a Germanic language,

[21] Forgotten New World: a short hand that I use to reference indigenous modes of knowledge erased by White hegemony. I see this as 1) practicing B.O.'s temporality that sees the "past" and "present" as intrinsically connected and 2) an important acknowledgement that my work does not exist in a vacuum and I am actively working against the erasure of Indigeneity that colonial imperialism demands.

two verb tenses cannot be sufficient enough to give nuanced attention to time in the way that Beloved Other requires.

The constraints of English verb tenses would seem to foreclose possibilities in a theory set on liberating the imagination, but part of BQF is living out the impossible. A certain amount of cocky irreverence for the strictures of English allows Beloved Other to exist in plasmatic quantum space. As Ellison argues: “Black Quantum Futurism practitioners venture to operate at the 4th dimension” (4). To operate in the 4th dimension Beloved Other will return to disidentification in order to work “on, with, and against” categories of time (Muñoz 12). Where Patrilinear time demands abolishment, our common language requires multiplicities of embodiments within time.

The terms “past,” “present,” and “future” are useful categories for Beloved Other as long as they are understood as constructed categories. To work with these categories I give a visual reference of their constructedness in written English by putting words between quotations, as seen in the temporal categories above, and in the morphology of the word, as in my theory of legitimized “labor.” I am intentional about capitalizing these words so as not to give them the sense of being proper nouns. To work on and against, I offer also a kind of crude smashing of text.[22] Consider: pastpresentfuture; or futurepastpresent; or presentfuturepast.[23] Each visually signals that time is being written about in a different way, with different considerations of the impact of each category on the other. Crude though it may be, such smashing embraces a playful impropriety that asks why these categories hold so much meaning in the first place. I will return

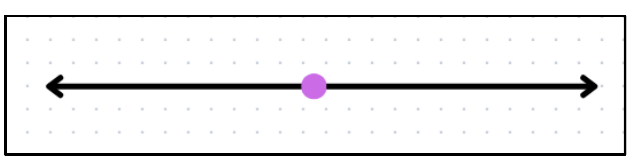
[22] I acknowledge that the following does not translate well into spoken English. This is the beginning of the language deconstruction that Beloved Other hopes to work through.

[23] Such smashing may be referred to formally as a portmanteau, though I will be referring to this visual reconstruction as a “smashing” or “crude smashing” to further emphasize the iconoclasm of a Beloved temporal language.

to these smashings below to discuss the possibilities of conjugating Beloved Other. Each of the above methods understands that in written English, the morphology of the text can hold rhetorical significance.

I began working indirectly with constructions of "past" and "present" through the (re)historicization project of the Beloved Other;[24] in this section I further complicate these categories by expanding into the "future" and denying strict delineations between these three categories. As I work through the smashing amalgamations of time, I will refer to multiple kinds of time lines, each accompanied by visual representations to illustrate the possibilities of embodiment.

In order to move away from the (mis)translations of Newtonian Patrilinear time, Beloved Other rejects A-series time. Which relies on a linear causal time line, the order of succession, to situate the self in reference to the "past" and "future." In "Black in Time," Michelle Wright defines A-series time as a temporal mode which "requires a fixed point of reference that allows one to then speak of the past, present and future" (Wright 21). Linear causality, as a tool of Patrilinear time, constructs the fixed point of reference as seemingly objective. Consider [Image 1] as representative of A-series time, the dot is the "now" or fixed point of reference. All that has happened before that fixed point of reference is shortened into the arrow pointing to the left; the arrow pointing to the right is what will occur in the "future." The possibilities of the "future" are shortened by the progress narrative as discussed above.



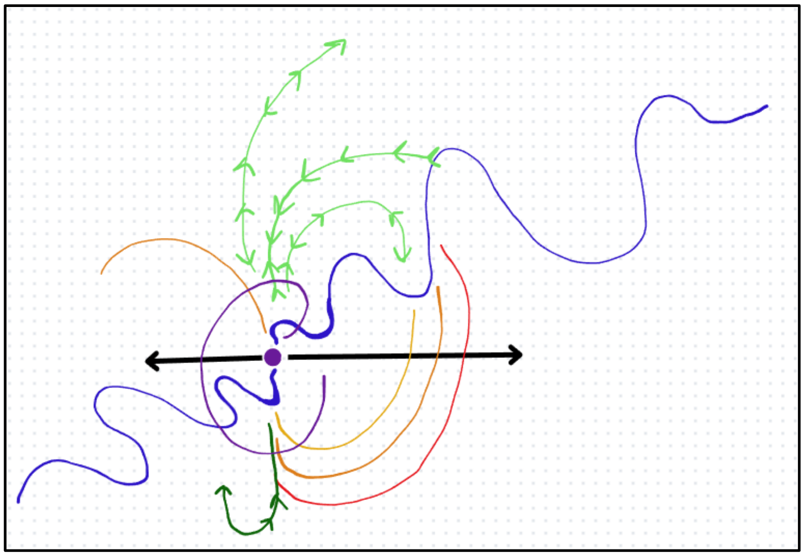
[24] Recall that (re)historicization works through modes of recovery inside cultural memory. As I worked through in *Part II*, recovery foregrounds the experience of queered bodies to undo the present/historical violence that White hegemony enacts to disappear difference.

[Image 1]

Wright opposes this to B-series time, which understands the constructedness of the present moment. B-series time "provides 'exact co-ordinates,' so to speak, which do not require a universal fixed point of reference" (Wright 21). Quantum event maps are one tool to find these exact co-ordinates as the "quantum event mapmaker becomes the active agent in the synchronicity/focal point, instead of time being the active agent defining the synchronicity" (Phillips 12). B-series time understands that in order to mark this moment as distinct from another, certain kinds of "present" knowing are ignored, or briefly put to the side.

By acknowledging multiplicities and denying the hegemonic pull of linear causality, B-series time functions through notions of the rhizome. Theorized in *A Thousand Plateaus,* the rhizome is the ceaseless "connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles." (7) Beloved Other absorbs B-series time and the rhizome as a full embodiment of the "present" moment, an embodiment highly contextualized by both the "past" and the "future."

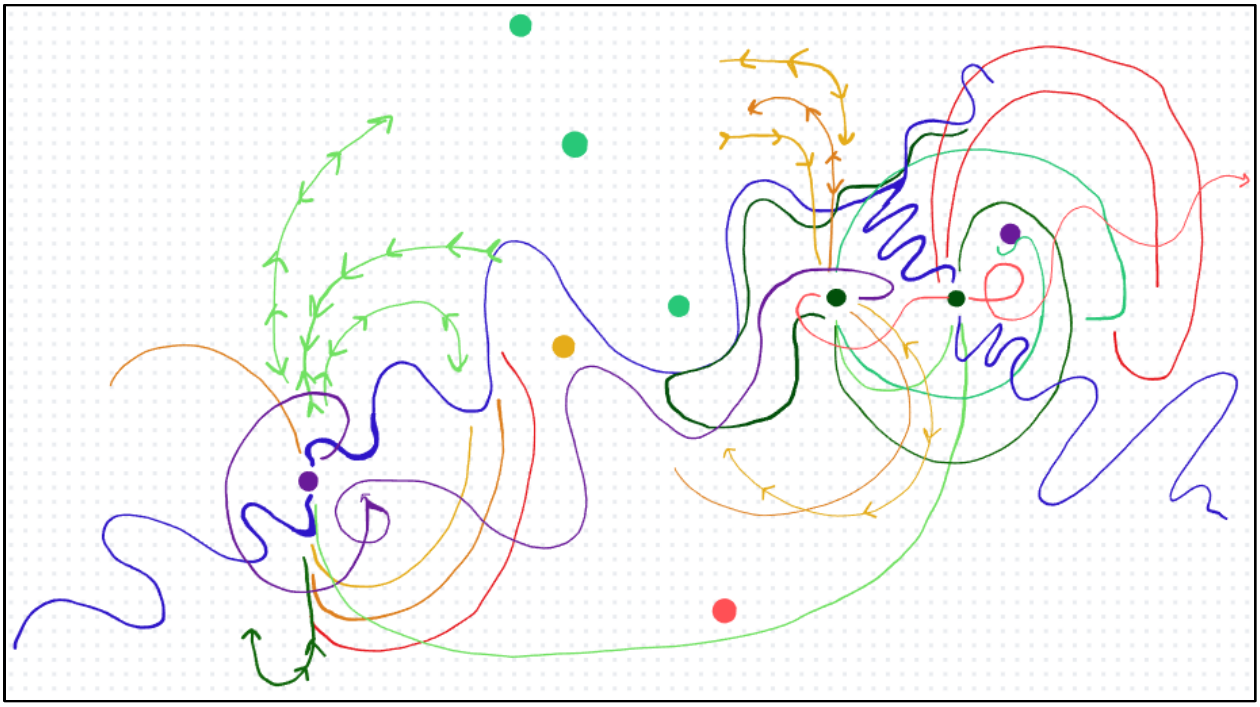
[Image 2] below is my initial representation of a high-context time line. Notice first the purple dot situated between the straight black lines. This recalls the self in the "present" moment on a typical linear time line, as seen in [Image 1]. But orienting the self through two straight lines going in opposite directions severely limits the possibilities of the "future" and assumes that the only connection between the "past" and "future" is the present moment. Notice now the other lines emanating from the purple dot to see how B-series time can be constructed as highly contextual.



