



## Afrofuturism's Association with Post-Colonial Studies and Psychoanalytic Theory<sup>1</sup>

Tuğba AKMAN KAPLAN<sup>2</sup>

### ABSTRACT

Although there have been a few scholars that have characterized Ralph Ellison and Zora Neale Hurston as writers who have contributed to the development of early forms of Afrofuturism, these studies do not approach such early Afrofuturistic works in the context of decolonization and psychoanalytic theory mainly due to the heavy interest given on technology and future. This article will focus on how Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man* can be categorized particularly as proto-Afrofuturist works because of the writers' use of decolonized alternative spaces and technological discourse to generate alternative futures. The protagonists, their state of beings and transformations—both physical and mental—are analyzed accordingly to draw parallelism within the proto-Afrofuturistic scope. The analysis also helps to categorize the works of Hurston and Ellison as novels that have contributed to the development of the Afrofuturism as a movement. More specifically, this article will focus on a discussion on the key aspects that constitute Afrofuturism including the use of settings in the novels as alternative spaces, as well as the depiction of the characters' identity and language in psychoanalytic theory in terms of fragmentation and decolonization of the characters within a reading of Afrofuturism.

**Key Words:** Afrofuturism, proto-Afrofuturism, decolonization, alternative spaces, post-colonial, psychoanalytic theory, African American literature.

## Afrofütürizm'in Postkolonyal Çalışmalar ve Psikoanaliz Teori ile Bağlantısı

### ÖZET

Ralph Ellison ve Zora Neale Hurston'ı Afrofütürizmin erken biçimlerinin gelişimine katkıda bulunan yazarlar olarak nitelendiren belirli sayıda bilim insanı olmasına rağmen, bu çalışmaların çoğu teknoloji ve gelecek üzerine odaklanmıştır. Yapılan bu çalışmalarda bu tür erken Afrofütüristik eserlere genel olarak dekolonizasyon ve psikoanaliz teori bağlamında yaklaşılmamıştır. Bu çalışmada *Their Eyes Were Watching God* ve *Invisible Man* adlı eserlerin, yazarlarının alternatif gelecek üretmek adına kullandıkları alternatif alanlar ve teknolojik söylemlerden dolayı nasıl erken Afrofütüristik eserler olarak değerlendirilebileceği tartışılmaktadır. Afrofütürizmi, spekülasyon ve bilim kurgudan ayıran en belirgin özellikler arasında köklerinin kolonyalizme dayalı olması bulunmaktadır. Bunun yanında özellikle Afrikan-Amerikan kadın karakterleri ve teknolojik gelişmeleri Afrikan motifleri içerisinde ele almaktadır. Bu çalışma, Zora N. Hurston'ın ve Ralph Ellison'ın bahsi geçen eserlerinin Afrofütürizm akımının gelişmesine katkı sağlayan eserler olarak kategorize edilmesine yardımcı olmaktadır. Erken Afrofütüristik eserler arasında paralellik sağlamak adına romanlardaki ana kahramanlar, içinde buldukları durumlar ve değişimleri—hem fiziksel hem mental olarak—ele alınmıştır. Detaylı açıklamak gerekirse, bu çalışmada Afrofütürizm'in kilit noktaları olan zaman ve yerlerin, post-kolonyal teori çerçevesinde, alternatif alanlar olarak kullanılmasına, fragmentasyon sürecindeki karakterlerin psikoanalitik teori çerçevesinde kimliklerine yapılan vurguya ve dil kullanımının tasvirine odaklanılmaktadır.

**Anahtar Kelimeler:** Afrofütürizm, proto-Afrofütürizm, dekolonizasyon, alternatif alanlar, post-kolonyal, psikoanalitik teori, African American literatür.

<sup>1</sup> This article is taken from my PhD dissertation titled "Alternative Spaces, Identity, and Language in The Proto- And Afrofuturist Writing of Zora Neale Hurston, Ralph Ellison, and Octavia Butler"

<sup>2</sup> Asst. Prof., Istanbul Gelisim University, American Culture and Literature, tugbakman@gmail.com, ORCID ID: 0000-0002-0766-792X

## 1. Introduction

Afrofuturism has been one of the lesser researched areas that have been exposed to contradictory definitions that the scholars have failed to have a consensus on. Its colonial aspects that are derived from Afrodiasporic subjects as well as its focus on creating reality in alternative and imagined spaces and times that were not portrayed in established epistemology related to Africans is analyzed in this article to have a better understanding on the movement's evolution in the twentieth century. The proto-Afrofuturistic works are more restricted to the boundaries of the period when compared with Afrofuturistic works that tend to elude the already established restrictions and form alternative thinking for the future while referring back to the past. Focusing on especially space, body, and language in the mentioned novels, the article discusses and highlights the decolonization aspect of Afrofuturism that will form a bridge between the movement and psychoanalytical theory as well as postcolonial studies. By forming this bridge, the article shows that Afrofuturism is involved in many areas of African body of literature that needs to be recognized by wider audiences and scholars.

