## 1AC

#### All representations are fictional.

Freedman 13. Carl. Critical theory and science fiction. Wesleyan University Press, 2013. Pg 20-22 (Associate Professor of English at Louisiana State University)

It is a priori likely that most texts display the activity of numerous different genres, and that few or no texts can be adequately described in terms of one genre alone. Genre in this sense is analogous to the Marxist concept of the mode of production as the latter has gained new explanatory force by being contrasted, in the Althusserian vocabulary, with the category of social formation – a term that is preferred to the more familiar notion of society, because the latter connotes a relatively homogeneous unity, whereas the former is meant to suggest an overdetermined combination of *different* modes of production at work in the same place and during the same time. Though it is thus impossible simply to equate a given social formation with a given mode of production, it is nonetheless legitimate to affirm that (for instance) the United States "is" capitalist, so long as we understand that the copulative signifies not true equation or identity but rather conveys that, of the various and relatively autonomous modes of production active within the U.S. social formation, capitalism enjoys a position of *dominance.* In the same way, the dialectical rethinking of genre does not in the least preclude generic discrimination. We may validly describe a particular text as science fiction if we understand the formulation to mean that cognitive estrangement is the dominant generic tendency within the overdetermined textual whole. Accordingly, there is probably no text that is a perfect and pure embodiment of science fiction (no text, that is to say, in which science fiction is the *only* generic tendency operative) **but also no text in which the science fiction tendency is altogether absent.** Indeed**, it might be argued that this tendency is the precondition for the constitution of fictionality** – and even of representation – itself. For the construction of an alternative world is the very definition of fiction: owing to the character of representation as a nontransparent process that necessarily involves not only similarity but *difference* between representation and the "referent" of the latter, an irreducible degree of alterity and estrangement is bound to obtain even in the case of the most "**realistic" fiction** imaginable. The appearance of transparency in that paradigmatic realist Balzac has been famously exposed as an illusion;2 ' nonetheless, it is important to understand the operation of alterity in realism not as the failure of the latter, but as the sign of the estranging tendency of science fiction that supplies (if secretly) some of the power of great realistic fiction 25 Furthermore, just as some degree of alterity and hence estrangement is fundamental to all fiction, finally including realism itself, so the same is true (but here the limit case is fantasy) of that other dialectical half of the science-fiction tendency: cognition. The latter is after all an unavoidable operation of the human mind (however precritical, and even if clinically schizophrenic) and must exercise a determinant presence for literary production to take place at all. Even in *The Lord of the Rings*-to consider again what is perhaps the most thoroughgoing fantasy we possess, by an author who stands to fantasy rather as Balzac stands to realism – cognition is quite strongly and overtly operative on at least one level: namely that of the moral and theological values that the text is concerned to enforce. 2 It is, then, in this very special sense that the apparently wild assertions that **fiction is science fiction and even that the latter is a wider term than the former may be justified**: cognition and estrangement, which together constitute the generic tendency of science fiction, are not only actually present in all fiction, but are structurally crucial to the possibility of fiction and even of representation in the first place. Yet in more routine usage, the term of science fiction ought, as I have maintained above, to be reserved for those texts in which cognitive estrangement is not only present but dominant. And it is with this dialectical understanding of genre that we may not reconsider the apparently difficult cases of Brecht, on the one hand, and *Star Wars* on the other.

### 1AC – Plan

#### The appropriation of outer space by General Torro is unjust.

#### Contention 1 is the Cosmos.

#### General Torro is deploying new technology creating a paradigm of technological superiority grounded in eugenics. Intrinsic to this is the elimination of the inferior Africans using cybergenetic transformation technologies – the ultimate goal to create a new species and colonizing the cosmos.

MacDonald 16. [Ian P. MacDonald received his Ph.D. in African literature and postcolonial theory from Columbia University in 2014. “Let Us All Mutate Together: Cracking the Code in Laing’s Big Bishop Roko and the Altar Gangsters.” The Cambridge Journal of Postcolonial Literary Inquiry, <https://sci-hub.se/https://doi.org/10.1017/pli.2016.15>] Justin

