



Lovecraft Country: Horror, Race, and the Dark Other

Dan Hassler-Forest

In 2015, controversy shook the world of fantastic fiction. Since the annual World Fantasy Award's inception in 1975, the World Fantasy Convention had bestowed a bust of H.P. Lovecraft upon the author of the year's best fantastic novel. While some winners had objected to the fact that the bust was a caricature rather than a true representation of the genre-defining weird fiction author, other writers in recent years had expressed uneasiness about receiving the likeness of someone who was well-known for his racist views. And so, in spite of many fans' vociferous objections, the Lovecraft bust was unceremoniously retired, the prestigious World Fantasy Award trophy henceforth taking the less controversial shape of a tree silhouetted before a full moon (see also Preface).

This incident constituted yet another moment of reckoning for the science fiction community, which has finally been starting to come to terms with the long history of white supremacy that had shaped the genre and

D. Hassler-Forest (✉)
University of Utrecht, Utrecht, Netherlands
e-mail: D.A.Hassler-Forest@uu.nl

its fandom in countless ways. In 2019, the John W. Campbell Memorial Award for Best Science Fiction Novel was discontinued after winner Jeanette Ng spoke out against the legendary author and editor's racism, criticizing the award for maintaining a tone within the community she described as "stale, sterile, male, white, exalting in the ambitions of imperialists, colonialists, settlers and industrialists" (Libbey 2019). Meanwhile, at the other end of the spectrum, racist genre fans had been uniting under banners like the "Sad Puppies" to protest the growing recognition of diversity within fantastic literature, and the growing visibility of writers as well as readers of color within their ranks.

These episodes testify to a growing tension concerning the key role that race plays in the organization of our shared fantastic storyworlds, and the transition we are making toward a new way of imagining race through fantasy. As one of the key figures in modern fantastic fiction, H.P. Lovecraft has come to occupy a central position within this ongoing transformation. On the one hand, his widely documented hatred and contempt for people of color exemplify the many ways in which fantastic fiction as a cultural tradition has reproduced and even strengthened harmful racist ideas (Rieder 2008, 45). On the other hand, Lovecraft's powerfully imaginative weird fiction continues to attract and compel readers, while the influence of Lovecraftian mythology resonates throughout the genre—if anything, more than ever. Thus, while some fans still argue for the author's complete rehabilitation, the real question is how to move the genre away from its racist past without abandoning or devaluing the features that attracted so many readers to weird fiction in the first place.

In this chapter, I will illustrate both sides of this process through an analysis of the HBO TV series *Lovecraft Country*: one of a growing series of prominent texts that adapts Lovecraft's work by spinning his racist legacy in anti-racist directions. My analysis will show how *Lovecraft Country* uses the figure of the monster from serialized fantastic fiction to stage a confrontation with the realities of anti-Black racism. Where the genre-defining Lovecraftian mythology mobilized anti-Blackness through stories about white men being threatened by the invasion of horrifically impure racial hybrids, Black showrunner Nia DaCosta has strengthened and enriched white novelist Matt Ruff's book by interweaving his narratives with a wide variety of Black creative production.

This makes *Lovecraft Country* more than a critique of the deep racism that continues to linger within our most familiar and beloved storytelling conventions. My chapter will show how it also engages in what Ebony

Elizabeth Thomas describes as an essential process of “re-storying”: adapting familiar plots, characters, and archetypes in ways that interrupt what she calls the “Dark Fantastic” cycle and thereby create new storytelling paradigms that can help redefine our understanding of the term “Lovecraftian” itself. I will examine this by looking at how the series connects contemporary discourses on racialized surveillance to historical forms of institutional oppression, and how weird fiction can draw on long-standing storytelling traditions to map out new pathways toward a more inclusive cultural form. But first, I will sketch out my theoretical framework by introducing some of the key ideas that relate Blackness and anti-Black racism to speculative storytelling traditions.

