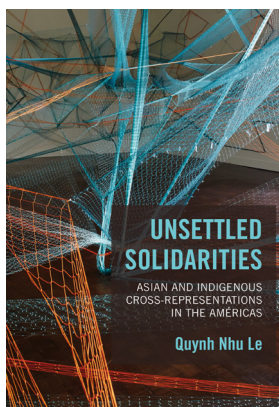
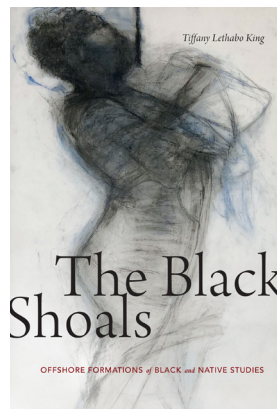
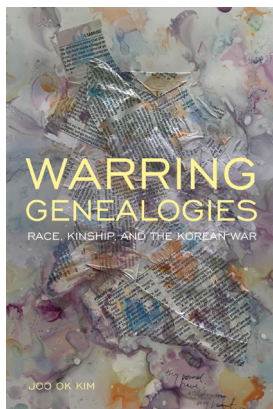


Relationality, Mutuality, Collaboration: Relational Approaches to Race and Empire

Ashvin R. Kini



WARRING GENEALOGIES: Race, Kinship and the Korean War. By Joo Ok Kim. Philadelphia: Temple University Press. 2022.

THE BLACK SHOALS: Offshore Formations of Black and Native Studies. By Tiffany Lethabo King. Durham, NC: Duke University Press. 2019.

UNSETTLED SOLIDARITIES: Asian and Indigenous Cross-Representations in the Américas. By Quynh Nhu Le. Philadelphia: Temple University Press. 2019.

SOUNDS FROM THE OTHER SIDE: Afro-South Asian Collaborations in Black Popular Music. By Elliott H. Powell. Minneapolis: University of Minnesota Press. 2020.

In the introduction to their groundbreaking 2011 edited collection *Strange Affinities: The Gender and Sexual Politics of Comparative Racialization*, Grace Kyungwon Hong and Roderick A. Ferguson argue that ethnic studies scholarship is in need of new ways of thinking and theorizing race comparatively. Noting the limits of identitarian models of comparative race studies—wherein the racialization of different groups is conceptualized as discrete, equivalent, and thus comparable—Hong and Ferguson turn to women of color feminisms and queer of color critique to make legible alternative forms of comparison. “Women of color feminism and queer of color critique,” they write, “reveal the ways in which racialized communities are not homogeneous but instead have always policed and preserved the difference between those who are able to conform to categories of normativity, respectability and value, and those who are forcibly excluded from such categories.”¹ The comparative analytics offered by women of color feminisms and queer of color critique are grounded not in a politics of similarity, in which racialized groups find common cause within a shared history of common oppression. Rather, the intersectional and relational frameworks emergent in these fields speak to the foundational role of difference, both between and among racialized communities, not only in the construction of dominant racial power but also in the critical and resistant forms of antiracist, anti-imperial, and feminist coalitional politics. Rather than conceptualizing processes of racialization only and primarily in relation to whiteness, relational frameworks, as noted by Daniel Martinez HoSang and Natalia Molina, “consider the racialization and formation of subordinated groups in relation to one another... mak[ing] visible the connections among such subordinated groups and the logic that underpins the forms of inclusion and dispossession they face.”² The four monographs discussed here each take up this work by foregrounding intersectional analyses of race, colonialism, and heteropatriarchy to reveal the ways that differently

racialized and colonized groups may find common cause in struggles against white supremacy and U.S. military colonialism.