[Image 2]

These non-straight lines represent different modes of moving through time. The green lines above and below the purple dot might represent the way the "past" and "future" contextualize and are contextualized by the "present," so that the current moment cannot be defined as separate from the "past" and "future." The blue lines emanating outward in diagonals represent the current self's orientation of time as reaching out for other's orientation. Each squiggle and curve represent the ways time folds in and on itself when the current self tries to orient within time.

But in [Image 2] the purple dot is still situated inside a linear time line. Deleuze and Guattari compare the rhizome to a map, as opposed to a tracing. "What distinguishes a map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious" (12). In this way, by situating the purple dot within a linear time line, Patrilinear time, as a tracing, is still being privileged. [Image 3] better represents orientation of the self and others through Beloved Other:



[Image 3]

Each dot is a current self orienting in time, every line represents the multiple modes of becoming in-between the self, Other, “future,” “past,” and “present.” A high-context time line such as [Image 2] can help us understand the subjectivity of temporal experience, and reaffirm our responsibility to the pastpresentfuture. This responsibility can be understood through David LaCroix’s term “implicity,” which he explores in his essay “To Touch Solid Evidence.” In his words, “in addition to highlighting how the present is implied by the past, implicity also suggests that the present is implicated in the past, insofar as one tends to reconstruct the past in the present’s image” (LaCroix 111). Implicity understands that as constructed categories the “present” and “past” are mutually defined through each other.

Beloved Other extends implicity into the “future.” LaCroix develops the term implicity by engaging his students in a dialogue about the constructedness of temporal categories. In his discussion of Octavia E. Butler’s *Kindred*, he writes “*Kindred* demonstrated that our agency is never separate from our responsibility as actors in a much greater temporal web of action, despite our desire to believe otherwise" (109). The responsibility of implicity is in synergy with the abolitionist intent of Beloved Other, that is, understanding that our actions exist within a highly contextual temporal web demands we treat the "past" and "future" with the same kind of accessibility as the current moment. The "past" and "future" can become malleable and undetermined, with the courage to love Others into Queer new worlds.

Another way to extend implicity into a Queer futurity is through transformation as thick translations between bodies. In "A Queer and Embodied Translation," Aaron Lacayo calls for a Queer translation theory based in Irigarayan sexual difference; "This is an Irigarayan encounter to the extent that it is premised on an unknowability of sexual difference; it is a Queer encounter to the extent that it is not a difference between male and female but always a difference between a bodily text and an infinite number of unknown others-yet-to-come" (219). Lacayo is working through this theory for literal translations between different languages. For purposes of Beloved Other, thick translations offer a mode of Queer futurity that denies reproductive futures.

Through Beloved Other, implicity towards the "future" translates legacy into future ancestors. Like the rhizome, the notion of future ancestors "is an antigenealogy" (Deleuze and Guattari 11). Future ancestors are a sight line into the "future" through the "past," a recognition of the centuries of oppressive force on marginalized bodies, but more important: their legacies of resistance. Queer futurity through translation creates multi-temporal communities. "Such a gesture toward a future aesthetics is an erotics, that is, a future of love—what love may possibly create" (Lacayo 220). Creating future ancestors is a Queer commitment to inject the "future" with a politics of love, a diligence towards embodiments in the 4th dimension.[25]

[25] The English word "diligence" comes from the Latin *diligo, diligere, dilexi, dilectus* "to esteem highly, love." According to the English Oxford Dictionary, "diligence" means: "Constant and earnest effort to accomplish what is undertaken; persistent application and endeavour; industry, assiduity." When I use diligence I take the meaning of

Conjugating Beloved Other

To bring high-context time lines off of the page and into Queer practices of community building, I conjugate Beloved Other. These conjugations represent different modes of existing in time other than being in the "present," "future," or "past." Below is a reference table for three conjugations, each based on different smashings of text. The stem for each tense is "Bel- Other," by removing "Love" from "Beloved" I mean to bring attention to the connection between alternative temporalities and Love as a verb.[26] Beloved Other is then conjugated using forms of the Old English word: "lufian (to love)" (Smith and Kim 134). Enacting love on the Other changes depending on the kind of temporal experience being embodied. Eventually, the conjugations of Beloved Other will be expanded, but for this moment, here are three:

Conjugations of Beloved Other

Bellufiað Other	Continuous action	pastpresentfuture tense; denotes the continuity of Bel Other over time. This tense recognizes that the self of the current moment is inherently connected to the selves of the past and future. It enacts global, multi temporal community.

the Latin verb into consideration so that the earnestness of being diligent makes it into an act of love, or even devotion.

[26]My conception of love is heavily influenced by bell hooks in *All About Love* (2000): "To begin by always thinking of love as an action rather than a feeling is one way in which anyone using the word in this manner automatically assumes accountability and responsibility" (13).

Bellfað Other	Instruction for the Present and Future	a non-past futurepresent tense; denotes action that may not have occurred in the past but should be taken forward with us from the moment of utterance on. While it is a non-past tense it acknowledges that the lack of this action in the past is what has caused current and possible future systemic harm.
Bellfien Other	(Re)Appropriating Knowledge(s)	a pastpresent tense; denotes the absorption of knowledge not explicitly linked to Bel Other into the mythology of the Bel Other. This tense is a reminder of the erasure and appropriation of Indigenous modes of knowledge.

The conjugations of Beloved Other function in two ways. First, they render the morphology, the shape of the words, with an embodied significance; new embodiments of time become possible when words are written differently. Second, the use of Old English to conjugate Beloved Other is an act of liberatory world-building. In my initial conceptions of conjugating Beloved Other I used verbal markers from a non Western language in order to invoke non-White non-Western modes of temporal embodiment. As I worked through those conjugations the non English verbal markers became problematic. The language itself is not free from colonial intent, and by appropriating a non Western/European language I wondered if I was also enacting colonial appropriation.

Using Old English verbal markers, on the other hand, foregrounds a decolonial process. I use Old English to demand space for Queer futurities with in my native language.[27] Harking back to older forms of English allows for a translation process into the future. Consider the conjugation Bellufiað Other,[28] formed by adding the present indicative 3rd plural form of *lufian* to the stem Bel- Other. I use the present indicative form to denote continuous action, as opposed to a perfect form which denotes completed action. The 3rd plural form denotes that this is a communal action. The "present" self working with other selves. These selves can be "I" in different times, and also other "Y'all's" in the same or different times. To demonstrate further how to Bellufiað Other, or how not to Bellufiað Other, I turn towards the embodiments of temporality expressed in Octavia E. Butler's *Kindred*.

Embodiments of Bellufiað Other in *Kindred*

Kindred is a fantasy novel narrated by a young black woman,[29] Edana "Dana" Franklin, as she remembers her unique time travel between her "present" in 1976 California and the "present" of her ancestors Alice Greenwood and Rufus Weylin in early 1800s Maryland. At the onset of the novel Dana moves into a new home with her husband Kevin. Dana and Kevin are building a new life together as they move up in the world. Both are paid writers and no longer have to suffer the indignities of temp work, Dana is especially grateful to leave the prejudice they face in the workplace for being in an interracial relationship. Though, the couple still get

---

[27] MLA style guide requires foreign languages to be set in italicized, as opposed to the usually roman, text. However, throughout the next sections I keep Bellufiað Other in roman text. This is to further emphasize that my conjugations are meant to change English. As a native speaker I demand room for embodiments of a Queer futurity. Treating the conjugations as a foreign language would be a capitulation to White hegemony and phallogocentrism. English has always changed, it can change again, and again, for the sake of me and mine.

