Bodhi International Journal of
Research in Humanities, Arts and Science

Vol. 10 No. 4 December 2025
E-ISSN: 2456-5571

Carceral Memories: Reading Toni Morrison's Beloved through the Lens of Emerging Humanities

Anurag Badoni

Ph.D. Research Scholar, Department of English, D.A.V. PG College, Dehradun
HNB Garhwal University (A Central University), Tehri Garhwal, Uttarakhand

Crossref doi

Open Access

Manuscript ID: BIJ-2025-ES-060

Subject: English

Received : 28.08.2025
Accepted : 06.09.2025
Published : 31.12.2025

DOI:10.64938/bijsi.v10si4.25.Dec060

Abstract

As interdisciplinary approaches gain traction within English studies, emerging branches of the humanities have introduced innovative critical frameworks, notably carceral humanities, which are increasingly recognized as a significant lens for examining systems of incarceration, racialized violence, and institutional oppression. This paper positions Toni Morrison's Beloved as a seminal literary work within this discourse, analyzing how the novel redefines traditional understandings of confinement by depicting enslavement, memory, and trauma as forms of carceral states that endure beyond physical imprisonment. Morrison's narrative transcends the confines of literal incarceration, transforming domestic spaces and the haunted psyche into metaphorical sites of confinement where the remnants of systemic brutality persist. The character of Sethe exemplifies the embodied repercussions of slavery's violence, illustrating how history engenders incarceration through generational trauma and muted memories. By exploring these interconnections, this study asserts that Beloved illustrates literature's potential to serve both as a testament and a form of resistance. Therefore, carceral humanities emerges not merely as a nascent subfield but as an ethical practice that compels English studies to confront structures of social exclusion and historical amnesia. Through engagement with Morrison's spectral narrative, this paper contends that English literature can function as an insurgent archive, illuminating marginalized voices and reframing literary analysis through the dual lenses of justice and remembrance. This perspective enforces a critical obligation: English studies must not only interpret textual works but also interrogate the systems they reflect and resist.

Keywords: prison studies, haunting and ghostly presence, post-slavery trauma, racialized violence, historical memory, dehumanization, gothic of slavery, narrative resistance, linguistic loss, spectrality, cultural trauma, racial capitalism

Introduction

In an era characterized by global crises of inequality, dispossession, and systemic violence, the humanities occupy a pivotal juncture requiring a reinvention of their critical vocabularies and ethical commitments. Historically perceived as a discipline focused on aesthetic contemplation and cultural appreciation, the field has evolved into a dynamic domain that interrogates structures of power, embodiment, and survival. Among various new trajectories, carceral humanities has emerged as a critical framework that facilitates the reading of literature as testimony to captivity and resilience. This approach illuminates how narratives of imprisonment-whether literal or metaphorical-reveal the profound interconnections between the personal and the political, the corporeal and the historical. As noted by Saidiya Hartman, "the afterlife of slavery" persists not only within institutional structures but also within the psychic experiences of individuals who continue to be haunted by the realities of captivity (Hartman 6). This haunting lies at the core of Toni Morrison's Beloved, a novel that intricately intertwines the legacy of slavery with the carceral conditions of Black existence.

The emergence of carceral humanities is significantly informed by the work of Michel Foucault, particularly his seminal text Discipline and Punish, which theorizes the prison as the archetype of modern disciplinary society. Foucault argues that the carceral does not exist solely within prison walls but is pervasive in institutions such as schools, factories, hospitals, and families, functioning as a control mechanism that permeates social life (Foucault 303). Morrison's narrative concerning Sethe and her community can be analyzed within this context, wherein captivity manifests not only in physical restraints but also in psychic and cultural domination that silences voice, erases language, and disrupts memory. Metaphors of incarceration are evident in the tobacco tin that encloses Paul D's heart, the chokecherry tree that scars Sethe's back, and the spectral presence of Beloved herself, all of which illustrate embodied trauma.

English literary studies, traditionally focused on textual interpretation, now confronts what Angela Davis terms "the prison industrial complex of thought," wherein structures of racialized containment are perpetuated through cultural forms (Davis 16). Morrison's Beloved epitomizes this reality, dramatizing how the violence of slavery was not a discrete historical phenomenon but a continuum that has shaped lives, bodies, and communities. By situating her novel within the discourse of carceral humanities, Morrison asserts that literature should serve as an archive of memory and a counter-discourse to systems of erasure. Christina Sharpe observes that "to live in the wake of slavery is to live in the afterlives of property" (Sharpe 15). Beloved embodies this afterlife, as Morrison transforms memory into a mode of resistance.