In *Sounds from the Other Side: Afro-South Asian Collaborations in Black Popular Music*, Elliott Powell argues that African American musical engagements with South Asian and South Asian diasporic musical traditions constitute an important site of Black queer cultural politics. Moving from the 1960s to the present and engaging jazz, funk, and hip hop, Powell's monograph offers a fascinating "Afro-South Asian genealogy of sound" (4). As Powell rightly notes, the dominant approach to thinking about the influence of South Asian musical traditions on Western popular music often centers the work of white musicians (think Madonna or The Beatles) and tends to subsume Afro-South Asian collaborations into a framework of cultural appropriation. Refusing that subsumption of Black American aesthetics within a broader—and whiter—frame, Powell asks "What happens when we consider Black musicians' South Asian explorations as distinct from those of their white Western counterparts?" (3). Examining works by John Coltrane, Miles Davis, Rick James, Outkast, Truth Hurts, Missy Elliot, Timbaland, and Beyoncé, Powell convincingly argues that Black American engagements with South Asian musics constitute something much more complicated (and more interesting) than the current discourse on cultural appropriation would suggest. Indeed, in these Afro-South Asian "entanglements of sound," Powell finds moments of Black queer and Black feminist political possibility as well as sonic theorizations of transnational and cross-racial solidarities.

Powell's centering of Black queer and Black feminist politics marks an important intervention into Afro-Asian studies by focusing on cultural collaborations and exchange that are often marginalized by the implicit heteronormativity and masculinism of the field. As Vanita Reddy and Anantha Sudhakar have argued, much of the historical scholarship on Afro-Asian political formations has focused on the relationships of the most public and visible male figures, such as King and Gandhi, or historical examples and cultural representations of cross-racial heterosexual intimacy such as W. E. B. Du Bois's *Dark Princess*. As such, not only have the experiences of women and LGBTQ subjects been marginalized within Afro-Asian studies, but the politics of solidarity offered by this work has largely ignored the significance of women of color and queer of color conceptions of solidarity and coalition through difference.³ Building on Reddy and Sudhakar's work, Powell listens for what he calls "the other side of things," those minor, ephemeral, and tangential musical exchanges and engagements that render "Afro-South Asian collaborative performances as sites of queer of color formation and possibility" (8). Listening to and for "the other side of things" thus constitutes a counterdiscourse to the heteromasculinism of dominant Afro-Asian studies, which makes legible the "strange affinities" that Hong

and Ferguson call for. Such an approach does not depend on the queer identity of the musicians at hand but rather constitutes a queer of color reading practice that can productively articulate the queer potential of Afro-South Asian sound. Routing Coltrane's *A Love Supreme* through the figure of James Baldwin, for example, Powell refuses the conventional separation of Coltrane's interest in Indian music from his politics and finds instead utopic, anti-imperialist, and nonnormative Black queer possibility embedded in Coltrane's engagements with Indian spirituality and music. Similarly, in Miles Davis's *On the Corner*, Powell theorizes what he calls the "corner politics" of Davis's collaborations with Indian percussionist Badal Roy that reveal the intersectional workings of race, gender, class, and sexuality that marginalize Black queer masculinities from Black Power movements.

Elaborating on Black queer masculinities in funk and hip hop, Powell considers the Black aesthetic figures of Rick James's "freak" and OutKast's "alien." Commenting specifically on James's 1986 album *The Flag* (which employs South Asian instrumentation) and OutKast's 1996 album *ATLiens* (in which Andre 3000 adopts a hybrid Afro-South Asian sartorial style), Powell notes that the freak and the alien are important cultural figures that transgress the systems of gendered racialization and middle-class respectability that unevenly marginalize Black Americans and South Asian Americans in the context of 1980s and 1990s racial capitalism. On songs like "Freak Flag," "Free to Be Me," and "Funk in America/Silly Little Man" and in the Pan-Africanist aesthetics of the album's cover art and James's persona, Powell locates in the figure of the freak an intersectional and anti-identitarian analytic that queers the history of Afro-Asian anticolonial coalition signified by the 1955 Bandung conference. In juxtaposing James's queer freak with OutKast's Afro-futurist alien, Powell offers a genealogy of Black queer critique that is always attuned to nonnormative and transgressive forms of Black masculinity and the relational politics of race they make legible. For example, Andre 3000's donning of the turban in the promotional materials and liner notes of *ATLiens* queers the history of Black Southern men wearing turbans to pass as South Asian during the era of Jim Crow apartheid: "Andre's turban amplifies and rescripts his Blackness. The turban becomes part of Andre's alternative and Afro-futurist Black expression. It is an imaging that, via the turban, queerly resonates with South Asianness in order to express Black masculinity differently" (92).

