of choosing a well-known topic such as Latin American immigration, Immerwahr presents the case of Senator John McCain's and Governor Sarah Palin's 2008 presidential bid. McCain "was born in the Panama Canal Zone, a Guantánamo-like space under exclusive U.S. jurisdiction" (395), while Palin had ties to the Alaskan Independence Party, a movement questioning the legality of Alaska's statehood. The author also states that Donald Trump already laid the base for his presidential campaign in 2011—by publicly doubting the legitimacy of Barack Obama's U.S. citizenship.

To Immerwahr, the United States ("America") is a bona fide empire, even though most of its critics focus on some kind of informal imperialism rather than overseas possessions. By contrast, the author argues that "if there is one thing the history of the Greater United States tells us, it's that such territory *matters*" (400). Immerwahr's book addresses a number of controversial and relevant topics of U.S. history. Beyond glorifying national myths, he deals with diverse forms of imperial policies and politics, focusing specifically on the issue of territoriality. At some points, the reader might get the impression that Immerwahr simply wanted to integrate ever more details or storylines into his monograph, resulting in a loss of coherence. Nonetheless, *How to Hide an Empire* is undeniably a well-founded yet easily comprehensible book. Even if one does not agree with all of the author's hypotheses or conclusions, this monograph offers important suggestions for additional critical discussions regarding a national and global history of the (Greater) United States.

Notes

1 Niall Ferguson, "Empire in Denial: The Limits of US Imperialism," *Harvard International Review* 25, no. 3 (2003): 64–69.

2 Alexander Hidalgo and John F. López, "Introduction: Imperial Geographies and Spatial Memories in Spanish America," *Journal of Latin American Geography*, 11, Special (2012): 3, DOI: 10.1353/lag.2012.0030.

3 Michael Silverstein, "Encountering Language and Languages of Encounter in North American Ethnohistory," *Journal of Linguistic Anthropology* 6, no. 2 (1996): 138, DOI: 10.1525/jlin.1996.6.2.126.

Literary Afrofuturism in the Twenty-First Century. Edited by Isiah Lavender III and Lisa Yaszek (Columbus: The Ohio State University Press, 2020), 248pp.

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Isiah Lavender III and Lisa Yaszek's collection introduces a variety of critical perspectives to the study of Black speculative fiction. The editors observe that Afrofuturism has grown well beyond Mark Dery's 1993 "conception of this aesthetic movement

as a uniquely North American and postwar phenomenon" (8). Twenty-first-century iterations of Afrofuturism include African American, Afrodiasporic, and African speculative aesthetics expressed across different media such as literature, music, film, television, comics, and digital art. While the present volume explores the potential of a broadening Afrofuturist landscape, it puts the focus on the print medium, thereby offering a significant contribution to the study of literary Afrofuturism. A series of insightful and highly readable chapters consider a wide array of older and newer texts that address concerns relevant to twenty-first-century Afrofuturism.

The volume is divided into four parts, "Afrofuturism Now," "Afrofuturism in Literary History," "Afrofuturism in Cultural History," and "Afrofuturism and Africa," each preceded by Stacey Robinson's inspiring artworks. The first section opens not with a scholarly investigation but with an author roundtable on Afrofuturism, including seven writers and editors from North America, Europe, and Africa: Bill Campbell, Minister Faust, Nalo Hopkinson, N. K. Jemisin, Chinelo Onwualu, Nisi Shawl, and Nick Wood. Wood poses a straightforward and crucial question, "How many of those ostensibly included underneath the label [of Afrofuturism] see this as a valid term for what they are doing[?]" (28). The answers provided by the participants in the roundtable suggest a soberingly small number. While some embrace it as a marketing tool, and most of them accept that the label is applied to their work, simply because they are too busy producing new creative work, none of them would self-define as "Afrofuturist." Faust, a Kenyan Canadian novelist and vocal critic of the increasingly broad application of Dery's term, points out that he sees no reason to "use such a recent term created by a non-African" (27). While the editors' decision to give creative writers the opportunity to "speak back" to scholars is laudable and refreshing, a follow-up engagement with the questions raised by the writers, especially questions pertaining to the analytical value of the term "Afrofuturism" in relation to pan-African speculative storytelling, could have added another level of critical scrutiny.

