tives to Western notions of environmental colonialism. Finally, Nedine Moonsamy discusses Amos Tutuola's *The Palm-Wine Drinkard* (1952), an African fantasy novel written in English, arguing that his use of linguistic strategies which stretch the borders of experience is "universally crucial to SF" (227). Moonsamy further suggests that Tutuola's African fantasy is "domesticat[ing] the genre rather than deploying it as a vehicle for representations of estrangement and nonbelonging, as is the case with much Afrofuturist art" (223). She contends that, in contrast to (African American) Afrofuturism, "African SF involves seeing subjects as always already at home in the genre" (224). Explorations of "nonbelonging" might indeed be more typical of African American sf storytelling, as Moonsamy points out, but this does not mean that African American writers have not always already staked their own claims on the speculative as a genre and challenged essentialist notions of "home" through their literary imagination. Lavender's monograph *Afrofuturism Rising: The Literary Prehistory of a Movement* (2019), in fact, defines the tradition of Afrofuturism as one that has been at home in American literature as long as science fiction itself.[2]

Lavender and Yaszek's collection offers an exciting intervention in contemporary conversations about Afrofuturism as a literary aesthetic. It does not probe some of the questions raised in relation to Afrofuturism as a global literary aesthetic, but this might well be the material for a future book. All essays showcase the value of studying the relationship between Black speculative literatures, futuristic imaginaries, and social justice within the framework of an Afrofuturist critical practice, and some exemplify how such investigations can be brought into meaningful dialogue with other fields of study, such as environmental sf scholarship and ecocriticism. The accessible writing along with the diversity of topics and texts makes this collection interesting for a wide range of scholars and non-specialists.

Notes

1 See, for example, Suzanne Keen, *Empathy and the Novel* (Oxford: Oxford University Press, 2007).

2 Isiah Lavender III, *Afrofuturism Rising: The Literary Prehistory of a Movement* (Columbus: The Ohio State University Press, 2019).

Trans/Intifada: The Politics and Poetics of Intersectional Resistance. By Denijal Jegić (Heidelberg: Universitätsverlag Winter, 2019), 329pp.

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Based on the author's dissertation, Denijal Jegić's book examines the current political situation surrounding the Nakba, the ongoing Palestinian exodus prompted by

the foundation of the state of Israel in 1948. The book is divided into five chapters: "Palestinicide(s)—A Contemporary History of Zionism and the Nakba," "Palestine in U.S.-Israeli Similes," "Black-Palestinian Solidarity," "Arts as Resistance," and "Literary Analysis." In the introduction and in greater detail in the chapters, Jegić summarizes interpretations of the Palestinian conflict by theorists such as Edward Said and Judith Butler (7; see also 56, 211, 279, 295, 320). He examines the various forms of "palestinicides" (defined as "forceful removal of anything Palestinian"), such as the construction of illegal settlements, house demolitions, evictions, mass incarceration, "politicide, memoricide, ethnic cleansing, and, as scholars have argued, genocide," arguing that Israel's discursive hegemony has rhetorically altered Palestinian reality, "translating a diverse history into Islamophobic fantasies that target both Christian and Muslim Palestinians in particular, and Middle Eastern populations in general" (275). Jegić draws a close connection between the "Israelization of U.S. domestic and foreign policy" and Zionist values, seeing both Israel and the United States as settler-colonial states. He points to the dominance of Ashkenazi Jews both in Israel and the U.S., and the consequent subjugation of non-Ashkenazi Jews and other minorities (276).

Overall, Jegić offers a comparative cultural history of intersectional Palestinian and African American resistance. He explores political, cultural, and literary aspects of transnational resistance that have been articulated by Palestinian and Black American artists and activists. He depicts the Nakba as a recurring colonial event, reinforced by oppressive policies that have subjected Palestinians to the nexus of U.S. and Israeli hegemony. Black and Palestinian expressions of mutual solidarity result from the location of their struggles within subaltern spaces. Drawing on approaches from Black feminism and post-colonial theory, Jegić investigates written and spoken poetry, essays, and lyrics as revolutionary interventions into imperialist and colonialist currents and aimed at undermining colonialism and imperialism in their many forms beyond the original Palestinian context. Here, poetry has played a key role. It has helped construct a different notion of home and reclaim the Palestinian living room as a human space, countering the U.S.–Israeli military rhetoric that has for decades propagated the view of Palestinian homes as missile factories (277). In his close reading of poetic works by Caribbean-American June Millicent Jordan (1936–2002), American Suheir Hammad (b. 1973), Jegić also traces the influence of the famous Palestinian poet Mahmoud Darwish (1941–2008) on Hammad (in "Poetic Resistance: A Literary History," 196–210, and "Literary Analysis", 211–73; see, in particular, 204, 214, 216).