The shift toward emerging humanities also corresponds with Martha Nussbaum's assertion that literature cultivates the "narrative imagination," facilitating ethical engagements with lives different from our own (Nussbaum 95). However, Morrison transcends mere empathy; she enacts what Achille Mbembe terms "Necro-politics," which underscores the sovereignty exercised through the power to determine who may live and who must die (Mbembe 12). The act of Sethe killing Beloved exemplifies this carceral reasoning, in which survival and affection are intertwined with systemic violence, rendering freedom an ambiguous promise. Such moments not only underscore Morrison's narrative brilliance but also illustrate the necessity of carceral humanities in the rethinking of English studies for the twenty-first century.

Furthermore, Fred Moten asserts that Black existence endures in the "break," where the social rupture of slavery gives rise to both dispossession and creativity (Moten 1). In Beloved, this rupture is expressed through fragmented speech, disjointed memory, and dislocated identity; yet it is also realized in the communal act of storytelling that seeks to reclaim dignity. Morrison converts silence into testimony, offering what Hartman describes as "critical fabulation," a narrative strategy that amalgamates history and imagination to recover lives obscured by regimes of domination (Hartman 11). Consequently, Morrison's narrative transcends literature to function as a political intervention.

The carceral turn in humanities studies urges scholars to reevaluate canonical frameworks and recognize how literature engages with histories of incarceration, oppression, and survival. Beloved, with its exploration of haunting, memory, and bodily inscription, serves as a powerful example of literature functioning as carceral testimony. Through this emergent framework, this paper asserts that carceral humanities represents a transformative pathway in English studies, establishing connections between aesthetic form, ethical responsibility, and political critique. In this reconfiguration, literature transforms from a passive reflection of history into an active force for remembrance and resistance.

Methodology

This research adopts a qualitative, interpretive, and interdisciplinary methodology, integrating literary close reading with a theoretical framework anchored in carceral humanities and Foucauldian thought. The study investigates the intersections of race, memory, incarceration, and power, focusing on how Toni Morrison's Beloved dramatizes carceral structures that extend beyond physical imprisonment into psychic, domestic, and historical dimensions. Through textual analysis, this research endeavors to uncover the deeper logics of surveillance, discipline,

and confinement that underpin the novel's narrative structure and thematic concerns.

Utilizing Michel Foucault's theories of disciplinary power, particularly as articulated in Discipline and Punish (1975), this study engages with the notion that carcerality is not limited to institutional confines but permeates everyday social and psychic environments. Foucault asserts that "the soul is the prison of the body" (Foucault 30), a statement that resonates profoundly in Morrison's Beloved, where characters bear the internalized scars of past violence and systemic control. The protagonist, Sethe, exemplifies this concept, as she is not constrained by physical walls but rather by memory, trauma, and the haunting presence of her deceased child-each of these elements serves as a symbolic mechanism of discipline and confinement.

This approach further employs textual and thematic analysis, scrutinizing how Morrison constructs a narrative of carceral trauma through spectrality, fragmented temporality, and embodied memory. Beloved illustrates what Foucault characterizes as the Pnopticism of modernity-where surveillance becomes internalized and discipline is self-imposed (Foucault 200). The behavior of the characters is shaped not only by external forces but also by the internalized norms emerging from the legacies of slavery and post-slavery trauma. Thus, the carceral humanities framework facilitates a nuanced interpretation of how literature reimagines and interrogates systems of punishment and social control.

Moreover, the methodology aligns with the objectives of emerging humanities, which aim to disrupt traditional disciplinary boundaries by integrating critical theory, social justice, and cultural studies into literary interpretation. The carceral humanities, in particular, provide a radical lens through which Beloved can be read not merely as a historical text but as a carceral narrative that critiques and resists the ongoing structures of racialized imprisonment. Consequently, this research illustrates how the field of English studies, through the application of innovative frameworks, can become a site of both intellectual rigor and political significance.