In one of the strongest chapters of *Sounds from the Other Side* Powell revisits Truth Hurts's iconic 2002 single "Addictive," featuring a verse by Rakim and a sample from Bappi Lahiri's "Thoda Resham Lagta Hai," sung by the prolific playback singer of Hindi cinema Lata Mangeshkar. Part of a slew of U.S. pop, R&B, and hip-hop songs that sampled Bollywood music in the late 1990s and early 2000s, the song and its attendant music video

are often read as a prime example of issues of copyright and cultural appropriation as well as part of the resurgence of Orientalism that has characterized the post-9/11 "war on terror." Without discounting these readings, Powell focuses instead on the ways that "Addictive" reveals the braided politics of gender and sexual respectability in discourses of diasporic Blackness and Hindu nationalism. Reframing the song within an Afro-Asian feminist politics of sexual pleasure "brings together the historical and moralistic silencing of Black and South Asian women's sexuality in US and South Asian popular culture... [and] creates a space from which Black and South Asian female sexual pleasure can be imagined, expressed and experienced (108). Brilliantly reading Truth Hurts's track and video alongside and in conversation with the actress Aruna Irani's original *mujra* dance performance of "Thoda Resham Lagta Hai" from the 1981 Hindi film *Jyoti*, Powell constructs a transnational queer archive of sound and image that makes legible the disavowed pleasures of Afro-Asian women's sexuality and reorients the heteromascularity of dominant Afro-Asian studies. In so doing, Powell demonstrates how attention to "the other side of things," is a vital analytic for intersectional queer and feminist critique.

Building on this notion of constructing and reading alternative archives of gendered racialization and queerness, Joo Ok Kim's *Warring Genealogies: Race, Kinship and the Korean War* reads across archives of Asian American and Latinx cultural production in a beautiful and necessary critique of Cold War kinship and U.S. national identity. "The Korean War has interrupted our senses of kinship," Kim writes in the introduction, "crafting it into a series of proxies: familial, epistemological, spatial" (3). Critically interrogating these proxy forms of kinship formed out of U.S. militarism in Asia queers knowledge of the Korean War and unsettles the ways in which white supremacy has mobilized normative kinship for its own sustenance and preservation. As such, Kim curates a unique archive of Korean War knowledges that includes dominant U.S. Cold War historiography, archives of white supremacy, carcerality and militarism, Chicano cultural production and oral histories, and Asian American literature to "collectively theorize cultural memories of the Korean War as a site of knowledge production through which understandings of race and kinship are renovated" (19). Kim's queer curatorial practice in assembling the archive of *Warring Genealogies* speaks to what Gayatri Gopinath has theorized as an ethics of curatorial care, "reveal[ing]... the co-implication and radical relationality of seemingly disparate racial formations, geographies, temporalities."⁴ Indeed, throughout *Warring Genealogies*, Kim carefully attends to the ways that cultural production mediates violent histories of white supremacy, heteropatriarchal kinship, U.S. militarism, imperial war, and Cold War knowledge formations. The interdisciplinary focus of the text