ANTI-BLACKNESS AND THE DARK OTHER IN SPECULATIVE FICTION

Speculative fiction has a long and troubling history regarding Blackness. John Rieder has authoritatively documented how the key narrative concepts in science fiction directly reflected the genocidal racism of European colonialism (2008). This has led to the implicit (and often explicit) reproduction of white supremacy as a kind of baseline in speculative fiction, and the resulting invisibility of non-white authors, characters, and fan communities representing its culture. As André Carrington pointedly states: “The Whiteness of science fiction names both the overrepresentation of White people among the ranks of SF authors and the overrepresentation of White people’s experiences within SF texts” (2016, 16). Non-whites are therefore relegated either to marginal roles, both within speculative narratives and in the communities that sustain them—or, more commonly, they are all too easily equated with monstrous invaders.

Ebony Elizabeth Thomas effectively captures the problem of Blackness in fantastic fiction, which she theorizes via the figure of the Dark Other. Drawing on exhaustive textual analysis combined with elaborate reception studies within fan culture, she observes that our narrative culture has always demanded “the positioning of the Dark Other as an antagonist” (2019, 28). While most discussions of race in media tend to focus on a checkbox mentality of diversity, Thomas’s work emphasizes instead how deeply racism is ingrained in western storytelling traditions. Whiteness in this context is more than just the default “neutral” identity: it is the very definition of beauty, innocence, and goodness. This can be witnessed not

only in vicious responses to the casting of Black characters in heroic roles, like when incredulous *Hunger Games* fans were shocked to see characters like Prue and Cinna performed by Black actors (Thomas 2019, 61), or the *Star Wars* fans who instantly rejected the very idea of John Boyega as a Black stormtrooper (Golding 2019, 93), or, more recently, Moses Ingram as a Black imperial Inquisitor—just as it is blatantly evident in most Tolkien-derived fantasy worlds, where all the good people are white and all the bad people are Black or brown (Hassler-Forest 2016, 32).

While this issue is deeply ingrained in virtually every aspect of white-centered culture, it becomes more visible—and more fiercely contested—when literary texts are adapted for visual media like film and television. For where prose writers have been at least somewhat free to leave questions of race, ethnicity, and skin color to the reader’s imagination, casting actual actors in those roles inevitably concretizes racial identities. Film and television adaptations of literary fiction will therefore always make starkly visible how whiteness finds its main power by “designating a social group that is to be taken for the human ordinary” (Dyer 2017, 47). And where whiteness-as-default had for many years maintained its hold on such casting decisions, an intensified pressure on media companies to diversify their productions has resulted in an ongoing backlash from white fans who find it difficult to imagine Black people inhabiting their cherished storyworlds.

This longstanding imagination gap derives from the fact that speculative fiction has stubbornly revolved around the figure of the Dark Other as the racialized antagonist, systematically associating Blackness with “the monstrous Thing that is root cause of *hesitation, ambivalence, and the uncanny*” (Thomas 2019, 23). The implicit message—that Black readers of such texts are themselves the real monsters—has a lengthy tradition in western speculative fiction, contributing to a “nameless and lingering fear of dark people in the present” (Thomas 2019, 20). Since the figure of the Dark Other represents “the source that powers the fantastic,” moving away from this stubbornly racialized mythological superstructure requires “emancipating the imagination itself” (Thomas 2019, 29).

These things help us realize and acknowledge how anti-Black racism is a truly foundational element of our culture. Or, as Zakiyyah Iman Jackson puts it: “Blackness has been central to, rather than excluded from, liberal humanism: the black body is an essential index for the calculation of degree of humanity and the measure of human progress” (2020, 46). Jackson goes on to describe how Blackness has persistently been coded as

simultaneously sub- and superhuman: a mode of being defined by animalistic plasticity that remains ontologically separate from a “true humanity” defined by a whiteness that is perpetually threatened by appearances of this monstrous Dark Other (2020, 71).¹

This longstanding association of Blackness with the monstrous, the abject, and the subhuman has manifested itself with particular ferocity in the modern horror genre, of which H.P. Lovecraft may be considered a truly foundational figure. While horror has often been admirably subversive in its politics, aesthetics, and ideological direction, the way Blackness has been represented in horror films written and produced by white people has tended to strengthen its perceived “proximity to interpretations of what is horrifying and where it is embodied.” From *King Kong* and Haiti-derived zombie lore to *Candyman* and *Antebellum*, horror has reveled in the reproduction of “Blackness-as-monstrosity” (Coleman 2011, 6), thereby further strengthening the Dark Other’s existing predominance across speculative genres—and beyond. In this world where Blackness is too easily equated with the monstrous, how do we relate to Lovecraft’s legacy as an author, and the more general category of Lovecraftian narratives he inspired, in which the Dark Other is insistently portrayed as degenerate, as deviant, even as monstrous? And it raises the question for non-white fans of the genre: why does one keep on loving a cultural form that doesn’t love you back?