In *Flame Wars*, Mark Dery who has coined the term Afrofuturism defined the movement as "signification that appropriates images of technology and a prosthetically enhanced future" related to the subjects of African diaspora (1994: 136). As proto-Afrofuturist works, Hurston's *Their Eyes Were Watching God* and Ralph Ellison's *Invisible Man* seem to be fitting Dery's description since both novels present parallels to reality while proposing social changes that bring hopes for African Americans' future. Hurston and Ellison are the two of the most prominent writers that help the development of this movement even before its name was coined. In her 1937 novel, *Their Eyes Were Watching God*, Hurston describes an all-African American town that is "lak every other [white American] town" of the time (2000: 50). Similarly, in *Invisible Man* (1952), Ellison creates an entirely unique underground world that is free of any prejudices and fuels it with technology. These are the main focus of attention for these writers to be selected for this article. As proto-Afrofuturists, they are analyzed in terms of their contribution to the development of the movement by their use of alternative spaces, body, and language.

The proto-Afrofuturist aspect of the novels allows to question the positive assumptions on the advancement of technology's influence especially on the lives of African Americans. Imre Szeman calls this positivism as "techno-utopianism" and states it as part of a notion of politics that people generate "only such disasters as technology can solve; the disaster arises only when the conditions in which to repair it are already in the process of formation" (2007: 814). Science fiction is interested in such utopianism since it dwells around the idea that advancement in science and progress in technology is going to lead to the universal development. Moreover, early science fiction actually exhibits how colonial ideology of advancement constructs the base for the scientific practices (Rieder, 2008). Both science fiction and Afrofuturist writers are interested in the idea of reconstructing a world where there is significant amount of economic growth and technological advancement which possess a breaking point from the past and histories. Proto-Afrofuturistic works, such as *Invisible Man*, challenge the ideology of advancement which exists as the result of "techno-utopianism." In the novel, technology is reflected as a means for submission and intimidation. Afrofuturist Alondra Nelson also describes the issue of "digital divide" which is basically the general prejudiced belief of African Americans' inability to work with technology to nourish their self-growth.

Hurston and Ellison suggest that careful attention must be provided to the social, material, and moral interests offered by the techno-scientific progress and this digital divide can be overcome with the isolation from the restrictions and repressions from the dominant white culture.

*Their Eyes Were Watching God* presents a version of proto-Afrofuturistic writing without the use of science-fiction or technological tropes. Before the naming of Afrofuturism, Zora Neale Hurston was among the female African American writers to use the characteristics of the movement including the use of imagination, storytelling/myth, and art to restate how womanness and Africanness are expressed. However, it was not until Afrofuturism appeared that African American women writers were given credit for their use of imagination and part in being the designers for the future. This is the reason why leading Afrofuturist theorists, such as Ytasha L. Womack, honor Hurston for her use of imagination on creating alternative spaces for resistance and feel related to her works as parts of Afrofuturism's earlier form. Similarly, Lisa Yazsek announces Ralph Ellison as one of the "proto-Afrofuturist" writers since *Invisible Man* is an affirmation of the description for the argument it presents for an alternative to the empirical experience of African Americans. To support the claim, it should be emphasized that many Afrofuturist scholars and authors, including Mark Dery, Alondra Nelson and Sheree R. Thomas accept his efforts and contributions to the development of the early forms of Afrofuturism as well.

A shared characteristic of proto-Afrofuturist texts advocates that the history of African Americans has always been subjected to racialization in terms of space and time. Within Hurston's or Ellison's protagonists' journeys, the post-slavery economy of the US is described in separation from the neutralized state. While describing the cognitive map to colonize and enslave the African Americans, Ellison provides an alternative space and time concept beyond conventional perceptions. With the use of imagination, Hurston also joins Ellison to help dive into a world of African American speculation of imagining. These proto-Afrofuturistic novels allow to have an outlook for the possible African American alternative histories and futures through creating alternative spaces.