foregrounds the “limitations and possibilities of disciplinary conditions binding Asian American and Latinx studies” (19). Powerfully challenging the empirical and positivist frames that dominate area studies and that shore up white supremacy and U.S. imperialism, *Warring Genealogies* instead figures the Korean War as a problem of knowledge. Employing critical feminist and anti-imperial analytics, Kim reads across archives of Asian American and Latinx scholarship and cultural forms to reveal the processes by which knowledge of the Korean War is contained and disciplined. As such, cultural production becomes a significant site of cultural memory, or as Lisa Lowe eloquently argues in *Immigrant Acts*, “an alternative site where the palimpsest of lost memories is reinvented, histories are fractured and retraced, and the unlike varieties of silence emerge into articulation.”⁵ In her engagement with Susan Choi’s novel *The Foreign Student*, for example, Kim reads the novel as troubling the formation of official historical knowledges of the Korean War through the institutionalization of Korean area studies and in the funding of the Center for the Study of the Korean War by the United Daughters of the Confederacy. As a site of countermemory, *The Foreign Student* reveals the “tension between the imperatives of Cold War knowledge production and the memories that exceed such a regime of knowledge” (107).

Warring Genealogies offers compelling readings of the ways that discourses of kinship serve as proxy for both the shoring up of the white national family and normative conceptions of U.S. national identity as well as the critique of the racial contradictions of U.S. militarism and carcerality. In chapter 1, for example, Kim focuses on the case of white prisoners caged at the U.S. penitentiary Leavenworth who collectively adopted a young Korean boy, Bok Nam Om, in 1954. Documented in the Leavenworth prison publication *The New Era*, the proxy adoption of Bok Nam Om functions as the means for the prisoners to discursively reclaim citizenship and civil life in the form of normative kinship. Positioned as the unlikely “fathers” to Bok Nam Om, the prisoners assert their belonging to the U.S. nation despite the fact that that same national formation has facilitated their civil death and expulsion through incarceration. As Kim argues, the Leavenworth prisoners’ contingent access to what Cheryl Harris has termed “whiteness as property” to claim belonging to the U.S. nation “is mirrored by the fact that GIs, like prisoners, remain legally demarcated as property of the state” (51). Their participation in the post-WWII boom of sponsoring Asian orphans as well as segregated blood drives for military GIs in Asia and claims to rightful participation as GIs reveal the contradictions of normative kinship, military service, and U.S. national identity.

As a text attentive to the relational dynamics of imperial racial formations, *Warring Genealogies* foregrounds Chicano/a literature as a crucial but often forgotten archive with which to theorize a forgotten

war. Kim approaches Chicano/a cultural production through a “queer utopian hermeneutic” (drawing from José Muñoz, Sandra K. Soto, and others) that challenges Cold War area studies knowledge formations and epistemologies. Attending to “a minor Korean War corpus within Chicano/a cultural production” that emerges across various cultural forms—including literature, drama, poetry, and corridos—enables a critical consideration of “both the direct impact of the war on Chicana/o families and the provisional, queer longings for alternative and proxy kinships” (53). For example, in beautiful readings of works by Rolando Hinojosa and Luis Valdez, Kim finds critiques of U.S. exceptionalist discourses that frame the United States as a benevolent savior rather than a white supremacist imperial power. “These narratives,” argues Kim, “offer unique theorizations of Asian-Latino kinship emerging from the war, devising new intimacies that exceed state-sanctioned formations of marriage, family and inheritance” (21). In addition to proxy forms of kinship, *Warring Genealogies* also offers a stunning transnational and transpacific critique of the circuits of U.S. militarism in the construction of U.S. racial formations. Reading the military mystery novels of Martín Limón, Kim demonstrates how Limón’s reworking of the hard-boiled detective genre “binds East LA, Itaewon and Tongduchon as interconnected sites of war, poverty and gendered racial exploitation that inspire a critique of state power” (79). These transpacific spatial imaginaries enable new forms of comparative and relational analyses of race outside the bounds of U.S. nationalist discourses of home, belonging, and kinship.