[28] The symbol <ð> is pronounced like the th in that, so that Bellufiað is pronounces "bell-oo-fi-ath"

[29] There is some debate about whether *Kindred* is a science fiction or fantasy. Butler herself refers to *Kindred* as fantasy a 1980 interview with Rosalie G. Harrison.

plenty of grief from their respective families. Their new life is interrupted when Dana is mysteriously pulled from Bicentennial America into Antebellum Maryland.

During her first two travels Dana meets Rufus, a young white boy, and then Alice, an even younger free Black girl. Dana realizes she recognizes their names as those listed in an old family bible. Alice and Rufus are the parents of Dana's maternal ancestor Hagar Weylin. Relenting to a responsibility to her "present," Dana decides that she will not test the grandfather paradox, and actively works to keep Rufus alive. She believes she is brought to the past to protect Rufus specifically, since he is accident prone. After he first two travels that Dana she can only go back to her time line when she believes her life is in danger. During Dana's third travel Kevin is also pulled into Maryland because he was touching Dana at the moment her travel happens. The two become familiar with Dana's ancestors, white and Black, along with the people enslaved and held captive on the Weylin plantation.

Throughout the rest of her travels Dana, in a bid to ensure Hagar's birth, negotiates Rufus's violent sexual desire for Alice, and eventually herself. Up until her last travel Dana prioritizes Rufus's safety over Alice's freedom. When Hagar is born it seems like Dana will help Alice to freedom, but, after Rufus hits Dana for the first time, she instead chooses to leave Maryland by cutting her wrists. During her last travel, Dana finds Alice's body in a barn where she committed suicide after Rufus lied to her and told Alice he had sold her children into slavery. Rufus, trying to replace Alice with Dana, attempts to sexually assault her, but in the ensuing scuffle, Dana stabs Rufus in self defense. As she travels home to California she loses her left arm somewhere between Antebellum Maryland and the wall of her home. At the end of the novel, Dana and Kevin return to Maryland in their "present" in an attempt to reconcile their travel experience with the "past."

Most scholarship on *Kindred* agrees that Dana successfully navigates her confrontation with the "past." Stella Setka notes, "*Kindred* is just one in a number of contemporary African American texts that have turned to the devices of the phantasmic as a means of facilitating a more intimate connection with history" (116). These readings of *Kindred* focus on reader identification with Dana as a means of closing the gap between the "past" and the "present." This is an important part of the neo-slave narrative genre and Black diasporic historical recovery projects. I wish to expand reader identification with Dana to include a more critical lens of her actions.

Critical discussions of the "future" often get left out of these discourses. Thelma Shinn Richards talks about the "past," "present," and "future" in *Kindred*: "The past, [Butler] has suggested in *Kindred*, traps us into being who we are. The present provides us a chance to make conscious choices to shape the future despite that heritage…" (126). A present/future connection is affirmed but it reifies the past as stagnant and distinct from the present/future. New readings of Dana's travel are needed so that the audience can incorporate the critical "futures" of Black Quantum Futurisms into the current discourses of the novel, such lively "futures" require accessible and lively pasts.

Much scholarships rightly focus on Dana's lost arm as an embodiment of her experience in Antebellum Maryland. Lisa A. Long, who does an important reading of the role of pain in *Kindred* and Phyllis Alesia Perry's *Stigmata*, takes Dana's lost arm as evidence of the reality of the past. "The protagonists believe that history really happened because it hurts them" (461). But reading Dana's wound as solid evidence of her successful confrontation with the "past" leaves little space for critically engaging the negative impact Dana has on Alice, who is elided both in text and in discourses of the text. Eileen Donaldson's "A Contested Freedom" both critiques

Dana’s actions and engages a critical “future.” Donaldson writes, “Butler’s vision reveals her [skepticism] about the future as much as it does her perception of an imperfect present: Dana’s present is, after all, the slaves’ future, and the past continues to shape the future if those in power do not change” (95). Linh U. Hua offers a reading of *Kindred* in “Reproducing Time, Reproducing History” that treats Alice’s elision with intent but, like Donaldson's reading, it retains that Butler is writing from a pessimistic futurism.

Through Beloved Other, I engage in a critical new reading of *Kindred*. Dana’s wound, read through Bellufiað Other, reveals her failure to embody temporal communities, but this reading resists a pessimistic futurist view of the novel. The temporal travel that Dana experiences would suggest a deconstruction of Patrilinear time; she is traveling back and forth between the “past” Antebellum Maryland and the “present” Bicentennial U.S. And yet, Dana privileges her native time line through Patrilinear time with her actions in Antebellum Maryland. Because Dana refuses to question her subjectivity constructed through Patrilinear time, she fails to recognize her responsibility towards a multitemporal community. *Kindred* then, is not a successful confrontation with the “past.” Dana’s story is a cautionary tale, one that warns, through the loss of her arm and Alice’s life, of the toll Patrilinear time takes on the body.

A blood payment is made with Dana’s severed arm, and still, Patrilinear time demands more. Read through Bellufiað Other, Dana’s embodiment of the toll of Patrilinear time, her severed arm, cannot be encapsulated within a single moment of violence. Dana’s arm is not all that is lost. Because she refuses the possibilities of a multi-temporal community, because she refuses to reach out to Alice as the beloved ancestor whom she ought to protect, Dana’s actions beget further violence. Alice pays the final debt. By refocusing a critical reading of *Kindred* through Bellufiað Other I hope to reveal the Alice's in the real world whose lives might be saved if reader identification of agency can be extended past the self.

Bellufiað Other Opposes Hyperindividualism

Throughout her travel experience, Dana consistently prioritizes her own safety and the stability of her native time line above the people of Antebellum Maryland. In this section I will move through Dana's relationship to Patrilinear time as background for why she (mis)translates her relationship to Alice, Rufus, and the other people in Maryland. Dana works through a feedback loop with Patrilinear time during her native time line: a common paradox. She, like so many laborers in the real world, perpetuates the notion of dominant hegemonic linear time through a sense of American hyperindividualism. Dana prioritizes her own (mis)translated subjectivity through hyperindividualism, and unable to see outside of Patrilinear time, she relies on normative relationship building as a thin bandage for a deep wound of loneliness. By prioritizing Patrilinear time over community building in her native time line Dana is primed to always already act within notions of White hegemony. When she is faced with Rufus and her own strange travel, Dana acts in an instant of survival instinct making Rufus, her white slave-owning ancestor, the proprietor of her family line.

Dana navigates her native time line with cognitive dissonance. When she talks about her experience at the temp agency she calls it a "slave market," in the slang of her coworkers. And yet, she is unable to connect her own abstraction of the slave market through the temp agency to the legacy of slavery within U.S. capitalism. Later she even refuses the association between the two saying "Actually, it was just the opposite of slavery," focusing instead on the difference in demand for labor between the temp agency and slavery (52). In her native time line Dana cannot connect her struggle to find reliable work with historical systemic oppressions which have kept

Black Americans at disproportionate levels of poverty. Dana constructs her labor as a singular act, outside the bounds of the systems of Patrilinear time.

By (mis)translating her labor into a singularity, Dana defines herself through the hyperindividuality that Patrilinear time demands, the American "pull yourself up from your bootstraps" mentality. Such thinking isolates laborers from each other, even pits them against each other as some "make it" in the world while most others do not, seemingly because of their personal failings. Situated thus, Dana must negotiate with deep loneliness. Her response to loneliness reveals, as Donaldson mentions, "that Dana is not as free as she believed herself to be in post-Civil Rights 1976 America. She is still treated as a subordinate in the future/present, partly because of her race and partly because of her gender" (98). Instead of moving into solidarity and community with other workers, Dana focuses her energy elsewhere.

For all that Dana complains of her loneliness, Kevin is the only person she attaches herself to. Working within the reproductive futurity of Patrilinear time, Dana believes she has relieved herself of loneliness through a romantic relationship. She seems at once aware of anti-black racism in-so-far as it affects her life and relationship with Kevin, and yet ignorant of systems around her that contextualize her experience of racism. In flashbacks throughout the novel, she recounts the prejudice she experiences as her relationship with Kevin grows. On the job, they are harassed by a coworker, both her and Kevin's families shun them for their decision to marry outside of their race, and one of the only people who seems to support Dana marrying a white man is her aunt, who is glad that the miscegenation might produce light-skinned babies.