LOVECRAFT COUNTRY: SURVEILLANCE FROM JIM CROW TO THE NEW JIM CODE

This question in particular hovers over HBO’s series *Lovecraft Country* (2020), which is about a Black family of horror fans that gets drawn into an actual horror story that draws explicitly on Lovecraftian tropes. Matt Ruff, the white author whose book was somewhat loosely adapted into the series’ ten episodes, has said that his main inspiration had come from the insights he’d gained from talking with a Black friend of his in college, and his first realization that even though they occupied the same geography, “there was an important sense in which we lived in different countries, with the borders drawn more tightly around his” (2016). He later developed this idea into a pitch for a television series about the adventures of a researcher for a Jim Crow-era travel guidebook. This was intended to be a “monster of the week” anthology series about a Black traveler who kept

running into supernatural creatures as he made his way precariously through the Jim Crow-era South. Unable to get his original television pitch off the ground, Ruff instead published his narrative as a novel that does have an overarching narrative, but which still maintains clear elements of the anthology format by having the chapters follow different main characters as they go off on their own more or less isolated adventures.

In the book as in the series, these interconnected episodes each serve to illustrate a particular aspect of speculative fiction's deep complicity with discourses of white supremacy, while at the same time countering them with imaginative celebrations of Blackness. In the series' complex navigation of multiple sources—the long shadow of Lovecraft's influence on weird fiction, a white author's response to the racism he recognizes within the genre, and the series' creative decisions in adapting these and many other influences—*Lovecraft Country* cannily interrogates the Lovecraftian legacy by approaching its long-familiar tropes from a non-white perspective.

Lovecraft Country's narrative begins by flipping on its head Lovecraft's worldview that equates Blackness with primitivism, degeneracy, and the monstrous. Instead, the series establishes its point of view with a group of Black characters navigating a milieu that is hostile to their very existence. The gripping dream sequence that opens the first episode elegantly establishes the intersecting themes the series will reflect and interrogate. Starting off in elegiac Black and white, the scene introduces protagonist Atticus Freeman fighting in the trenches during the Korean War. The sequence's war film realism is suddenly disrupted by an enormous full-color explosion on the horizon, which then reveal a lurid battlefield where the human soldiers are dwarfed by hovering flying saucers, Martian tripods wielding their lethal heat ray, a floating alien princess in a golden bikini, and a giant Cthulhu who threatens to swallow up Atticus.

Meanwhile, the soundtrack foregrounds a placid narrator's voice setting the scene: "This is the story of a boy and his dream. But more than that: it is the story of an American boy, and a dream that is truly American." This voice-over, and the bits and pieces of old-movie dialogue that follow it, is taken from the 1950 biopic *The Jackie Robinson Story*, which dramatized the life of the legendary Black baseball player for the Brooklyn Dodgers. And indeed, it is Jackie Robinson who shows up in this sequence to save Atticus from the maw of the Cthulhu beast, slicing it in two with his baseball bat and then preparing to do battle, just as Atticus wakes up from this dream he was having in the back of a bus, just as it passes the

state line out of Kentucky: “Good riddance to old Jim Crow,” is what Atticus remarks as he gives that state the finger.

This opening sequence indicates the extent to which Atticus’s imagination is fully saturated with characters and tropes from fantastic fiction. But beyond his personal fascination as a fan of this kind of literature, it also shows how the various horrors he has encountered in his life, including his traumatic experience of warfare, have made these fantastic tropes so meaningful to him. Meanwhile, the voice-over narration adds two further levels of meaning: first, how the main character’s Blackness largely defines his identity as an emphatically American boy with a “dream that is truly American”; and second, how the rare positive media depictions of Black masculinity, such as that offered by *The Jackie Robinson Story*, are hugely important, while at the same time reminding us how unusual such deviations from the white media norm really are.