### **1.1 Loss and Fragmentation in Lacan's Psychoanalytic Theory**

In the proto-Afrofuturistic novels that are discussed in this article, the loss initiates the state of fragmentation. The fragmentation that takes place in both works can be considered as a healthy one which is necessary for the protagonists and their decolonization of minds. Jacques Lacan argues that all living subjects are castrated and deprived of phallus. This castration invokes the moment of loss that triggers the fragmentation of subjects. In *The Four Fundamental Concepts of Psycho-analysis*, Lacan highlights the significance of the loss which leads to the beginning of submission and the occurrence of symbolization in order for the subject to appear: "the subject is born in so far as the signifier emerges in the field of the Other" (1978: 199). The Other, or the "big Other," is not only another subject with its radical diversity and inadaptability through identification but also the Symbolic order that moderate the connection with that other subject.

In Hurston's novel—following her loss of love with the death of Tea Cake—she reconstructs herself as an African-American woman who is conscious about her identity and cultural heritage. The significance of her newly established self-individuality and experience of the loss of love are all reflected in her future where she settles back in Eatonville.

Their Eyes Were Watching God displays alternative spaces that include different forms of oppression from the African-Americans and the protagonist's fragmentation both from inside and outside to decolonize herself from the oppressive forces and create an individual space for her newly-gained self. Similar to African-American literature, literature that is produced by women generally possesses double-voicedness. Henry Louis Gates Jr. argues "[t]he 'heritage' of each black text written in a Western language [...] is a double heritage, two-toned, as it were [...] Each utterance, then, is double-voiced" (1984: 8). In order to produce works that are authentic, the authors need to express female fragmentation and self-difference through this double-voicedness. In the novel, even though Janie Mae seems to find tranquility and totalization, she cannot feel unity since she has lost the person who she thinks completes her. Instead, she finds a way to deal with her fragmented identity with her imagination, the abilities and awareness she has gained throughout her journey. At the end, the house itself and the seeds from Tea Cake can be seen as vehicles for theorizing her fragmented body as a metaphor for decolonization within postcolonial body politics. Her fragmented and hybrid body is an adapter and adaptation to a degree that she decides gives her the strength to decolonize herself from the rest.

In Invisible Man, the unnamed narrator recalls his grandfather's last words throughout the narrative and understands a new aspect of the race relationship at the end. The words of the grandfather hunt the narrator prior and after Battle Royal (he calls it "grandfather's curse" (Ibid., 18)), during his trip with Mr. Norton and his expulsion from the school, after finding out about Dr. Bledsoe's betrayal, during his questioning the Brotherhood and when he questions himself: "You start Saul, and end up Paul [...] When you're a youngun, you Saul, but let life whup your head a bit and you starts to trying to be Paul—though you still Sauls around on the side" (Ibid., 381).

According to Lacan, consciousness takes place when "there's a surface such that it can produce what is called an image" (1991: 49). The infant who is fragmented in body<sup>3</sup> needs to identify itself with an image that seems to be unified. The illusion that is created by the identification with a coherent image enables the infant to go through its own developmental stages. It also causes the ego of the infant to become more narcissistic and aggressive. This phase, which is initiated with a loss, is crucial for the development of self-consciousness which brings the self-fragmentation and the feeling of alienation along. The unnamed narrator tries to suppress down his grandfather's "cynical, disbelieving parts" (Ibid., 335) in case of being watched by the others. After the unnamed narrator's loss of his specular image, he begins to hold onto its fragmented image for a while but becomes distorted as the unnamed narrator's visual experiences lead him to challenge the notion of pre-established specular image.

Ellison also demonstrates the African-American protagonist's inability to cope with the technological developments until his final underground alternative space which he fills with technological devices. It is in this space that the protagonist finds the necessary strength to resist the already established colonized thinking but fails to take direct action.

---

<sup>3</sup> Overall, the fragmented body associates not only with the physical images but also with any kinds of fragmentation and lack of unity: "*He [the subject] is originally an inchoate collection of desires—there you have the true sense of the expression fragmented body*" (Lacan, 1993: 39). Any similar sense that lacks cohesion jeopardizes the constitution of the ego.