Dana believes that she has "made it," when she and Kevin move into their new home. One of her stories has sold, and she has liberated herself from the "slave market" in her native time line. Having pulled herself up out of working-class labor to avoid the demeaning secretarial work her family would see her pursue, Dana believes that she has used the tools of hyperindividualism for her own gain and overcome the hegemonic systems of 1976.

By (mis)translating her own subjectivity through Patrilinear time, through an "A series" causal time, she cannot see the historical context of her place in the Bicentennial United States as a Black woman. In an interview with Larry McCaffery and Jim McMenamin, Butler talks about the original protagonist of an early version of *Kindred*, he was a middle-class black man, but she "simply couldn't make the main character a male. So [she] developed an abused female character who was dangerous but who wasn't perceived as being so dangerous that she would have to be killed" (Butler 21-22). Once in Antebellum Maryland, Dana is not perceived as dangerous because she prioritizes hyperindividualism, and so reproduces Patrilinear time under the guise of individual survival.

White hegemonic history constructs the "past" as a static series of inalienable facts. There can be no room for implicity, for a "past" inextricably connected to the "present," and certainly no responsibility to the selves of the "past." Before her first travels to Antebellum Maryland Dana has not questioned the validity of her hyperindividualism, so when faced with the question of familial legacy and personal survival she defaults to Patrilinear time. Read through Bellufiað Other, Dana's consistent turn towards Patrilinear constructions of self and other do not make her into a villain. Remember, pessimistic readings of this text do not aid Beloved Other's goals for liberated futures. Rather than villainous, Dana's hyperindividualism and deference to paradox is better read as a cautionary tale against predetermined futures.

Dana uses hyperindividualism and reproductive futurity for personal gain: to guarantee the survival of her native time line. The danger of using the master's tools for personal liberation is in the function of the tools themselves. Within her native time line Dana may have found the end of her personal liberation trajectory, but in privileging hyperindividualism to do so she is primed to always already perpetuate the violence of Patrilineal time. Certainly, there is an argument to be made that Dana was listening to her survival instincts when thrust into a deadly situation. But this does not undo the harm of her choice, nor forgive the foundation of her instincts. As Hua argues, "Dana instinctively turns to temporal coherence to reconcile what she identifies as a particular past with her contemporary 'future,' consequently reifying ideas of progress and developmental history that naturalize the patriarch as the epicenter of time's movement" (Hua 396). But history cannot be used as an alibi. Dana cannot act out the hyperindividualism of Patrilinear time without consequence.

When Dana decides she will not "dare test the paradox" she assumes first, that Rufus is central to her family legacy, and that Rufus is the reason for her inexplicable travel (Butler 29). Her attunement to Rufus reifies White cis maleness as the arbiter of "real" history. At the end of the novel when Dana and Kevin return to Maryland in their native time line, Kevin reassures her doubt, saying "'You probably needed to come for the same reason I did.' He shrugged. 'To try to understand. To touch solid evidence that those people existed. To reassure yourself that you're sane'" (Butler 264). Even after her fantastic travel, Dana relies on written documents to affirm her own sanity. Attaching reality to the "past" through cishet whiteness and written historical documents shows Dana is unable to embody an abstract temporal experience. As I will explore further below, Dana's reliance on written record is not the same as Kevin's, as he made active efforts to enact change in Antebellum Maryland as if it were his "present."

Dana's reliance on the "really real" allows her to justify her attachment to Rufus, to the detriment of her other biological ancestor Alice. Had Dana been working through communal temporal subjectivity she would have refused to become complicit in Rufus's rape and torture of

Alice. But her paradoxical relationship with Rufus means that “Alice is the predetermined victim of an overdetermined past” (Hua 402). Throughout the story Dana uses language that demonstrates she believes Alice’s pain is necessary for her personal survival. She says “It was so hard to watch [Rufus] hurting her— to know that he had to go on hurting her if my family was to exist at all” (Butler 180). In Hua’s words, Dana’s “obligations to a contemporary future [are] predicated on rape and the naturalization of black suffering as prerequisite for the conditions of contemporary life” (Hua 396). By aligning herself with Rufus, and so too with Patrilinear time, Dana renders Alice doubly invisible. She fails her confrontation with the “past.”

Bellufiað Other as Kinship

If Dana had succeeded in her confrontation with the “past” she would have understood that Alice’s suffering could *never* be acceptable on a journey towards liberation. In this way, the title of the novel, *Kindred*, is a tragic irony. Kinship, embodied through Bellufiað Other, is a co-creation of possibilities through liberatory praxis. Such creations are built upon the quantum mechanics that describe the world as a *becoming*. In “Posthumanist Performativity,” Karen Barad describes an agential realist account of the work of physicist Niels Bohr, specifically describing the material as *phenomena*. That is “the primary epistemological unit is not independent objects with inherent boundaries and properties, but rather, phenomena” which is “*the ontological inseparability of agentially intra-acting ‘components’*” (132-3, emphasis in original).

To break down Barad’s meaning: a material “thing” which can be pointed to (say a cup or gender) is not inherently itself, in the sense of the platonic ideal (there is no meaning made a part from the thing itself). That which exists (cups, genders) comes to have matter through the physical arrangements of multiple agencies. As a post-humanist theory these agencies are not contingent on the human body, rather agency is “the ongoing reconfigurations of the world” (Barad 135). Kinship, understood as a phenomena and not an attribute, is a particular kind of becoming. Within the bounds of the language deconstruction of Bellufiað Other, kinship refers not to a referenceable genetic condition, but to the immediacy of future possibility within bodily connection. The moment when fingers brush, the boundaries between bodies are learned, and yet *something* (electrons or the spaces between them) is exchanged.

Dana, by privileging Patrilinear time, is obligated to naturalize the newtonian causal reference of time, and of being. She cannot become anything not already prescribed by White hegemony. The potential for kinship is always already present between Dana and Alice, this is the same energy that was cut off in “Recitatif” between Roberta and Twyla. But Dana is blind to Alice’s agency. Richards argues that “Butler’s device of travel through time and space by the power of kinship symbolically asserts the impossibility of ending those lines at all. Nor can we deny our need to survive in order to effect any change in the future” (123). Richards’ reading recognizes the potential energy created by Dana’s unique experience of time travel, but when pushed further by Bellufiað Other, it becomes clear that Dana has (mis)translated the potential energy. She cannot affect future change through her chosen mode of survival.

Having “made it” in Bicentennial California, Dana refused the call of Beloved Other: to look back for anyone she may have left behind. In Antebellum Maryland, Alice pays the toll of her refusal. When talking about her students in an interview with Pam Houston, Toni Morrison said “When you get these jobs that you have been so brilliantly trained for, just remember that your real job is that if you are free, you need to free somebody else. If you have some power, then your job is to empower somebody else. This is not just a grab-bag candy game.”[30] Survival,

[30] Toni Morrison interview by Pam Houston in 2003.

through Beloved Other, loses its meaning if not coupled with an active effort to also undo the injustices that demand survival in the first place.

Even when others point out the profound connection between them, Dana refuses to acknowledge her kinship with Alice beyond mere biological connections. After Alice's suicide, Sarah, another Black woman enslaved on the Weylin plantation, remarks on how Dana and Alice were like sisters. But Dana's preoccupation with Rufus keeps her from pausing to process Alice's death. Even Rufus's acknowledgment of their sameness, that they were "One woman. Two halves of a whole," could not rouse Dana to defend Alice's safety the same as she does her own (Butler 257).

Acknowledging the connection between Dana and Alice has the potential to radically change history. As Hua notes, "the relationship between Dana and Alice gestured toward a feminist genealogy that might have opposed Rufus's patriarchal signature" (403). The reason for Dana's travel can be re-read through Bellufiað Other so that Dana was meant to ensure the freedom of her Black woman ancestors. Alice's mother helped runaway slaves, and it's likely that Alice would have continued to do the same. If Dana had been able to voluntarily embody her kinship with Alice, such abolitionist intent would have become a clear choice. And her kinship could have extended to the other people enslaved on the Weylin plantation. Instead, Dana treats Alice, Nigel, Sarah, Carrie, and the others as slaves, distancing herself from them through her privileging of Patrilinear time.