Critical Analysis

Carceral Imagery and Silenced Memory: Symbols of Suffering and Survival in Beloved

Toni Morrison's Beloved constructs a compelling narrative that encompasses the complex experiences of incarceration, extending beyond the physical confines of imprisonment. Through the use of rich symbols and poignant personal narratives, Morrison elucidates how the legacy of slavery manifests in the psychological, linguistic, and corporeal realities of formerly enslaved individuals. In Beloved, elements such as color, voice, memory, and space serve not only as metaphors for trauma but also as instruments of resistance against historical erasure.

The tobacco tin, encasing Paul D's heart where a "red heart used to be," symbolizes emotional incarceration-an attempt to isolate memory and feeling as a means of surviving the brutality of enslavement (Morrison 133). This representation aligns with Michel Foucault's notion of "the soul as the prison of the body" (Foucault 30), illustrating the internalized discipline that individuals who were enslaved were compelled to enact. Paul D's disassociation should not be interpreted as apathy, but rather as a conditioned response to trauma an element of psychic armor developed to withstand dehumanization.

The theme of dehumanization is further emphasized through Paul D's recollection of the iron bit-a metal device employed to silence him at Sweet Home. Sethe's horrified remembrance, "They put an iron bit in his mouth," underscores the severity of this experience (Morrison 41). For Paul D, the pain of recollection intensifies when contrasted with Mister, a rooster on the farm, for whom freedom was a given: "He was allowed to be and stay what he was. But I wasn't" (Morrison 86). This stark comparison highlights the core tenets of carceral logic, which involves the systematic stripping of speech, dignity, and identity. The iron bit not only restricted his physical existence but also appropriated his voice, reducing his status even below that of livestock.

Sethe's pilfered milk further represents a profound act of violation, encapsulated by her anguished exclamation, "They took my milk!" (Morrison 19). This line conveys the layers of physical assault, maternal deprivation, and symbolic

dismemberment. Milk, emblematic of maternal nourishment and affection, is both commodified and weaponized, stripping Sethe of her rightful place to nurture and establish bonds. As Saidiya Hartman observes, slavery "punished the Black mother not only for resisting but for imagining freedom for her child" (Hartman 79). Thus, Sethe's loss of authority over her own milk concurrently represents both a personal and political bereavement.

Within Morrison's narrative, the human body emerges as a transformative text. Sethe's back, marred into the likeness of a chokecherry tree, narrates her suffering: "It looked like a tree. Trunk, branches, and even leaves" (Morrison 21). The grotesque beauty of this scar illustrates how violence is both legible and inescapable, signifying a somatic archive of oppression that is simultaneously monstrous and tragically poetic.

If speech is silenced through coercion, it is also diminished through the loss of generational memory. Sethe's recollection of her mother's death reveals only fragmented memories: "I never had her language, or her name" (Morrison 62). The absence of an indigenous language highlights the erasure of ancestral memory. This erasure exemplifies Foucault's insight that control manifests not only through institutional means but is also embedded within regimes of truth and knowledge (Foucault 131). The mother tongue-an origin of cultural continuity-is absconded, akin to the theft of milk, voice, and freedom.

In contrast, Baby Suggs-previously a preacher advocating for embodied liberation-finds solace in the contemplation of color. Following the harrowing experiences of loss, she retreats into a private sanctuary of colors such as lavender, yellow, and emerald to reclaim a world unmarked by racial dichotomies. Morrison notes, "She never had time to see what color looked like. And now she did" (Morrison 211). Her pursuit of color acts as a radical repudiation of a dichotomous world, retreating into a realm of chromatic freedom where pain may ultimately dissipate.

In a similar vein, the clearing transforms into a ritualistic space where Baby Suggs encourages formerly enslaved individuals to "love your hands! Love them!"-a counter-carceral theology that affirms bodily love amidst the desecration of the body (Morrison 88). This moment stands as an ephemeral act of emancipation, a spiritual assertion against a system that has traditionally regarded Black flesh as property.

In Beloved, Morrison effectively employs symbols such as scars, silences, colors, and stolen items as acts of testimony. These carceral images illustrate how slavery encroached upon the private as much as the public, converting memory into punishment and speech into loss. Nevertheless, in reclaiming these symbols, Morrison simultaneously reclaims history, affirming the role of literature as a domain wherein the carceral can be acknowledged, articulated, and ultimately challenged.