As we subsequently learn in this opening episode, Atticus Freeman is a young Black war veteran with a passion for weird and speculative fiction. Together with his uncle George and his friend Leti, he sets off cross-country in search of his father Montrose, who is being held captive by a mysterious group of white supremacist mystics. The series’ overall plot revolves primarily around this organization, called the Sons of Adam, and its attempts to open up a portal that will give the group’s leaders unlimited magical powers. Atticus is revealed to be central to this plot, as he is the descendant (through implied rape) of one of the Sons of Adams’ key progenitors. Thus, even though this white supremacist sect views Atticus as biologically inferior, the white slaveholder’s blood he carries also makes him instrumental to their plans.

Throughout its ten episodes, *Lovecraft Country* explores this dynamic of systemic racialized oppression, markedly narrated and framed entirely from the Black characters’ point of view. In the first episode, the difficulty Atticus and his fellow travelers have in safely navigating a geographical area full of lethal “sundown towns” enforced by racist cops establishes a direct throughline from Lovecraftian horror to ongoing social, cultural, and legal structures of oppression through surveillance. This is where the spectacular battlefield full of weird creatures from the dream sequence foreshadows Atticus’s experience of his actual physical environment in 1950s America: as a place where being Black means facing an onslaught of horrific monsters that seem to raise their heads wherever he turns. The series here focuses specifically on the importance of underground networks that provide essential data to Black people and give them the tools

for survival in an anti-Black environment. Montrose is of particular importance here as a character who researches, edits, and publishes a travel guide cataloging locales in the Jim Crow-era Southern US that are safe for Black people to visit.²

One particular scene in this premiere episode titled “Sundown” illustrates the importance of reliable data collection, as the main characters attempt to have lunch at a diner that has changed ownership since the guide’s last edition was published. Wrongly assuming that the cafeteria is indeed still safe for non-whites, the trio barely survives the violent encounter with racist white townspeople that ensues. A similar scene, in which Atticus is pulled over by a local sheriff who informs him about “sundown towns”—all-white communities in which Black people are compelled to leave before sunset or face lethal violence—underlines how detailed data about geographical boundaries, social norms, and precise time measurement have all been vital resources to Black travelers. Again, reliable and current data is thereby shown to be essential in a white-centered society where Black lives are considered disposable, and where the Lovecraftian horror of terrifying monsters springing up all around the landscapes we inhabit is cleverly reversed to point toward white supremacy as an invisible system of irrational and unpredictable horrific violence.

But by the same token, we also witness how the established networks of racialized surveillance have a far wider reach than the alternative information-sharing networks we see the Black characters employ. We witness this both in the arbitrary power wielded by police officers and in the magic used by main antagonist Christina Braithwhite, which operates outside of legal constraints while obviously serving as a direct extension of really-existing white social power. *Lovecraft Country*’s use of invasive surveillance technology to monitor and condition the interior lives of Black subjects thereby operates in a register that evokes the “New Jim Code”: Ruha Benjamin’s term for an infrastructure designed to reinforce historical forms of racialized surveillance through “the employment of new technologies that reflect and reproduce existing inequities but are promoted and perceived as more progressive than the discriminatory systems of a previous era” (2019, 5–6). As scholars such as Benjamin and Safiya Noble (2018) suggest, the neutral-seeming infrastructures and technologies that prey upon our data profiles are meanwhile “encoding race, ethnicity, and gender as immutable characteristics that can be measured, bought, and sold” (Benjamin 2019, 21).

Lovecraft Country is thereby focused on historical continuities that help us understand how Benjamin's term traces a direct throughline from post-Reconstruction Jim Crow laws to the post-civil rights movement New Jim Crow era of mass incarceration (Alexander 2012), and onwards to our current framework of racial bias in ubiquitous digital surveillance (cf. Chap. 16). Without suggesting that these three historically specific forms of institutional oppression are precisely equivalent, this periodization nevertheless illuminates how past institutional forms continue to reverberate in contemporary discourses of race and power. Like these aforementioned theorists, the show makes a point of underlining the deep roots of racist oppression that continue uninterrupted from one era to another.