Also moving beyond the frame of the nation, Quynh Nhu Le’s *Unsettled Solidarities: Asian and Indigenous Cross-Representations in the Américas* is an ambitious study of Asian and Indigenous relationalities. Drawing on an archive that includes twentieth-century literary works by Simon Ortiz, Joy Kogawa, Gerald Vizenor, Leslie Marmon Silko, Greg Sarris, Maxine Hong Kingston, and others, Le’s book speaks to settler knowledge formations that both obscure and connect histories of imperial violence. Working within a hemispheric framework allows Le to challenge ongoing investments in national inclusion through rights and citizenship as well as expand the scope of thinking about colonialism and racial projects in the Americas beyond the United States and Canada. In critically examining literary encounters between hemispheric Asian and Indigenous communities, *Unsettled Solidarities* ambitiously critiques multiple colonial histories in the region, including British, Spanish, and Portuguese.

According to Le, the study of Asian American and Indigenous literatures speaks to the differential ways that Asian migrants and Indigenous peoples are situated within settler societies: “These two communities have both been central—yet differently positioned—targets of liberal assimilation and inclusion projects, which have

gained increasing fuel since the mid-twentieth century" (3). In taking up these questions of Asian-Indigenous relation, *Unsettled Solidarities* necessarily offers novel insights into the politics of comparison in ethnic studies, feminist studies, and Indigenous studies. In conversation with a range of scholarly interventions, including Lisa Lowe's "intimacies of four continents," Jodi Byrd's "cacophony of empire," and Grace Kyungwon Hong and Roderick Ferguson's "strange affinities," Le's comparative and relational analysis of hemispheric Asian and Indigenous literary communities seeks to imagine forms of solidarity that refuse to collude (intentionally or not) with the logics of settler colonialism and liberal inclusion projects.⁶

Le compellingly challenges the liberal logics of inclusion and equal rights, frameworks that legitimize the settler state by obfuscating the foundational violence of settler colonialism. In looking at the literary encounters of Asian and Indigenous communities, Le seeks to "trace the liberal logics from which different social justice movements interrelate" [in order to] "examine how these narratives work through these tensions to imagine different forms of connections and ethical relationships that are attentive to the asymmetries of violences and liberal beneficence produced by settler colonialism" (4). Le offers the critical frame of "settler racial hegemonies" to describe the "liberal logics out of which settler, alien and Indigenous communities come to participate in the reproduction of settlement and empire across the Américas" (12). "Settler racial" as a modifier speaks to the ways that racial and colonial processes in the Americas are connected but not reducible to each other.

Of particular interest is Le's theorization of "settler racial tense," a concept that describes spatial and temporal "grammatical structure" of settler colonialism, which confines Indigenous peoples within an ever-distant past in the trope of the vanishing Indian as precursor to modernity and the Asian alien as displaced from space and time. In addition to this spatiotemporal focus, "settler racial tense" also names the affective registers through which we may access those incommensurate histories of race and colonialism that liberalism attempts to "resolve" through equality and inclusion. In this way, "settler racial tense" names the *tensions* inherent to settler colonialism, both the tensions between Asian and Indigenous communities wrought by their uneven and differentiated encounters with liberalism as well as the tensions, anxieties, and instabilities that structure the settler state.

The theoretical and political import of "settler racial tense" is fully realized in Le's discussion of redress and reconciliation movements in Canada. This chapter explores the politics of public apology and national reconciliation, particularly in terms of how the Canadian state uses the public apology and national regret to supposedly account for historical injustices while ignoring the ongoing settler colonial formation