While enabling the protagonist to have an autonomous understanding of the self as well as the surrounding communities, the created literal and figurative spaces do not always provide positive experience. This realistic aspect of the spaces enables the protagonist to eventually have a healthy fragmentation. The fragmentation is described in rather psychological terms in the proto-Afrofuturistic novels. In Hurston and Ellison, fragmentation occurs through psychological terms whereas generally in Afrofuturistic works, there is a literal fragmented body which leads to the protagonists' displacement. This displacement enables characters to decolonize themselves both in physical and mental ways.

## 1.2 Importance of Language/Verbal Abilities

The losses in the novels eventually lead to the revelation of the protagonists' language abilities. The use of words is the solution to the silencing of the other, especially for the African-Americans. Lacan associates language mainly with the Symbolic order while including the dimensions of the Imaginary and the Real relating to the language. In the Symbolic order, the subjects move beyond their bodily functions into the world of words and "The Law"<sup>4</sup> that are more related to the representations through language. Symbolic order includes the culture as opposed to the Imaginary states' nature. Similar to language, this stage is autonomous without any effects of biology and genetics, and it is associated with the unconscious since Lacan regards the unconscious as a concept that connects the signification to the subject as a function of the Symbolic order. In *Écrits*, he asserts that the unconscious is "neither primordial nor instinctual" (2005: 129). He views the unconscious as an entity that opens and closes within intervals and helps with the subject processing by the Symbolic (Ibid., 143). He further argues that it is related with linguistics: "The unconscious is structured like a language" because the only way to capture the unconscious is through its detailed analysis with the use of words (1993: 167) and emphasizes it as a discourse: "One should see in the unconscious the effects of speech on the subject" (1977: 126). In the novels, the protagonists either narrate their stories to other characters in the novel or write their experience down in order to make better sense for themselves and their unconscious as well.

Both writers have shown that language cannot be a fixed entity. In their novels, Hurston and Ellison demonstrate the valuable multiplicity of language and how it is not easy to obtain its use in communicating with the others. The article discovers how the protagonists in the novels have difficulty with language due to their inadequate awareness and colonized mindsets. Even though the protagonists in the novels are portrayed in distinct social surroundings and geographical spaces from one another, they all feel alienated due to their rhetorical illiteracy. In the novels, the protagonists eventually grow out of their understanding of only literal meanings of language and become articulate masters of their literacy. Along with the newly acquired sense of autonomy, the protagonists decolonize their mind and body to create alternative forms of histories and futures.

As the disillusionment from the experiences of loss occur, the protagonists become better at using their oratory skills to express their thoughts on themselves as well as on others.

---

<sup>4</sup> The Law is "revealed clearly enough as identical with an order of language" (Lacan, 2005: 66).

While in Hurston, the thoughts include only the African-American aspects, in Ellison, the aspect of how African-Americans view the whites as well as themselves are stressed upon. Hurston's "rhetorical virtuosity and folkloric imagination" (Leitch et. al., 2001: 2317) were not in line with the other realist texts that were written on African Americans at the time. She, rather, engages in distortion of geopolitical history of the United States through an imagining of African American woman protagonist's self-journey to her individuality. In her writings, Hurston often uses dialect or "the folk voice, an orality that captures the essence of the African American folk experience" (Anokye, 1996: 152). Hurston believes the folk voice is one of the ways to portray the African American individuality. The portrayed folk voices in her works also undergo changes over time just like African American individuality.

As Fanon asserts different perspectives on how whites and African-Americans view one another in *Black Skin, White Masks*, Ellison, too, presents various perspectives. He is among the pioneers who present the African-American opinion on whites during the 1950s. Ralph Ellison is keen on the African American folk voice. In *Invisible Man*, Ellison uses dialects to present a general overview of America through the African Americans. He asserts:

[M]y task was one of revealing the human universals hidden within the plight of one who was both black and American, and not only as a means of conveying my personal vision of possibility, but as a way of dealing with the sheer rhetorical challenge involved in communicating across our barriers of race and religion, class, color, and region [...] And to defeat this national tendency to deny the common humanity shared by my character and those who might happen to read of his experience, I would have to provide him with something of a worldview, give him a consciousness in which serious philosophical questions could be raised, provide him with a range of diction that could play upon the richness of our readily shared vernacular speech and construct a plot that would bring him in contact with a variety of American types as they operated on various levels of society. (1982: xxii)

By including such characters as Trueblood, the Provos, Peter Wheatstraw, and Mary as crucial components of the narrative, Ellison tries to equate them with the other characters such as Mr. Norton, Mr. Emerson, and his son, that are thought to possess a value due to their white heritage. By doing so, Ellison aims to implement his vision to challenge the color barrier in between.