Reading *Kindred* as if Dana was sent back to Antebellum Maryland to ensure the freedom of her Black woman ancestors also recontextualizes Dana's arm lost to the "past." Long argues that Dana's lost arm is proof of a successful confrontation with the "past." That the protagonists of *Kindred* "believe that history really happened because it hurts them. Without the bodily transubstantiation of distant suffering, there is no apprehension of the past" (461). Hua on the other hand reads Dana's wound through Alice, "as the missed possibility of a black feminist coalition" (401). Each acknowledges the vital importance of this moment of embodiment for Dana.

But if Dana's job is to embody Beloved Other, to guarantee the legacy of liberation and abolition in her family, and she refused this, even after Alice's death, her lost arm can be read as the toll of Patrilinear time. When questioned about Dana's lost arm, Butler says that she "couldn't really let her come all the way back. I couldn't let her return to what she was, I couldn't let her come back whole and that, I think, really symbolizes her not coming back whole. Antebellum slavery didn't leave people quite whole" (30). And neither does Patrilinear time. Dana could not learn this lesson soon enough to save Alice's life, and by refusing to test the paradox, she must learn to bear the pain of the "past" on her own body.

Dana's lost arm is the present absence of the bodies of Beloved Other made flesh. It is the evidence of Rufus's violence against both Dana and Alice, of the disabling experiences of generational trauma. As an embodiment, Dana's arm exists within the multiplicities she refused. Both in the wall and not, in the "present" and "past" at once. Her forearm, wrist, each of the precious finger bones that allowed her to write are buried with the ashes of the Weylin plantation. Dana's very existence is implicated in her travel to Alice. She has the opportunity to choose Alice like galaxies, like nuclei, merging within the spaces between the stars of their electrons. Dana loses her arm because she (mis)translates her responsibility to the "past." She misses a vital moment to choose differently with Alice, to regard her "responsibility to intervene in the world's becoming, to contest and rework what matters and what is excluded from mattering" (Barad 144). If only for the pleasure of choosing *together*.

Agencies within Bellufiað Other

Enacting Bellufiað Other not only recognizes the selves of the "future" and "past," but also always already prescribes agency to those selves. An embodiment of this verbal conjugation seeks liberation as coterminous with acts of creation. Liberation as an evolving phenomena (there is no "making it" to liberation), as being constantly in states of transubstantiation as bodies, agencies, will each other into existence. As mentioned above, Beloved Other does not seek to create new lines of dominance. Recalling Ahmed, this is "a commitment not to presume that lives have to follow certain lines in order to count as lives" (178). The liberation sought here is not found within a single person's theory, but through a communal deconstruction of Patrilinear time and White hegemony. A liberation (re)discovered through the constancy of intra-acting agencies. Dana, in her privileging of Patrilinear time, refuses kinship; read through Bellufiað Other this refusal is also symptomatic of her inability to recognize Alice's agency, along with the agencies of others native to Antebellum Maryland.

Before moving into Dana's relationship to Alice's agency, I want to take some time to move through a possible concern in my critique of Dana's actions in Antebellum Maryland. Octavia Butler, in her interview with McCaffery and McMenamin, talks about the origins of *Kindred*, that she wrote Dana's story as a response to the attitude of a college peer who disparaged his ancestors for not having the courage to stand up to their oppressors.[31] From this view, Dana's story is a lesson in the impossibilities of humanity within de-humanizing conditions. Where can freedom sing, when one's dignity is stripped from the body at the moment of birth?

[31]Butler, Octavia E. "An Interview with Octavia E. Butler by Larry McCaffery and Jim McMenamin." Conversations with Octavia Butler, edited by Conseula Francis, 2010, pp. 10-26.

Such a reading can be an important first step for readers with no connection to the felt realities of slavery and its legacies in the U.S. Focusing solely on the dehumanizing factors of enslavement transforms a moralizing question like "What would you have done in Dana's shoes?" into a question like "Can you understand the mistakes of our past through Dana's experience?" Even Dana's wound can be read as a successful confrontation with the "past" because it is proof that she understands the violences of the "Past." While this transformation refocuses readership towards the indignities of chattel slavery, it keeps that violence securely in the "past." Implicating Dana's travel as a failed confrontation with the "past" is a means of implicating the reader as well. Dana's wound is our wound. Though I cannot travel like Dana does, I can certainly betray my ancestors and future ancestors by privileging Patrilinear time.

And it's clear through the actions of other characters in *Kindred* that living through conditions of Patrilinear time does not permanently strip agency from the body. Agency can be hidden, repressed or oppressed, and is frequently disappeared by Patrilinear time. Chattel slavery certainly forclosed embodiments of agency through a spacial and temporal colonization of the body. But as Kevin, Nigel, and Alice show, agency can be recovered when liberatory kinship is (re)affirmed and Patrilinear time is decentered.

Kevin, Dana's white husband, is a clear foil to Dana's experience in Antebellum Maryland. In *Kindred* Kevin ends up traveling to Antebellum Maryland with Dana because he is touching her at the moment of her travel. He spends five years in the "past," traveling through the U.S., and waiting for Dana to return. Later, when Dana and Kevin are back together in California,[32] Dana asks him if he helped free slaves. Kevin replies: "Of course I was! I fed them, hid them during the day, and when night came, I pointed them toward a free black family who

[32]At this point in the story, less than two weeks have gone by in Dana and Kevin's native time line.

would feed and hide them the next day" (193). Certainly, Kevin's freedom of movement can be attributed to the privileges he experiences within the White hegemony of a pre-Civil War United States, but the depth of his foil to Dane is in his recognition of the agency inherent to the bodies around him. Kevin could have spent the whole of the 5 years at the Weylin plantation waiting for Dana, making a familiar time traveler's argument that he must change as little as possible so as not to affect the "future," and risk his "present." By traveling, creating friendships, and aiding in the underground railroad, Kevin embodies the implicity of Bellufiað Other.[33] He refuses to privilege his "present" over the lived conditions of those around him.

It might be easy to dismiss Kevin's ability to change, both within himself and for other people, to his privilege as a white (presumably) cishet man. But to assume so fails the effort of Bellufiað Other to extend reader identification past Dana's limited subjectivity. Characters like Nigel and Alice both, as Hua argues, embody "moments of radical black feminist agency that rewrite hierarchical models of love and sentimentality" (400). Hua contends that Nigel, who is at far greater personal risk than Kevin, is responsible for Dana's lost arm: "Severing her arm, Nigel prevent Rufus from returning to Pasadena by disconnecting him from Dana's body, the apparent medium of transportation" (401). Such a reading extends further the multiplicities of Dana's wound.

If Nigel is responsible for Dana's dismemberment, the her missing arm becomes further proof of the possibility of kinship within Antebellum Maryland. Nigel, in an act of love, recognizes the intra-acting agencies of kinship and de-privileges his "present" to protect Dana from Rufus. As mentioned above, Dana returns to Maryland in her native time, and relies on paper documentation "To touch solid evidence that those people existed" (Butler 264). Through

[33]Implicity here being LaCroix's theory of responsibility to the "past" by those in the "present;" a responsibility extended to the "future" through Beloved Other.

the paper evidence she deduces that “Nigel had probably set [the fire] to cover what I had done— and he covered.” She goes so far as to say that “Nigel must have done a good job” (263). While she is able to determine that Nigel acted to protect his kin in Antebellum Maryland, her inability to see past Patrilinear time disallows her to see that Nigel acts with agency for her. Nigel also protects Dana as kin.

Dana’s consistent denial of kinship and agency ultimately bare the most violence onto Alice. Of all the opportunities Dana has to prioritize kinship, the most striking is when she offers Alice three choices in the face of Rufus’s sexual violence: “Well, it looks as though you have three choices. You can go to him as he orders; you can refuse, be whipped, and then have him take you by force; or you can run away again” (Butler 166). Dana presents these to Alice as if these choices are genuinely the only one Alice can make. As Hua notes, Dana does not consider for Alice the choice to kill Rufus, the same choice she takes for herself at the end of the novel. Nor does she offer to bring Alice back with her to her native time line. By privileging her own subjectivity, and her individual goals for liberation, Dana removes the possibility of rescue from Alice’s future. She doubly disappears Alice’s bodily agency, because, for Dana, Alice is already a slave. “Anything could be done to her” (Butler 260).