of Canada itself. Reading two formal apologies in a comparative frame—the September 1988 parliamentary apology “to those of Japanese ancestry interned in Canada during World War II” and the 2008 “House of Commons Apology to Inuit, Métis and First Nations Peoples for Residential Schools” (59)—Le identifies affect and emotion as foundational to the settler state’s self-narration and temporality. These public apologies and public declarations of regret do the work of conscripting Asian and Indigenous movements for redress within the purview of the state to contain the justice claims brought by these communities, as well as the attendant emotions of anger, sadness, and grief, ultimately situating them within a temporal logic of national progress. As such, the Canadian state appropriates, contains, and neutralizes the pain, anger, and justice struggles of Nikkei and Aboriginal communities to legitimize the continuity of the settler state, thereby buttressing its own power. Importantly Le argues that when read together, the public apologies demonstrate the uneven incorporation of Asian and Indigenous subjects within the Canadian national imaginary. Refusing to concede redress movements and their attendant affects to the Canadian state, Le critically juxtaposes her analysis of the two public apologies with close readings Joy Kogawa’s novel *Obasan* and Marie Clement’s play *Burning Vision*. Le finds value in the excess of emotion and affect in both of these texts that ultimately offer an alternative temporality to that proffered by the Canadian state. In other words, if the state sees its formal declarations of apology and regret as the “resolution” to histories of settler colonial violence, *Obasan* and *Burning Vision*, in their respective representations of Asian-Indigenous relation, each invokes alternative temporalities such that redress has no endpoint, and certainly not a resolution through discourses of national progress. The politics of redress then requires ongoing critical and ethical interrogation of the enduring structures of settler violence.

Finally, in *The Black Shoals: Offshore Formations of Black and Native Studies*, Tiffany Lethabo King offers a bold reformulation of relational analyses of race and colonialism in Black studies and Native studies. The shoal—the area just offshore where land and shallow water converge, causing a slowdown in water’s movement—serves as the dominant structuring metaphor of the text. As an alternative to comparative frameworks that take as given the discreteness of the objects under comparison, “the shoal functions as a space of liminality, indeterminacy, and location of suture between two hermeneutical frames that have conventionally been understood as sealed off from each other (4). Through readings of an array of cultural objects, modes of performance, and theoretical texts—including archival maps, literature, film, visual art, and scholarship by Sylvia Wynter, Hortense Spillers, Haunani-Kay Trask, Audre Lorde, Kim TallBear, Saidiya Hartman, and Frank Wilderson—King

finds new ways of engaging theoretical, political, and ethical questions in Black and Native studies that disrupt, slow down, and indeed *shoal* the dominance of white settler colonial studies and its investments in liberal humanism.

Conquest is a key theoretical frame in *The Black Shoals*. For example, King brilliantly reads the 2015 defacement and tagging of the Christopher Columbus statue at the North End waterfront in Boston as an instantiation of the shared grammar of conquest in Black and Native critiques of humanism. Splattered with red paint (signifying blood) and tagged with the words “Black Lives Matter,” the defacement of the Columbus statue generated confusion among the public “that evinced an inability to make the connection between Black death and Black rage and Columbus” (38). These forms of historical amnesia are rooted in the politics of white settler colonialism, which erases the history of African enslavement from narratives of conquest and settlement. Drawing from Wynter and Spillers, King reframes the historical timeline of conquest such that its inauguration begins not with 1492, but with the arrival of the Portuguese in western Africa in the 1440s. Such a historical reorientation is essential for understanding the linkages between slavery and genocide that are occluded in the framework of white settler colonial studies. “Conquest as a grammar and a frame from which to think,” argues King, “makes it possible to register the always already intersectional violence of anti-Blackness, slavery and its afterlife, and genocide at the same time” (68). Although Native and Black studies centralize conquest, genocide, and death as the foundational conditions of possibility for the construction of the Human, King argues that the emergence of white settler colonial studies (primarily from Australia in the figures of Patrick Wolfe, Lorenzo Veracini, and Edward Cavanaugh) displaced these concerns to instead focus on the subjectivity of the white settler and their relationship to land. As such, the framework of white settler colonialism and the settler’s relation to land cannot account for the genocidal violence of liberal humanism. As King argues the “focus on terra nullius and land [in white settler discourses] disappears the settler’s relationship to violence and the intricate and violent processes of the human’s self-making” (68–69). Drawing on the work of performance studies scholar Diana Taylor, King reads the defacement of the Columbus statue as a critical form of Black performance that intervenes in the discursive erasure of anti-Black violence in white settler colonial discourse. The red paint resembling blood and the text of Black Lives Matter animate the foundational dehumanization of Black and Native bodies in the construction of the conquistador as the Human.