At the same time, these power structures are explicitly countered by resistant practices and celebratory moments of Black collectivity that trace a similar lineage across these eras. *Lovecraft Country* dramatizes these historical instances of Black anti-racist resistance by suturing the twenty-first-century context of #BlackLivesMatter to earlier eras in order to emphasize this longer arc as well. This is accomplished in the first place by eroding or even collapsing the chronological boundaries between past, present, and future, as Afrofuturist creative figures have consistently done by embracing what theorist Kodwo Eshun has described as *chronopolitics* (Eshun 2003, 297).

The show adopts a chronopolitical approach firstly by featuring obviously anachronistic elements in the series' representation of its historical periods: contemporary hip-hop tracks appear prominently throughout the soundtrack, and speeches and poems by writers like James Baldwin and Sonia Sanchez underline climactic moments. These choices are striking because they add a layer of extradiegetic commentary onto the events taking place in the narrative: the emphatically anachronistic musical tracks unsettle the illusion sustained by period drama, while the spoken-voice segments provide a running commentary that brings the series' own anti-racist critique into sharper relief. Meanwhile, the series also expands considerably on the source novel by giving several key characters more complex sexual and racial identities than they had in the book, thereby integrating more contemporary understandings of intersectionality into the series.³ These creative choices separate *Lovecraft Country* from the way most traditional Hollywood productions have tended to conveniently locate systemic anti-Black racism in the past, thus by implication isolating it from the present and therefore reassuring contemporary white liberal

audiences about the supposedly “post-racial” organization of their own era (Carrington 2016, 16–17).⁴

Secondly, *Lovecraft Country* emphasizes these continuities by multiple movements back and forward in time: episode 7 “I Am.” follows Atticus’s aunt Hippolyta as she travels through radically different periods in time to experience the limitations as well as the opportunities derived from varying transhistorical forms of racist and sexist oppression; and episode 9, “Rewind 1921,” depicts the trio of main characters traveling back in time to 1921, where they experience firsthand the horrific massacre that destroyed a thriving Black business community in Tulsa, Oklahoma. Besides the historical continuity this establishes for systems of oppression organized along purely racial lines, this depiction also adds a largely unknown incident to the public record via its impactful representation in popular culture.

This shows how contemporary anti-racist activist tactics derive from a much longer history of struggle over racial oppression, while at the same time illustrating how twenty-first-century forms of racism exist on a continuum with older oppressive practices: from Jim Crow via the New Jim Crow to the New Jim Code. As Saidiya Hartman writes about the fundamental importance of historical narratives that document racial histories:

The past is neither inert nor given. The stories we tell about *what happened then*, the correspondences we discern between today and times past, and the ethical and political stakes of these stories redound in the present. If slavery feels proximate rather than remote and freedom seems increasingly elusive, this has everything to do with our own dark times. If the ghost of slavery still haunts our present, it is because we are still looking for an exit from the prison. (Hartman 2007, 133)

The fictionalized depictions of specific ways in which American society was shaped by anti-Blackness therefore provide important data for contemporary artists, activists, and citizens. Popular films and series like *Hidden Figures* (2016), *Get Out* (2017), *Black Panther* (2018), *Watchmen* (2019), *Us* (2019), *Antebellum* (2020), *Them* (2021), and *The Underground Railroad* (2021) have each offered a different focus on the myriad ways in which Blackness has been equated with the Dark Other in our collective imagination—while countering this trope with inversions that counter anti-Black dehumanization and with narratives that start filling the gaps of historical omission.

The abundance of such gaps in the widely available data on Black and African-diasporic histories, both in the US and in Europe, demonstrates painfully how one key pattern of racial oppression is indeed that of omission (Collins 2000, 8). The documenting, sharing, and reproducing of stories documenting these systems of racial oppression has been central to the Black radical tradition, from the hidden codes and symbols that were shared among enslaved Africans to the resistant use of data by Black social media users in the twenty-first century (Taylor 2016, 217–218)—up to and including the broadcasting of popular media franchises that incorporate these historical narratives into their structural fabric. Thus, by reversing the Dark Other trope while at the same time reintroducing Black histories that had previously been omitted from our shared historical record, *Lovecraft Country* takes essential steps toward re-storying the association of Blackness with monstrosity.