By reading *Kindred* through Bellufiað Other, Alice’s agency is reaffirmed. One way I hoped to do this is through a survey of existing fanfiction of the novel, but of the few fan works to be found on *Kindred*, none of them wrote about Alice as primary to Dana’s story. My speculation is this lack indicates a small inactive fandom,[34] and, more concerning, that readers engaged with the text, like Dana, do not see the violence done against Alice as objectionable. Reader identification with Dana has been over-emphasized so that Alice becomes triply stripped

[34]At the time of writing there are only four stories listed on Archive of Our Own, one of the most popular fanfiction sites. https://archiveofourown.org/tags/Kindred%20-%20Octavia%20E*d*%20Butler/works

of her humanity. In a practice of Bellufiað Other, I wrote a drabble, a micro work of fan fiction, rewriting the three choices scene:

"The way I see it, you have three choices…"

Dana pauses, seeming to struggle over these three choices we both know so well. Three choices. All of them mean death to me. Not that she would understand, the white n— that she is. I know her, know her face like my own. Stare into it daring her to speak the hurt we both thinking about. Something in her face shifts. She surprises me again, this time with a subtle change in the slope of her shoulders. For a moment, she is the spitting image of my mama.

"No. We have more than that," Dana says at last. More than three choices.

She flies into motion, checking past the door of Carrie's cabin to see if anyone is got their listening ear on before coming in close to me again. I'm still sitting with my sewing. Dana's sudden change in mood is leaving me confused. I'm still adjusting to what it means for me to be here, on the Weylin plantation. Born free, and look where it got me. And here comes Dana, kneeling now at my knees, about to lead me to slaughter with some guilty change in heart.

"You're right," she says. "You do know me after all this time. You know what I would do if he tried that shit with me."

"You'd kill him."

"Stab him through the heart. I wouldn't like it—"

"But you ain't no slave."

She shakes her head, "And you ain't supposed to be either."

I do know her, she still don't understand all the way, but I see something resurfacing in her. Something I always knew in my bones, in my mama's bones.

"I kill him, and we all gone. Sold."

Dana nods, she thought of that too.

"Maybe. Or maybe we could stay together. Build a new kind of freedom. Maybe there's a fourth choice, a fifth, another way. Do you trust me?"

"Trust is a lot to ask for, considering you was about to send me to him."

She takes my hand, puts it where her heart beats in her chest. I feel the soft material of her shirt. I pick at it a moment, she really will look better out of those damn pants and in this dress I was sewing. When I look at her face again, I think maybe she's finally seeing it in mine.

"Our hearts beat the same."

We make our plan. There's different versions, some where Rufus gets to live if he can live with us right. A lot where he dies, and I won't lie those are my favorites. We talked way into the morning, deciding until we were decided. I watched over her as she spilt carmine from her veins. We would be back home soon enough, Rufus would be sure of that. But when we returned home, we were gonna start making some changes. Together.

Fanfiction is a common way for engaged readers to extend their favorite stories. If I was to post and tag this fanfiction I would label it a "fix-it fic," that is, a short fanfiction meant to fix parts of the story the reader felt were unresolved. As a practice of Bellufiað Other I set out to tell a version of the story where Dana loves Alice unabashedly. She loves Sarah, Nigel, and Carrie. She loves Tess and Sam. She loves Rufus. And these loves stir up in her something new. Something she can't quite name, "some matching strangeness" between all their hearts (Butler 29). It gives her the bravery to create something new with her kin, and sure, there is risk to her. But fuck the paradox. There are too many possible futures to justify doing nothing. Dana was already living a confusing double life, living as if too many things were true at the same time. Something had to give. But it couldn't be Alice, a Black woman born to be free. That was something sacred, inalienable, a beloved existence Dana could not see tarnished. In this version, Dana still travels back and forth, maybe her native time line changes, maybe it stays the same. But that's not why she travels.

In this version, Hagar is still born. She's got a different daddy but all children born on the Weylin plantation take Rufus as their father while they figure out the logistics of freeing slaves without incurring the wrath of the lynching mob. In this version Dana still saves her family, she ensures her future ancestors without betraying them in the same breath. She doesn't make choices alone, she doesn't let history be an alibi. And when Alice dies she's an old woman touched by time and surrounded by love. On her deathbed, she's leaving a world that would have been wholly unrecognizable a few decades ago. It's not perfect, she didn't get to see all the fruits of her labor. But Alice knows, as she closes her eyes to dream, that liberation is just another breath away.

Our Matching Strangeness

In writing this section, I began to see a double image in Dana and Alice. Inevitably, I saw myself in them, but I saw too the face of Octavia Butler. I wondered at every word if she would deny the hope for the future I see so desperately in Beloved Other. If she grieved Alice, if she would read this as the eulogy Alice didn't get. In a 1980 interview, Butler admits that she is pessimistic about the future: "I think that in one way or another we will do ourselves in. Sooner or later the generation that says 'we're living in our last days' really will be. But not because somebody strikes us from heaven. We'll do it to ourselves. And, to the future" (9). It's admittedly a bleak vision. I can't know for certain what she might have to say about Black

Quantum Futurism, or if her outlook on the future would be changed by our contemporary moment. Even still, working through Beloved Other means to persist in love in the face of doubt.

Much of Butler's work is characterized by strange intimacies, and *Kindred*, though lacking alien bodies, works through the same theme. The difference is that in *Kindred,* the impossible is never realized. Alien bodies never meet. Dana, unwilling or unable, never bridges the gap between herself and Alice. Beloved Alice, bore the ultimate sacrifice of living under White hegemony. It is a harrowing novel, but read through Beloved Other the infernal web of Patrilinear time can be swept away. New futures can be found in people like Alice, future ancestors. If you can see your face in hers.

The orienting lines of Patrilinear time are heavy, burdening the dispossessed with the weight of centuries of capitalism and colonialism. But these lines are not absolute. Bellufiað Other as a conjugation of Beloved Other demands safe space for Queer bodies within the English language. Linguistic deconstructions of Patrilinear time have the ability to create real liberation when paired with materialism, with a demand that our bodies, dead and alive, are our cocreated existence. Reading *Kindred* through Bellufiað Other is a Queer commitment to language that erects gravestones for the disappeared, carves Beloved into its surface. A promise that when I hear the strange out-of-line beating in your chest, I'll turn to you, and say "Our hearts, they beat the same."

Part IV | Dearly;

As I have made clear, Beloved Other is a theory created to be lifted off of the page, that fails if it cannot create material realities. To this end, I found it necessary to include as a part of my project a physical text. It would be something I create with my hands, but it could not be solely of my own design. My goal was to create a textile art piece that could be touched, held in the hands, and recognize in its processes my theorizations of language, love, and community. I was not able to finish the banner as originally planned because I had developed carpel tunnel, crocheting for any length of time was incredibly painful. Here is my project in it's current form:[35]

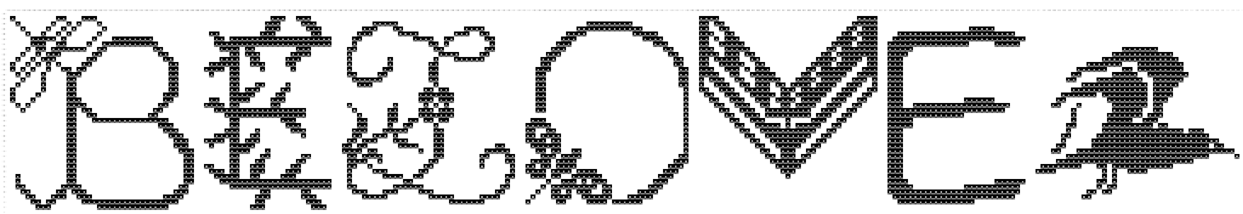
[35]For this project I am using Araucanía - Nuble fingering weight yarn, it is a Merino Wool and Silk blend in the color "Carmine," and a 1.65mm steel crochet hook. I purchased the yarn from The Knitting Room NY, a Black woman owned yarn shop. The crochet hook was a gifted thrift find. I have included an image of the pattern for the banner below.

Considering the other ways in which I might talk about this banner, I began to reminisce on the naming of my theory. I went back to the first class where these processes began to germinate and was reminded of Toni Morrison's *Beloved*. Writing this theory has been primarily a work in creation and recovery, but in the becoming of my crochet banner I realized I am writing too of death. This was made all the more clear to me as I reread Morrison's *Beloved*; my theory, like her novel, is a ghost story. Like Faith Ringgold's *Women's Liberation Talking Mask*, Morrison's work exemplifies a text already working through the processes of Beloved Other.[36] A text working through color and language and body for the joy within the intra-agencies of liberation, but not without first properly burying the dead.