Haunted Topographies: Domestic Carcerality, Memory, and Unfreedom in Morrison's Beloved

In Beloved, the residence located at 124 Bluestone Road transcends the conventional notion of a dwelling; it embodies a carceral architecture that is haunted-a space wherein personal grief and historical trauma converge to confine its inhabitants. Unlike traditional prisons, which typically possess visible boundaries, Morrison extends the concept of carcerality into the intimate realm of domesticity, transforming "home" into a site characterized by surveillance, punishment, and spiritual entrapment. Through the framework of carceral humanities, Morrison deconstructs the binary opposition between freedom and imprisonment, illustrating how the legacies of slavery continue to govern Black lives within ostensibly safe spaces.

From the outset, 124 is characterized as "spiteful," imbued with a "venom" that drives away its occupants (Morrison 3). The residence emerges as a symbol of traumatic memory that resists exorcism, akin to the ghost of Beloved herself. Christina Sharpe articulates in In the Wake that Black existence is lived in the "wake" of slavery, whereby space becomes infused with its reverberations (Sharpe 15). Morrison formalizes this inheritance architecturally. 124 evolves into a prison of memory, particularly for Sethe, who struggles to forget or to forgive her past. Her reluctance to abandon the house- despite its haunting presence-serves as a manifestation of what Foucault describes as "internalized carceral discipline,"

wherein the individual becomes both captive and warden of their own affliction (Foucault 201).

The geography depicted in the narrative-from Sweet Home to the Clearing and ultimately to 124-maps an emotional landscape of incarceration. Sweet Home, with its ironically named designation, serves as the site of physical bondage. The Clearing, a sacred space under the guidance of Baby Suggs, momentarily provides a venue for communal catharsis through bodily expression, yet even this space is ultimately tainted by state violence. By the time the narrative shifts focus to 124, Morrison has reframed all spheres of Black existence as zones of surveillance, silence, and resistance. There exists no clear demarcation between "inside" and "outside," or between "home" and "prison." All aspects are enmeshed in what Sharpe terms the "total climate" of anti-Blackness (Sharpe 106).

Memory operates as both a liberating and a punitive force. Sethe's most pivotal act- killing her infant to prevent her return to enslavement-originates from a deeply personal understanding of freedom, yet it subsequently results in her ostracization and self-imposed exile. This paradox resonates with what Saidiya Hartman identifies as "the burdened individuality" of the enslaved maternal figure, who is compelled to choose between violence and survival (Hartman 97). Sethe's memory, rather than liberating her, becomes a cycle of punishment. Her inability to forget serves as the mechanism that keeps her imprisoned within 124. The house itself functions as a living tomb, its walls reverberating with unacknowledged losses and unresolved anguish.

Beloved, the ghost manifested in human form, materializes as the representation of this carceral memory. She holds Sethe accountable while simultaneously refusing to grant her release. Her presence transforms the domestic environment into a psychological prison. Paul D ultimately articulates, "This house is not a place to live in. It is a place to die in" (Morrison 45). His statement encapsulates Morrison's portrayal of a post-Emancipation America wherein Black domestic spaces continue to be colonized by the remnants of slavery.

Furthermore, the notion of mobility proves to be an illusion. Despite Paul D's initial journeys, he remains psychologically confined by the memories of the iron bit and chain gang. Denver, while physically situated within the house, seeks identity on an emotional and spiritual level. Morrison challenges the deceptive promise of movement, illustrating that even post-slavery, systems of control persist through cultural memory, social exclusion, and spatial constraints.

In her reclamation of these haunted spaces, Morrison invites the reader to confront the enduring carceral structures interwoven within the ordinary. The residence at 124 Bluestone Road is not an anomaly; rather, it is emblematic of all homes, schools, churches, and institutions that fail to provide protection and instead perpetuate Black suffering under the façade of civility or order.

Consequently, Morrison's Beloved reframes the concept of "home" not as a sanctuary but as a testament-a structure that bears witness to an unresolved history. The narrative underscores that carcerality is not a historical event to be relegated to the archives but rather a persistent spatial, psychological, and cultural condition— deeply inscribed within the landscape of African American existence.