In foregrounding conquest as a central historical and political grammar of Black and Native studies, King also elaborates a critique of the contemporary discourses of coalition and solidarity. Countering the

easy yoking together of nonwhite communities under the categories “people of color” or “BIPOC,” King’s reorients our understanding of relationality through an engagement with Audre Lorde’s erotics of care. Expanding on Lorde’s notion of the erotic in “Uses of the Erotic: The Erotic and Power” and “The Master’s Tools Will Never Dismantle the Master’s House,” King defines the erotic as a space of undoing central to decolonial projects: “The power of the erotic is its capacity to take one into the space of chaos, where it can radically disorient one. Disorientation forces new vantage points on people, as well as different perspectives and desires that make space for other people’s desires and pleasure” (145).

Reading scenes of Black-Native erotic encounter and love in Julie Dash’s film *Daughters of the Dust*, its literary sequel of the same name, and Tiya Miles’s historical novel *The Cherokee Rose*, King looks specifically for these moments of erotic chaos and disorientation. In thus centralizing the role of the erotic in articulating alternate understandings of self and community within the logics of conquest, King highlights the ways that conventional framings of coalition traffic in abstractions rather than the material encounter between racialized, colonized, and dehumanized bodies. The erotic, by foregrounding “who people choose to love, have sex with/fuck, build a life with, and bring into the work toward a decolonial future,” carries with it an ethics of mutuality and care that is always oriented toward imagining and building alternative Black and Native futures (148).

I end with King’s critique of coalition because of the way it powerfully shoals overly celebratory invocations of solidarity. The relational analyses of race and colonialism undertaken by Powell, Kim, Le, and King offer us critical tools with which to imagine the interrelatedness and co-implication of the racial groups we find ourselves in and remind us that solidarity is not and should never be “easy.” Given the long histories of colonial and white supremacist violence that are the conditions of possibility for our precarious present, it is ever more imperative that any articulation of solidarity, coalition, and affinity move beyond simple declarations of sameness or common “humanity.” Indeed, the stakes are higher than ever for those committed to decolonization and liberation to “become fluent in each others’ histories,” as M. Jacqui Alexander so eloquently put it: “We would have to unlearn an impulse that allows mythologies about each other to replace knowing about one another. We would need to cultivate a way of knowing in which we direct our social, cultural, psychic, and spiritually marked attention on each other. We cannot afford to cease yearning for each others’ company.”⁷ Elliott Powell, Joo Ok Kim, Quynh Nhu Le, and Tiffany Lethabo King have generously offered us critical modes and methods of doing this work.

Notes

1. Grace Kyungwon Hong and Roderick A. Ferguson, *Strange Affinities: The Gender and Sexual Politics of Comparative Racialization* (Durham, NC: Duke University Press, 2011), 2.

2. Daniel Martinez HoSang and Natalia Molina, "Introduction: Toward a Relational Consciousness of Race," in *Relational Formations of Race: Theory, Method and Practice*, ed. Daniel Martinez HoSang, Natalia Molina, and Ramón A. Gutiérrez (Berkeley: University of California Press, 2019), 2.

3. See Vanita Reddy and Anantha Sudhakar, "Introduction: Feminist and Queer Afro-Asian Formations," *The Scholar and Feminist Online* 14, no. 3 (2018): 1–3.

4. Gayatri Gopinath, *Unruly Visions: The Aesthetic Practices of Queer Diaspora* (Durham, NC: Duke University Press, 2018), 4.

5. Lisa Lowe, *Immigrant Acts: On Asian American Cultural Politics* (Duke University Press, 1996), 6.

6. See Lisa Lowe, *The Intimacies of Four Continents* (Durham, NC: Duke University Press, 2015), and Jodi A. Byrd, *The Transit of Empire: Indigenous Critiques of Colonialism*, (Minneapolis: University of Minnesota Press, 2011).

7. M. Jacqui Alexander, *Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory and the Sacred* (Durham, NC: Duke University Press, 2005), 269.