My banner has come to signify the multiplicities of being in community. Each letter was co-designed in an attempt to create a weaving tapestry dedicated to the necessity of intra-acting

[36] Another beautiful text doing similar work is Ocean Vuong's *On Earth We're Briefly Gorgeous* (2019).

agencies. Beloved Other is a promise and a confession: *I cannot do this without you*. It is the outstretched hand yearning for safe waters in the cradle of the body unlike it's own. Recognizing the Other as Self, naming each beloved demands bravery and reciprocity in the face of White hegemony. The language of Beloved Other refuses the separation between "future," "past," and "present," and so to those flimsy lines between living, death, and life yet to come. In the final pages of my project I will explore the doubled, tripled images of Beloved Other through Morrison's work, demanding, as she does in the forward to *Beloved*, that "language must get out of the way" to tell a different story (xiii).[37]



Beloved as in emerging from water, as in "A fully dressed woman walked out of the water" (Morrison 60), as in born from the water; as in let me introduce you to the dragonfly. It has no chrysalis, no pupal stage. As a larva the dragonfly drowns where it breathes for years before it molts fully dressed. Iridescent, the dragonfly breathes. Changed. To love is to be murdered by the mother, separated from sweetness before knowing that sugar water isn't home; Known. To love is to molt off skin from the back like falling leaves. How else can we build? Born from water the body splits in two so that smooth skin catches like burs. She told me she only molts by the "influence of other people. Change can't happen without community" (C. Cathey).

[37]Each of the forthcoming Morrison quotes come from *Beloved*, though the reader will be correct to recognize phantom images of "Recitatif," as well as Butler's *Kindred*. The other quotes come from personal interviews I did with the person who helped me design each letter.

b**E**loved as in sanctuary. As in "I don't feel like beloved connects to me" (J. Cathey). As in the disparity between boxwood and eucalyptus and carmine. Call me: by my true name. Who can be loved while being stoned? If it is "Flesh that needs to be loved" love it like a refuge (Morrison 104). I mean it is hell to love Tennessee as the place we were born; hell to have eyes float over our form; hell to be sisters only to be separated by miles of whitegirl/blackgirl; hell to fight for a picture together in the yearbook page dedicated to (un)miscegenated whitepearl/blackpearl. Call me: roots that ground us in safety.

be**L**oved as in the artist's eye that sees visions into the future like the undoing curl of a petal bloom. As in, what comes first: blood red or galaxy pink? "She was well into pink when she died," but red; Red she refused "because me and Beloved outdid ourselves with it" (Morrison 237). Red was the beginning of time, the end. But carmine? What separates velvet carmine from petal pink? A contemplating artists eye sees what a camera lens cannot. The place where red and pink meet when Milky Way and Andromeda merge like the gradient of my electrons and yours: fresh and decomposed at once.

In my initial concept design of the letter "O," I sketched a flat top table encircled by doodles of yarn, a fountain pen, flowers, butterflies, and little stick figures holding hands. I wanted to depict with concrete imagery objects I had imbued with potential energy; in the end only delicate wings remain. I chose the subject of my crochet project before I had finished conjugating Bellufiað **O**ther and I wonder if I didn't choose the wrong version of the word to memorialize. But there is something about the symmetry of this version, something about being surrounded in equal force on all sides; something about parentheses legs and "knees wide open as any grave" (Morrison 5).

beloVed as in anti-symmetry. As in correcting the (mis)translation of “a passing glance” (Bolt). As in dear god don’t let me fall apart, when divinity is your hand in mine since we were 13. “Its difficult keeping her head on her neck, her legs attached to her hips when she is by herself” (Morrison 157). As in I would have flown apart if your voice had not remained. As in *tua auris, tuī oculī,*[38] “Your face is mine” (Morrison 254). Have you ever met bodies more different? More alike. As in thick, viscous translations. Beloved’s body was literally held together by being seen.

belovEd “at the beginning,” as in the start of a new song (Nelson). No. No, not an empty gospel, a song like “My heart’s beating,” holy (Morrison 166). Like when the soul sings the sweet sound of liberation’s drum. In the beginning, I had kin; and I found them again through you. Remember the flesh like a refuge. Remember these strange intimacies, when our hearts beat the same.

beloveD, as in vows. As in commitments, as in “This is a safe place where we can build a world for each other” (Roberson). Because there’s something meaningful about the dead, about death, about the bodies who return, and return, even when they’re buried. As in you changed me. As in “I took and put my babies where they’d be safe” (Morrison 193). As in: Can “We Make The Future” if safety is death (Roberson)? Let me introduce you to the seagull, to the promised land: Land Back, I mean. I meant; our tongues will define us differently. We talk our own story.

[38]Latin for “your ear, your eyes”

Epi(Pro)logue/Fore(After)ward

An unfinished fiber gravestone is not the pinnacle of the processes of my theory, but a reminder: Beloved Other must be held (worked) between the hands. Stories of self and other must be grappled with, like a rhizomatic mass of reaching distended bodies; soothed with love and safety, but never straightened out. Tracing beloved between the fingers is a Queer commitment to do language and the body different. It is a deconstruction of White hegemony and Patrilinear time; but possibly more important it is an act of liberatory world-building. A reconstruction of knowing each other, envisioning the future, and building back up the bodies of the dispossessed. Gravestones are not the end, not even the beginning, of the felt matter of the body. See instead the intra-actions of a quantum space between the living and the dead. A commitment to build a liberation, a community, always already becoming.

Beloved Other is a constancy of revolution. So this document is Finished-For-Now, but I can already see the ways it has (will be) changed. *Part I* is made from the very first paper I wrote on Beloved Other, as I copy-edited that section I found little holes in my text that can be filled by my theory in the parts that follow. But how could I fill them without the context of the pages below? Like an ouroboros, Beloved Other is a theory that eats itself. As soon as a new idea is produced it is already informing what comes before it, it is already changing and being changed. And yet Beloved Other is never hungry, never full, not if it is being peeled from the page to enact change in the world. As long as I look back to see who I missed.

In *Part I,* I make clear the importance of praxis and the body for Beloved Other, but it is not until I was finishing *Part IV* that I understood the full meaning of this importance. The body is limited, I learned this the hard way when I could not finish my *Beloved Banner* in time to submit it along with the rest of my project. Crocheting, a craft that has been central to my sense of self since I was a young child, has become painful. In order to keep my wrists healthy for years to come, I chose not to push past my bodily limits to finish the banner. I had to decenter Patrilinear time in my own work. I refused to capitulate to the idea that my project had to follow certain lines of completeness to count as finished. What fun is finished anyways, compared with the process of creating? When I return to this text, it will be with new knowledge of the body and a rememory of why disability justice must be central to Beloved Other.

I leave my project here, for now, to show how Beloved Other (re)tells stories of difference:

Bibliography

Ahmed, Sara. *Queer Phenomenology: Orientations, Objects, Others*. Duke University Press, 2006.

Alaimo Stacy and Susan Hekman. “Introduction: Emerging Models of Materiality in Feminist Theory.” *Material Feminisms*, edited by Stacy Alaimo and Susan Hekman, Indiana University Press, 2008, pp. 1-19.

Anzaldúa, Gloria. “Speaking in Tounges: A letter to 3rd world women writers.” *This bridge called my back: writings by radical women of color*, edited by Cherne Moraga and Gloria Anzaldúa. Kitchen Table, Women of Color Press, 1983, pp. 165-174.

Auther, Elissa. *String, felt, thread: the hierarchy of art and craft in American art*. Minneapolis, University of Minnesota Press, 2010.

Barad, Karen. “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter,” *Material Feminisms*, edited by Stacy Alaimo and Susan Hekman, Indiana University Press, 2008, pp. 120-154.

Blalock, Ashley. “About.” *Ashleyvblalock*, https://www.ashleyvblalock.com/about. Accessed Mar. 2 2024.

——. “Keeping Up Appearances.” *Ashleyvblalock*, https://www.ashleyvblalock.com/installation/keeping-up-appearances/1. Accessed Mar. 2 2024.

Bolt, Cosette. Personal interview. 7 February 2024.

Bryan-Wilson, Julia. *Fray: art and textile politics*. Chicago; London, The University of Chicago Press, 2017.