While the somewhat cryptic title of the book is intriguing, the author could have been more precise in his terminology—for example, the meaning of "palestinicides"

and its function in the analysis remains unclear. Given the strong partisan stance, this study might have profited from more detailed historical analysis, focusing less on present politics and theory and more on the history leading up to the Nakba. The author assumes that political and cultural (including literary) history constitute the most important features of this complex problem. But perhaps this is precisely the main strength of Jegić's work: the way he condenses the discourse on the Israeli–Palestinian conflict (including careful analyses of literary texts and Hebrew and Arabic etymology [e.g. 212]) and summarizes the ramifications in U.S. (African) American history in order to show at once the significance of the conflicts and limits of current interpretive models. By focusing on the cultural and political history of the present, Jegić contributes to our understanding of political conflicts, *Zeitgeschichte*, and contemporary literary (especially poetic) aesthetics. At the same time, the connection he draws between the Nakba and the "new Jim Crow," as epitomized in the "Gaza/Ferguson moment in 2014," is as plausible as it is disquieting, forcefully reminding us of the syncretic associations and recurring patterns in the history of settler-colonialism (166–70, 276). On a meta-level, Jegić's study reminds us of the dangers of overly schematic analyses in comparative cultural history that use binaries such as African Americans and Palestinians versus white U.S. Americans and Jewish Israelis. Jegić thus succeeds in drawing attention to fields in need of further research (one might also mention African American Judaism and Afro-Jewish syncretism and historical alliances in the U.S.) that also have to go beyond a social and cultural comparison to include their religious dimensions.

While the book is well-written, the author's penchant for enumerations interrupts the flow of the text, which is further hampered by the occasional typo (e.g. 277, 284). This does not take away, however, from the achievement of this wide-ranging study; namely, of highlighting the relevance of its topic to American cultural history and introducing the reader to important, lesser-known young poets. Jegić concludes that "Palestinians and Blacks have never seen any liberation. Instead, they experienced transformations in the realization of their structural oppression" (279). Thus Jegić extends Michelle Alexander's "New Jim Crow" to the Palestinian conflict, albeit with a somewhat simplistic perspective of victimization relying heavily on current media, which is driven by the humanitarian crisis arising from the structural nature of the conflicts. The larger stakes in his argument become clear when one considers that he regards recent political developments in the "Euro-American" West as the transnationalization of methods of "ethnocracy" developed by Israel, observing a "confluence of the Orientalist, Islamophobic, anti-Semitic, and evangelical extremist currents of Zionism" (281–84).

In addition to a substantial bibliography (287–329), an index would have made the contents of this study more accessible, especially in light of its specialist and the-

oretical vocabulary. Despite my minor critique, Jegić offers a valuable introduction and many insights into the parallels between African American and Palestinian resistance.

Producers, Parasites, Patriots: Race and the New Right-Wing Politics of Precarity. By Daniel Martinez HoSang and Joseph E. Lowndes (Minneapolis: University of Minnesota Press, 2019), 220pp.

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In *Producers, Parasites, Patriots: Race and the New Right-Wing Politics of Precarity* (2019), Daniel Martinez HoSang and Joseph E. Lowndes offer a powerful assessment of the mutability and shifting deployment of race in contemporary American political rhetoric and cultural discourse. HoSang and Lowndes focus on the post-2016 American political landscape that was defined by the election of President Donald Trump and the (re)emergence of the alt-right, exploring the shifting salience, representation, and transposition of race within the context of a series of cultural and historical dichotomies. These dichotomies include autonomy and dependency, producer and parasite, virtue and vice, individual and collective, fitness and weakness, and are distilled into the representational figures of the producer, the patriot, and the parasite (12).

This framework functions to reveal how "race can travel across place and time" rapidly accruing new meanings and functions (13). HoSang and Lowndes bracket this new political and cultural period the "New Gilded Age," defined by contemporary forms of inequality affecting displaced whites as well as communities of color against the backdrop of the privatization of governmental services, economic deregulation, and an increased elite concentration of political power (4).

To frame these evolving structural conditions and emerging expressions and usages of race, HoSang and Lowndes filter a sharp economic critique through the work of Stuart Hall and of Black Marxism, connecting racialization and capitalization as fundamentally imbricated processes.[1] As such, HoSang and Lowndes's text, while examining a series of cultural and media texts including cartoons, videos, political sketches, political movements, and figures, positions itself differently than a purely cultural analysis of the changing lexicon of race and whiteness in a neoliberal age. Rather, the authors seek to analyze the shifting deployment of race as a cultural signifier within a new historical context whereby economic experiences of dispossession and marginalization are increasingly both destabilizing and reifying the color line.