CONCLUSION

As this chapter has demonstrated, *Lovecraft Country* constitutes a clear attempt to redefine our shared understanding of what the term “Lovecraftian” can mean. The series educates its viewers about some of the historical realities of racist systems of abuse and oppression, while connecting them to our shared present by embracing Afrofuturist chronopolitics. This kind of radical act constitutes a transformation of our collective historical legacy into new conceptions of histories that have the power to educate, to inspire, and even to shape new theories (Robinson 2000, 307).

Lovecraft Country wrestles with the potentially stifling legacy of anti-Blackness in fantastic fiction on two levels: first by presenting itself as a revisionist adaptation of Lovecraft’s writing and its lasting influence across many varieties of speculative fiction, and second by featuring Black characters like Atticus who are fans of stories that have such painful flaws that Atticus’s uncle George remarks that “they stab me in the heart” (Ruff 2016, “Lovecraft Country”). In both ways, the series pushes back against a white supremacist normative framework that bases its ideas about the future on the sins of the past. Translated to the era of the datafied society, this means pushing back against the cultural logic of the New Jim Code and the countless predictive algorithms that harden the dehumanization of Black people by rendering it “objective” via mathematical codes (McKittrick 2021, 113–114).

Thus, by shifting Blackness from the Dark Fantastic's periphery to its center comes to represent a powerful act of "counter-coding" designed to collate these lesser-known stories as "certainties that underlie the brutal statistics, traits and mathematics of dysselection" (McKittrick 2021, 115). It is especially useful to consider how the relationship between race and fantasy by a well-meaning white author has been adapted and serialized by a majority-Black team of writers, producers, directors, and actors. By serializing the book's loosely connected mini-narratives into a ten-episode premium cable TV series, the adaptation creates a narrative space that celebrates the richness of Black cultural production, while ticking off a variety of fantastic genre tropes that lay bare the genre's many racial dilemmas and contradictions.

As a popular media text that pushes back against the predictive algorithms that have effectively automated white supremacist systems of social and technological power, *Lovecraft Country* counter-codes the genre's dominant narrative, using a transformative Black imagination to expose and transform existing realities that "had long been centered on reinforcing extant power structures" (Zamalin 2019, 16). By focusing within the series on the resistant sharing of data and the counter-coding of monstrous narratives that strengthen white supremacist social structures, the show illustrates how the seemingly neutral predictive algorithms and other digital data streams are in many ways merely the latest incarnations of a public infrastructure that is fundamentally hostile to Black people. And like so many narratives that derive from the Black radical tradition, it combines this critique of racialized data platforms with a vivid emphasis on the resilience of alternative systems of data collection and distribution, showing how to navigate this world "as a laborious aesthetics of freedom-making" (McKittrick 2021, 68). This is accomplished primarily by framing these familiar plots from the Black characters' point of view, thus effectively humanizing them and foregrounding the consequences derived from this perception.⁵

Thus, by fully embracing both the fun and the terror of the American horror tradition, *Lovecraft Country* shows above all how resolving the crisis of race in our collective archive of fantastic fiction helps us decolonize and re-story our shared imagination—and that this can emerge from the creative collaboration between a white author and the Black creative team whose serialized adaptation points the way forward.