Butler, Octavia E. “An Interview with Octavia E. Butler by Larry McCaffery and Jim McMenamin.” *Conversations with Octavia Butler*, edited by Conseula Francis, 2010, pp. 10-26.

——.“An Interview with Octavia E. Butler by Randall Kenan.” *Conversations with Octavia Butler*, edited by Conseula Francis, 2010, pp. 27-37.

——. *Kindred*. 1979. Boston, Beacon Press, 2003.

——. “Sci-Fi Visions: An Interview with Octavia Butler by Rosalie G. Harrison.” *Conversations with Octavia Butler*, edited by Conseula Francis, 2010, pp. 3-9.

Cathey, Christina. Personal interview. 4 February 2024.

Cathey, Jade. Personal interview. 6 February 2024.

Crenshaw, Kimberle. “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against women of Color.” *Stanford Law Review*, vol. 43, 1991, pp. 1241-99.

Crowe, Michael J. *Mechanics from Aristotle to Einstein*. Sante Fe, Green Lion Press, 2007.

Davis, Angela. “A Call for Civility.” University of Tennessee at Chattanooga MLK Day, Office of Multicultural Affairs, 24 Jan. 2023, Roland Hayes Concert Hall, Chattanooga, TN. Keynote Speech.

Deleuze, Gilles Deleuze and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. U of M Press, 1987.

“Diligence, N. (1), Sense 1.a.” Oxford English Dictionary, Oxford UP, September 2023, https://doi.org/10.1093/OED/8873321061.

Donaldson, Eileen. “A Contested Freedom: The fragile future of Octavia Butler's Kindred.” *English Academy Review*, 14 Oct 2014, pp. 94-107.

Ellison, Estelle. “Forethought: Toward a Black Temporal Autonomy!” *Black Quantum Futurism: Theory & Practice Volume II*, edited by Rasheedah Phillips, The Afrofuturist Affair/House of Future Sciences Books, 2021, pp. 1-7.

Farrington, Lisa E. *Faith Ringgold*. San Francisco, Pomegranate Communications, 2004.

Hacker, J David. “From '20. and odd' to 10 million: The growth of the slave population in the United States.” Slavery & abolition vol. 41,4 (2020): 840-855. doi:10.1080/0144039x.2020.1755502. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7716878/. Accessed Dec. 6 2023

Hall, Nancy. “Newton’s Laws of Motion.” *NASA*, https://www1.grc.nasa.gov/beginners-guide-to-aeronautics/newtons-laws-of-motion/#newtons-third-law-action-reaction. Accessed Dec. 4 2023.

Hooks, bell. *All About Love: new visions*. New York City, William Morrow and Company, 2000.

——. “Talking Back.” *Discourse*, Fall-Winter 86-87, pp. 123-28.

Hua, Linh U. “Reproducing Time, Reproducing History: Love and Black Feminist Sentimentality in Octavia Butler's Kindred.” *African American Review*, 2011, pp. 391-407.

Imarisha, Walidah, adrienne maree brown, editors. *Octavia’s Brood: Science Fiction Stories from Social Justice Movements*. AK Press, 2015.

LaCroix, David. “To Touch Solid Evidence: The Implicity of Past and Present in Octavia E. Butler's ‘Kindred.’” *The Journal of the Midwest Modern Language Association*, 2007, pp. 109-19.

Long, Lisa A. "A Relative Pain: The Rape of History in Octavia Butler's Kindred and Phyllis Alesia Perry's Stigmata." *College English*, Mar 2002, pp. 459-83.

Lorde, Audre. “The Master’s Tools Will Never Dismantle the Master’s House.” *Sister Outsider,* Crossing Press, 2007, 110-113.

——. “TheTransformation of Silence into Language and Action.” *Sister Outsider*, Crossing Press, 2007, 40-44.

Miles, Tiya. *Ties That Bind: The Story of an Afro-Cherokee Family in Slavery and Freedom*. Oakland, University of California Press, 2015.

Morrison, Toni. *Beloved*. Vintage, 2005.

——. Interview by Pam Houston. *O, The Oprah Magazine*. Nov. 2003. https://www.oprah.com/omagazine/toni-morrison-talks-love/all. Accessed 2 Mar. 2024.

——. *Recitatif: A Story*. Knopf, 2022.

Muñoz, Jose Esteban. *Disidentifications: Queers of Color and the Performance of Politics*. University of Minnesota Press, 1999.

Nelson, Mika. Personal interview. 7 February 2024.

Oluo, Ijeoma. *So You Want to Talk about Race*. Seal Press, 2019.

Phillips, Rasheedah “Placing Time, Timing Space: Dismantling the Master’s Map and Clock.” *Black Quantum Futurism: Theory & Practice Volume II*, edited by Rasheedah Phillips, The Afrofuturist Affair/House of Future Sciences Books, 2021, pp. 9- 13.

Lacayo, Aaron. “A Queer and Embodied Translation: Ethics of Difference and Erotics of Distance.” *Comparative Literature Studies*, Vol. 51, No. 2, 2014, pp. 215-230.

Richard, Thelma Shinn. “Defining Kindred: Octavia Butler's Postcolonial Perspective.” *Obsidian III*, Fall/Winter 2005-Spring/Summer 2006, pp. 118-134.

Ringgold, Faith, et al. *Politics Power*. Germany, Weiss Publications, 2022.

Roberts, Lacey Jane. “Put your Thing Down, Flip It, and Reverse It: Reimagining Craft Identities Using Tactics of Queer Theory.” *Extra/Ordinary: Craft and Contemporary Art*, edited by Maria Elena Buszek, Duke University Press, 2011, pp. 243-59.

Roberson, Teddy. Personal interview. 7 February 2024.

Rogers, Melissa. “Making Queer Feminisms Matter: A Transdisciplinary Makerspace for the Rest of Us.” *Making Things and Drawing Boundaries: Experiments in the Digital Humanities*, edited by Jentery Sayers, University of Minnesota Press, YEAR, pp. 234-48.

“Ross’s Landing - Chattanooga Pier.” Chattanooga, Tennessee, 2024, www.visitchattanooga.com/listing/rosss-landing-chattanooga-pier/1146/.

Setka, Stella. “Phantasmic Reincarnation: Igbo Cosmology in Octavia Butler's ‘Kindred.’” *MELUS*, 2016, pp. 93-124.

Smith, K. Aaron, and Susan M. Kim. *This Language, A River: a History of English*. Broadview Press, 2018.

Stanley, Sandra Kumamoto. “Maggie in Toni Morrison's "Recitatif": The Africanist Presence and Disability Studies.” Multi-Ethnic Literature of the U.S., vol. 36, no. 2, 2011, pp. 71-88. https://doi.org/10.1353/mel.2011.0034

Tate, Greg. “Black to the Future: Interviews with Samuel R. Delany, Greg Tate, and Tricia Rose.” *Flame Wars: The Discourse of Cyberculture*, Duke University Press, 1994, pp. 179-222.

“The Slave Trade.” *National Archives and Records Administration*, National Archives and Records Administration, 7 Jan. 2022, https://www.archives.gov/education/lessons/slave-trade.html. Accessed Dec. 6 2023.

Vaccaro, Jeanne. “Feelings and Fractals: Woolly Ecologies of Transgender Matter.” A Journal of Lesbian and Gay Studies, June 2015, pp. 273-93.

Walters, Tracey L. *Not Your Mother’s Mammy: The Black Domestic Worker in Transatlantic Women’s Media*. Rutgers University Press, 2021.

Walters, Wendy W. “Time in Afrofuturism, Classroom Time, and Carceral Time.” *The Radical Teacher*, 2022, pp. 13-20.

Womack, Ytasha L. *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*, Chicago Review Press, 2013. ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/utc-ebooks/detail.action?docID=1381831.

Wright, Michelle M. “Black in Time: Exploring New Ontologies, New Dimensions, New Epistemologies of the African Diaspora.” *Black Quantum Futurism: Theory & Practice Volume II*, edited by Rasheedah Phillips, The Afrofuturist Affair/House of Future Sciences Books, 2021, pp. 15-23.

Wright, Michelle M. *The Physics of Blackness: Beyond the Middle Passage Epistemology*. Minneapolis, University of Minnesota Press, 2015

Wood, Ellen Meiksins. *The Origin of Capitalism.* 1999. Brooklyn; London, Verso, 2017.