A Critical Examination of Toni Morrison's Beloved through the Lens of Carceral Humanities

Toni Morrison's Beloved encapsulates the enduring repercussions of slavery not merely as a historical condition but as a pervasive carceral reality. Although the characters are no longer legally enslaved, they remain psychologically constrained within systems characterized by racialized memory, bodily control, and spatial entrapment. Analyzing Beloved through the framework of carceral humanities reveals a text that critically examines how captivity permeates subjectivity, language, and familial relationships.

Sethe's existence is profoundly shaped by the inescapable logic of enslavement. Her decision to kill her child represents a tragic manifestation of carceral reasoning; a mother opts for death in an effort to avert future bondage. Morrison poignantly articulates this reality: "I took and put my babies where they'd be safe" (Morrison 193). This act is not a product of insanity but rather a reflection of a worldview conditioned by the harsh calculus of captivity, wherein safety and death converge. This

inverted morality illustrates the profound extent to which incarceration penetrates her psyche.

Paul D similarly bears the indelible marks of slavery's carceral violence. His experiences on a Georgia prison chain gang strip him of agency and masculinity. He articulates the trauma as one that "took away his manhood" and supplanted his heart with "a rusted tobacco tin" (Morrison 106). This tin serves as a repository for memories so excruciating that they remain locked away, constituting an internalized prison that endures long after physical chains have been dismantled.

Morrison's narrative resonates with Michel Foucault's concept of a dispersed carceral network that extends beyond formal institutions: "The carceral network... traverses and produces individuals in their very individuality" (Foucault 194). Paul D and Sethe are not simply victims of historical injustices; they are subjects shaped by systems of domination that persistently regulate behavior, expression, and memory.

The home at 124 Bluestone Road transcends the notion of a haunted residence; it embodies a carceral architecture. It confines its inhabitants within cycles of haunting and grief. Sethe and Denver find themselves ensnared in a repetitive relationship with trauma, rendering them incapable of liberating themselves from the past. The haunting depicted in *Beloved* materializes what Saidiya Hartman describes as the "afterlife of slavery," in which "the past interrupts the present and derails any future" (Hartman 75).

Language emerges as yet another domain of carceral loss. Sethe reflects on the death of her mother but finds herself unable to access the language spoken by her mother or the nun: "I never had her language" (Morrison 62). This disconnection from ancestral language exemplifies the epistemic violence of slavery an erasure of cultural memory that severs intergenerational identity.

Consequently, Beloved serves as a carceral archive, charting the aftereffects of captivity across the minds, bodies, and environments of its characters. Through her polyphonic and non-linear narrative structure, Morrison subverts conventional narrative techniques, resulting in a testament to resilience. Her novel invites readers to not only witness trauma but also to comprehend freedom as an incomplete and fragmented process-perpetually shadowed by unresolved pain.

Interior Prisons: Psychic Confinement and the Haunting of the Self in Beloved

Carceral humanities, as an evolving field within the humanities, challenges conventional notions of incarceration by emphasizing the emotional, psychological, and cultural forms of captivity that endure beyond physical confinement. Toni Morrison's Beloved profoundly illustrates how the traumas of slavery manifest as a form of internal imprisonment, wherein characters remain ensnared in memories, silences, and haunted subjectivities long after their formal emancipation. Through spatial metaphors, corporeal imagery, and the spectral presence of Beloved, Morrison articulates the invisible architecture of carceral trauma.

One significant space is the cold house-a detached structure located behind 124 Bluestone Road, where Paul D opts to sleep rather than share a bed within the main house. This choice reflects not mere discomfort but a deeper emotional exile. Traumatized by his experiences at Sweet Home and in a Georgia prison camp, Paul D confines his emotions in a figurative "tobacco tin buried in his chest" (Morrison 86). This tin serves as a potent symbol of his emotional imprisonment, representing a private vault for grief, rage, and lost identity. Although he is physically free, Paul D remains psychologically bound, unable to embrace emotional intimacy or vulnerability.

The cold house also emerges as a haunted threshold for Beloved, who momentarily vanishes during a visit with Denver, only to reappear and declare, "Look here. I'm Beloved and she's mine." This utterance transcends mere spectral drama; it is a declaration of existence and self-ownership. Beloved's intense desire to be acknowledged and named arises from her denied identity in life, having perished in infancy without forming a distinct subjectivity. Her haunting symbolizes a carceral existence-the lingering presence of an unfulfilled life, one that has been stripped of the dignity of remembrance.