NOTES

1. An illuminating illustration is Colson Whitehead's zombie novel *Zone One*, in which he knowingly tricks the reader into assuming its protagonist/narrator is white by the mere fact that he only ascribes generic qualities and talents to himself. The revelation towards the end that the character is Black effectively confronts the reader with the way such universal human traits are indeed socially and culturally overdetermined by racialization.
2. The travel guide is based on Victor Hugo Green's annual publication of *The Negro Motorist Green Book*, which also inspired the Oscar-winning 2018 film *Green Book* (Brock 2020, 2–5).
3. In at least one case, this more expansive approach to intersectional diversity also backfired on the writers, as the casual execution of an intersex Native American character was understandably criticized, leading showrunner Misha Green to offer a public apology (Sharf 2020). Many viewers also criticized the way the series handles its Asian characters, who are treated less generously or compassionately than its Black protagonists—just as the Vietnamese subplot in the recent Black-centered HBO adaptation of *Watchmen* was justifiably questioned by many.
4. Movies like *Driving Miss Daisy*, *The Help*, *Hidden Figures*, and *Green Book* are typical examples of prestigious and successful Hollywood films that flatter their primary audience of white liberals by simultaneously locating their narratives' racism in the past and foregrounding white characters who are taught to be less racist. *Lovecraft Country* is surely not the only major production in film and television to attempt to short-circuit this tradition by instead foregrounding the historical continuities of American anti-Black racism, but it remains to be seen how impactful this recent wave of Black-centered productions will be.
5. Victor Lavalle's acclaimed horror novella *The Ballad of Black Tom* (2016) achieved a similar effect by retelling the aggressively racist H.P. Lovecraft story "The Horror of Red Hook" from a Black character's point of view.

REFERENCES

- Alexander, Michelle. *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*. New York: The New Press, 2012.
- Benjamin, Ruha. *Race After Technology: Abolitionist Tools for the New Jim Code*. Cambridge: Polity Press, 2019.
- Carrington, André M. *Speculative Blackness: The Future of Race in Science Fiction*. Minneapolis: University of Minnesota Press, 2016.
- Coleman, Robin R. Means. *Horror Noire: Blacks in American Horror Films from the 1890s to Present*. New York: Routledge, 2011.

- Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge, 2000.
- Dyer, Richard. *White: Twentieth Anniversary Edition*. New York: Routledge, 2017.
- Eshun, Kodwo. "Further Considerations on Afrofuturism." *CR: The New Centennial Review* 3, no. 2 (2003): 287–302.
- Golding, Dan. *Star Wars After Lucas: A Critical Guide to the Future of the Galaxy*. Minneapolis: University of Minnesota Press, 2019.
- Hartman, Saidiya. *Lose Your Mother: A Journey Along the Atlantic Slave Route*. New York: Farrar, Strauss and Giroux, 2007.
- Hassler-Forest, Dan. *Science Fiction, Fantasy, and Politics: Transmedia World-Building Beyond Capitalism*. London: Rowman & Littlefield International, 2016.
- Jackson, Zakiyyah Iman. *Becoming Human: Matter and Meaning in an Antiracist World*. New York: New York University Press, 2020.
- Libbey, Peter. "John W. Campbell Award is Renamed After Winner Criticizes Him." *The New York Times*, August 28, 2019. <https://www.nytimes.com/2019/08/28/books/john-w-campbell-award-jeannette-ng.html>
- McKittrick, Katherine. *Dear Science and Other Stories*. Durham: Duke University Press, 2021.
- Noble, Saphiya Umoja. *Algorithms of Oppression: How Search Engines Reinforce Racism*. New York: New York University Press, 2018.
- Rieder, John. *Colonialism and the Emergence of Science Fiction*. Middletown: Wesleyan University Press, 2008.
- Robinson, Cedric J. *Black Marxism: The Making of the Black Radical Tradition*. Chapel Hill: University of North Carolina Press, 2000 [1983].
- Ruff, Matt. *Lovecraft Country*. New York: Harper Perennial, 2016. E-book.
- Sharf, Zack. "'Lovecraft Country' Showrunner Misha Green Admits She 'Failed' Indigenous Character Storyline." *IndieWire*, October 13, 2020. <https://www.indiewire.com/2020/10/lovecraft-country-misha-green-failed-yahima-1234592434/>
- Taylor, Keeanga-Yamahatta. *From #BlackLivesMatter to Black Liberation*. Chicago: Haymarket Books, 2016.
- Thomas, Ebony Elizabeth. *The Dark Fantastic: Race and the Imagination from Harry Potter to The Hunger Games*. New York: New York University Press, 2019.
- Zamalin, Alex. *Black Utopia: The History of an Idea from Black Nationalism to Afrofuturism*. New York: Columbia University Press, 2019.