### 1.3 Hybrid Identity in Postcolonial Theory

Some of the themes of Hurston and Ellison's novels include the African Americans' social invisibility and the white denial of blacks' individuality (Johnson, 1999: 99). Today, these themes are well processed and commonly thought of but in especially Ellison's time, the novel changed the social spectrum on how people viewed racism and black literature of the 1940s and 1950s (Miralles, 2017: 59). Of course, it should be emphasized that by invisibility, it is referred to Todd Lieber's definition of "the situation of men whose individual identity is denied" (1972: 86). As for the denial, it is defined in the context of the ones who deny African Americans as individuals.

Ellison's portrayal on how African Americans see themselves as well as the whites put a new perspective on the general idea that the only valuable perspective was how whites portrayed blacks. In *The Location of Culture*, Homi K. Bhabha explores the question of how to understand postcolonial culture. He opposes the belief of a fixed identity and argues that culture has great impact on the identity and its formation. He focuses on binary oppositions and their effects on Western thinking and is against these oppositions since he believes these kinds of separations restrict any culture as homogenous, fixated, and static. Since the emphasis of double-voicedness is mainly on the identity and social structure, Bhabha asserts that it is psycho-cultural rather than psycho-political. This is important because when the mimicry and imitation exist, people who are being mimicked may become unstable. And for Bhabha that means the beginning of change, power, and political resistance. According to him, all social constructions are indeterminate and include "hybridity." Bhabha argues that "cultural hybridity" is result of various types of colonization that eventually lead to alteration and encounter.

In an interview titled "The Third Space" with Jonathan Rutherford, Homi K. Bhabha argues that hybridity and the Third Space is closely associated. He asserts: "[H]ybridity to me is the 'third space' which enables other positions to emerge" (1990: 211). He refers to the need for an alternative space in between for the construction of the hybridization to occur. Hence, the two terms are interdependent of one another. In Hurston's novel, since the migrant workers work on the field all day long, Janie Mae and Tea Cake's place becomes like "a magnet, the unauthorized center of the 'job'" (Hurston, 2000: 155) where laughing, chatting, music, some gambling, and fun connects the African-American community. Without this unity among the race, the operation of their exploitation in the fields would not be able to work as smoothly as it does. Alondra Nelson defines this kind of interpersonal connectedness among the African-American community as a "networked consciousness" which is necessary for the survival of African-Americans. In Hurston's novel, the Everglades demonstrates a space of intimacy for the migrant workers. They seek solace and share their thoughts, feelings, and misfortunes. The medium of intimacy created by the people in the space brings along new understanding in terms of hybridity and embracing one another's differences rather than denying them:

Some came limping in with their shoes and sore feet from walking [...] [Some] came in wagons from way up in Georgia and they came in truck loads from east, west, north and south. Permanent transients with no attachments and tired looking men with their families and dogs in flivvers. (Ibid., 154-155)

The migrant workers all come from different backgrounds but unite on their goals: "Dancing, fighting, singing, crying, laughing, winning and losing love every hour. Work all day for money, fight all night for love. The rich black earth clinging to bodies and biting the skin like ants" (Ibid.). The workers are described as spending the money they have earned generously and not thinking about the far off future, instead, they live the moment without getting too attached.

In *Invisible Man*, concept of hybridity is visible with the unnamed narrator's position as the Brotherhood's new spokesperson with a new given name and identity. However, this hybrid identity has a conflicted conformity that is more than just the blending of different identities:

The gap between the narrator's older self that "flew without wings and plunged from great heights" and "the public self" (Ibid., 380) that was becoming more and more known among the masses as an important leader figure grows within the awareness of the narrator as he gets more involved in the Brotherhood. The presented hybridization also represents a material level. Right after he joins the organization, he is presented with money to pay off his balance with Mary Rambo and change his appearance. Gina Wisker explains such style and manners "tend to be transferred or preserved almost as historical artefacts in their consciousnesses, so that sometimes the behaviors in the settler society have become rather out-of-date versions of what is happening in the original homeland" (2007: 62). The Brotherhood, too, promises material wealth as well as prestige in return for the narrator's natural source (his oratory skills that are effective on people) and his hard work (his studying of the Brotherhood's ideology and transferring it to people through his speeches) which will eventually benefit the Brotherhood with the "two things: [...] plan methods of increasing the effectiveness of [their] agitation, and [...] organize the energy that has already been released" according to the direction they desire (Ellison, 1995: 362).