Additionally, a critical scene involves Beloved's coerced physical encounter with Paul D, which culminates in the metaphorical "bursting open" of the

tobacco tin in his chest. Morrison states, "It broke. Flushed red as if a red light had been turned on inside him" (Morrison 137). This rupture signifies the collapse of Paul D's emotional barriers and a painful deluge of suppressed memories. He is compelled to confront not only the trauma of slavery but also the erasure of his manhood, a condition he compares to the treatment of livestock. This interaction, while deeply disquieting, encapsulates the affective legacy of carcerality, intertwining desire, pain, and identity.

Morrison further illustrates linguistic displacement as a method of carceral control. Sethe recalls her mother's death; however, the language employed by the nun who conveyed the information has become unintelligible. "She could not understand the language she spoke, and did not attempt to" (Morrison 61). The inability to recall her mother's language symbolizes the loss of indigenous voice, which is enforced by slavery's erasure of cultural memory and linguistic autonomy.

When viewed through the lens of carceral humanities, these narrative fragments reveal the non-physical incarcerations wrought by historical trauma-where memory, love, and language become domains of loss and longing. Morrison's Beloved thus powerfully aligns with the objectives of carceral humanities, articulating a vision of imprisonment that endures within the soul, home, and mind long after physical chains have been removed. These psychic prisons constitute Morrison's true domain-spaces characterized by silence, desire, and resilience, where the past remains painfully present.

Conclusion

This research endeavors to elucidate the ways in which English literary studies are increasingly shaped by emerging paradigms such as carceral humanities, which necessitate a reevaluation of literature as not merely an aesthetic artifact, but as a testament to persistent regimes of constraint, violence, and survival. Through a close reading of Toni Morrison's Beloved, this study highlights how the notion of the carceral extends well beyond the confines of the prison, permeating memory, space, language, the body, and the psyche. Morrison's narrative meticulously dissects the afterlife of slavery, illustrating its carceral remnants through the fragmented identities of Sethe, Paul D, Denver, and Beloved. The spatial metaphors associated with the cold house, the corporeal imagery of the chokecherry tree and tobacco tin, alongside the psychological scars manifest in silenced language and lost identity, effectively convey that literature can document what legal systems often obscure: the lived, felt, and inherited burdens of captivity. In this context, carceral humanities emerges not as a mere sub-discipline, but as an epistemological disruption-a means of understanding the world through the lens of pain and resistance. By positioning Morrison's work within this framework, English studies engage not only with novel critical vocabularies but also fundamentally reconfigure the ethical and political responsibilities inherent in literary criticism. Beloved transcends its status as a novel and serves as a memorial archive, providing a platform where marginalized voices are amplified, and where the aesthetics of storytelling become tools for reclamation, witnessing, and justice. In this evolving landscape, literature is no longer a passive reflection; it transforms into an active intervention. Consequently, the pathways within English studies are no longer relegated to traditional trajectories. Emerging humanities disciplines-particularly carceral humanities-provide avenues for critical engagement with systems of power, historical erasure, and the dignity of human experience. Beloved serves as a poignant reminder that literature possesses the capacity to haunt, disrupt, and liberate. It urges scholars, educators, and readers alike to confront the spectral structures of captivity that continue to persist and to reimagine the purpose of literary inquiry- not as a form of escapism, but as a tool for historical reckoning and radical empathy.

References

1. Davis, Angela. Are Prisons Obsolete? Seven Stories Press, 2003.
2. Foucault, Michel. Discipline and Punish: The Birth of the Prison. Translated by Alan Sheridan, Vintage, 1995.
3. Hartman, Saidiya. Lose Your Mother: A Journey Along the Atlantic Slave Route. Farrar, Straus and Giroux, 2007.
4. Hartman, Saidiya. "Venus in Two Acts." Small Axe, vol. 12, no. 2, 2008, pp. 1-14.

5. Mbembe, Achille. Necropolitics. Duke University Press, 2019.
6. Moten, Fred. In the Break: The Aesthetics of the Black Radical Tradition. University of Minnesota Press, 2003.
7. Morrison, Toni. Beloved. Vintage International, 2004.
8. Nussbaum, Martha. Cultivating Humanity: A Classical Defense of Reform in Liberal Education. Harvard UP, 1997.
9. Sharpe, Christina. In the Wake: On Blackness and Being. Duke University Press, 2016.