In addition to the roundtable, the "Afrofuturism Now" section includes a chapter by pioneering writer and editor Sheree R. Thomas, who offers an overview of the work done by "black women Afrofuturists" (40) in the twentieth and twenty-first centuries. Thomas argues that in a contemporary landscape that bears the traces of "the cynical cycle that is race relations and white supremacy in America," the speculative literature by Black women writers as varied as Zora Neale Hurston, Octavia E. Butler, Nalo Hopkinson, Nnedi Okorafor, and Andrea Hairston offers "sites of intervention and reconnection" (38). By communicating the healing power of folk magic and spiritual wisdom, female Afrofuturists are engaged in both "world-breaking" (critiquing the past and present) and "world-making" (imagining more hopeful and liberating futures) (53).

Part II, "Afrofuturism in Literary History," consists of three chapters that investigate how Afrofuturist texts reclaim history to reimagine futurity. De Witt Douglas Kilgore, for example, provides a keen analysis of how alternate history novels, such as Steven Barnes's *Lion's Blood* (2002) and Terry Bisson's *Fire on the Mountain* (1988), not only critique whitewashed history, but also present "a past that is prologue to what we could be" (61). Rebecca Holden elucidates the didactic value of the often-overlooked genre of young adult (YA) Afrofuturism for both Black and non-Black readers. She argues that YA Afrofuturist stories, such as Walter Mosley's neo-slave narrative *47* (2005), invite Black readers to engage with "future worlds where people who look like them not only exist and teach the lessons but also determine what those lessons should be" (91). For non-Black readers, suggests Holden, YA Afrofuturist texts provide a different learning environment: "more than simply creating empathy for and acceptance of the 'other,' YA Afrofuturism stories can help all young adult readers ask questions about what a truly diverse future might look like and what their place within that future might be" (91). While Holden mentions empathy only in passing, engagement with scholarship on narrative empathy might have opened up the opportunity to say even more about *how* these texts address their readerships.[1]

Part III, "Afrofuturism in Cultural History," begins with Mark Bould's chapter, which examines the career of the forgotten twentieth-century African American sf writer John M. Faucette. Bould analyzes the complexities and contradictions of Faucette's work in the context of the racism that shaped his experience as a Black sf writer in the United States. Elizabeth A. Wheeler turns to Sherri L. Smith's YA dystopia *Orleans* (2013), illustrating the ways in which it displays a negative and positive pole of Afrofuturism that invites readers to witness both the "landscapes of environmental sacrifice" (128) *and* the characters' ethics of survival, beauty, and care. Wheeler's chapter draws out illuminating parallels between the water poisoning crises in American cities like Flint and Baltimore and Smith's literary representations of environmental injustice and disability, but there is very little engagement with ecocritical scholarship on these issues. By contrast, Lisa Dowdall's chapter brings Afrofuturism into conversation with the geological turn in the humanities, illustrating how Jemisin's 2015–17 Broken Earth trilogy invites readers to reject dichotomies of exclusion that pertain to "widespread assumptions about the 'natural' divisions between race, species, and matter that underpin hierarchies of the human" (151).

In Part IV, "Afrofuturism and Africa," the authors variously consider representations of Africa in Afrodiasporic and African sf. Jerome Winter, for instance, examines Sofia Samatar's, Jemisin's, and Okorafor's work as part of a new generation of environmental Afrofuturists. Their focus on the bioregion of Africa not only celebrates African ecological practices that are based on "interrelatedness and kinship for all living organisms in the biosphere" (199), but it also offers important counter-narra-

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