## 1.5 Conclusion

By pointing out the incompetence of social and experimental terms related to human identity, difference in sexuality, and the connection built on them, Lacan and Fanon focus on the basis of both social and historical conditions related to the central structures of subjects. While in proto-Afrofuturism reimagining of the reality is favored while focusing on the figurative changes of the characters instead of literal, Afrofuturism focuses more on literal changes that often result in the fragmentation of the characters which result in their realization of the alienated stand and decolonization of the mind. The article tries to demonstrate how Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man* can be categorized particularly as proto-Afrofuturist works because of the writers' use of decolonizing alternative spaces and technological discourse to generate alternative futures. More specifically, the discussions on Hurston and Ellison's novels focus on the key aspects that constitute Afrofuturism including the use of settings in the novels as alternative spaces, as well as the depiction of the characters' body and language in terms of fragmentation.



## BIBLIOGRAPHY

- Anokye, Akua D.: "Private Thoughts. Public Voices: Letters from Zora Neale Hurston," *Women: A Cultural Review*, Vol.XII, 1996, pp.150-159.
- Bhabha, Homi K.: *The Location of Culture*, London, Routledge, 1994.
- Bhabha, Homi K.: "The Third Space. Interview with Homi Bhabha," *Identity: Community, Culture, Difference*, Ed. by Jonathan Rutherford, London: Lawrence and Wishart. 1990, pp.207-221.
- Dery, Mark: "Black to the Future: Interviews with Samuel R. Delany, Greg Tate, and Tricia Rose," *Flame Wars: The Discourse of Cyberculture*, Ed. by Mark Dery, Durham, Duke University Press, 1994, pp.179-222.
- Ellison, Ralph: *Invisible Man*, New York, Vintage Books, 1982.
- Fanon, Frantz: *Black Skin, White Masks*, Trans. by Charles Lam Markmann, New York, Pluto Press, 2008.
- Hurston, Zora N.: *Their Eyes Were Watching God*, New York: HarperCollins Publishers Inc., 2000.
- Johnson, Charles: "Novelists of Memory," *I Call Myself and Artist: Writings by and About Charles Johnson*, Indiana, Indiana University Press, 1999.
- Lacan, Jacques: *Écrits. A Selection*, Trans. by Alan Sheridan, London: Routledge, 2005.
- Lacan, Jacques: *The Four Fundamental Concepts of Psycho-Analysis*, Trans. by Alan Sheridan. New York: Norton, 1978.
- Lacan, Jacques: *The Seminar. Book III. The Psychoses, 1955–56*, Trans. by Russell Grigg. London: Routledge, 1993.
- Lacan, Jacques: *The Seminar. Book XI. The Four Fundamental Concepts of Psychoanalysis, 1964*, Trans. by Alan Sheridan, London: Hogarth Press and Institute of Psycho-Analysis, 1977.
- Lacan, Jacques: *The Seminar of Jacques Lacan, Book II: The Ego in Freud's Theory and in the Technique of Psychoanalysis*, Trans. by Sylvia Tomaselli, New York, Norton, 1991.
- Leitch, Vincent B. et. al.: *The Norton Anthology of Theory and Criticism*, London, W. W. Norton and Company, 2001.
- Lieber, Todd M.: "Ralph Ellison and the Metaphor of Invisibility in Black Literary Tradition," *American Quarterly*, Vol.II, No:1, March 1972.
- Miralles, Alejandro Lopez: "Invisibility and Blindness in Ellison's *Invisible Man* and Wright's *Native Son*," *Philologica Urcitana: Revista Semestral de Iniciación a la Investigación en*

Filología,

Vol.IX,

(Online)

<http://www.ual.es/revistas/PhilUr/pdf/PhilUr09.4.LopezMiralles.pdf>, 05 January 2017.

Nelson, Alondra: "Afrofuturism," 2000a, (Online) <http://www.afrofuturism.net>, 14 February 2017.

Rieder, John: Colonialism and the Emergence of Science Fiction. Middletown: Wesleyan University Press, 2008.

Szeman, Imre: "System Failure: Oil, Furuturity, and the Anticipation of Disaster." *South Atlantic Quarterly*, Vol.CVI, No:4, 2007, pp.805-823.