Laing consistently “embodies” technology by “link[ing] biology with electronics (electrobiology)” (263). Roko’s experimental subjects are most often animals, through which the catalyst for technological superiority (the silver shark sperm and its God gene, say) is derived. If Roko’s helicopters are “carnivorous” (suggesting both ingestion and intent) (59), his animals are “nanotechnological” and “dermo-metallo” (22). In line with such relentless rejections of ontological and epistemological boundary building, Laing does not necessarily apply any ethical anathema to the integration of the human and the machine. One might even conclude, for Laing’s purposes, that to the extent to which many Africans—especially in urban areas—have already acceded to technologies like the cell phone and the Internet, such fusion is already a fait accompli. Roko, the “part-modern part-barbaric” bishop (185), acts through access to jujutech inventions—in part through his “research ponds” and his “research station for sharks” (7); in part through his access to metaphysical powers, which stem from his being a “gigantic juju bishop” (109); and in part, too, from his complicity in the very genetic evolution he attempts to quell in Canterbury. In order to stop time, Roko utilizes “many centres of chronology” including “his silver shark sperm mixed with electronics” (186). Hence, biological elements regularly serve as the containers for the mechanical inventions he creates, machines that often function in a manner far closer to African folklore than SF gadgetry. This muddling of the separating space that marks the binary difference of the biological and the mechanical reflects many of the complex debates current at the time of the novel’s writing (cloning, gene mapping, GMOs, virtual reality, nanotechnology) and informs the satire behind such novelties in the story as “alternate corn” (8), “digital biscuits” (24), and “mutant gari” (138): the now-routine interpenetration of the industrial and the agricultural, of the technological and the biological, between the real (“depending on your definition of the ‘real’ ”) and the simulation.

One such hybrid space in the human context is represented by Canon Creem, a functionary of the Archbishop of Canterbury who has been tasked with “find[ing] out for the Archbishop whether Bishop Yam had really achieved the final prize of ultimate mutability: the discovery of a single substance (seen or unseen) as a paradox to change on change, but which was the source of all change” (142): in other words, whether Roko had chemically created his “silver shark sperm” and isolated the “God gene,” and, thus, was in a position to compete with the Pope and the Archbishop in the sphere of “theotronics.” Creem is the first experimental product of the Archbishop’s proposed jujutech transformation; Canterbury has implanted a “silicon bio-chip” in his head so that he is simultaneously human as well as the harbinger of the “next phase of human evolution” (111). Creem, with his “experimental micro chip above his theological shoulder” (104) represents a controversial counterpoint to the heralding of the critical opportunities reflected by transhumanism and the figure of the cyborg as discussed alternatively by theorists such as Donna Haraway and (a later, somewhat less neoconservative) Francis Fukuyama. The “fraudulence” of the Archbishop’s forthcoming evolution lies in the fact that humans in this instance are genetically auto-evolving, what Fukuyama in Our Posthuman Future—citing geneticist Lee Silver—worries could “be used to create a class of genetically superior people.” Silver “paints a scenario in which a class called the GenRich steadily improve the cognitive abilities of their children to the point that they break off from the rest of the human race to form a separate species,” 19 the precise scenario in Laing’s novel.

To whit, the “shady genetic deals” Roko has discovered in Canterbury would initiate “change beyond change itself, to go beyond the spiritual body” (52), leading members of the global North to become a cyborgian fusion of man and machine that threatens to push those so changed beyond the merely human, leaving religion and theological inquiry behind in a “pre-evolutionary” historical-cultural space in a way that would “make it impossible for certain groups of human beings to mate or even to communicate” (52, 55). The Wordman wonders, “Were the poor going to become biological slaves? . . . Who controlled the process? The ultimate goal of the rich was outer space, but shouldn’t we all have a say in the billions spent?” (160). The redundancy inherent in the formation of “biological slaves” (what other kinds are there?20) exposes the dangers involved in technology invading the boundaries of the human body without the inclusivity of universal consent. Africans, the Wordman realizes, face the threat of once again becoming functionally reduced to their biology, of becoming slaves precisely because they are merely “biological” as opposed to “networked”: what William Gibson in Neuromancer (1984) describes, in the context of a world in which the dimension of cyberspace represents the real staging ground for economic growth and productive human activity, as falling “into the prison of [one’s] own flesh.” 21 Canon Creem, seen from another, more celebratory, perspective, invites comparison to Haraway’s cyborg: a metaphor of “escap[ing] from earth, from the body, from the limits of merely biological evolution,” its perceived ability to make “man . . . his own invention” with “biological evolution fulfill[ing] itself in the evolution of technology.” 22 It is, in fact, precisely through this enfolding of the biological into the technological via the discursive frame of evolution that Laing structures the novel’s religious “cosmology”: he makes of such techno-genetically spiritual transformations something ultimately sacred.

#### The siphoning off of African Spiritual Energy is utilized by General Torro to “burst out of the galaxy” in the second configuration.

Wright 96. [Derek, Northern Territory University, Australia. “Culture Wars in Cyberspace: A Note on Kojo Laing's Major Gentl and the Achimota Wars.” <https://journals.lib.unb.ca/index.php/IFR/article/view/14326>] Justin

In one of these wars, called the "First War of Existence," the city, country, and continent surrounding the Accra suburb of Achimota have gone mysteriously missing, apparently dematerialized by Western Internet Warriors who, as part of their push to get out of the galaxy, have siphoned off the Achimotans' cerebral energy into cyberspace, and thence into outer space, through brainwave transmissions. This has caused the latter to forget their own place-names, cultural traditions, and history, and has simultaneously erased from their consciousnesses all knowledge of the Western world to avert any danger of their aspiring to its wealth, power, and privilege. This pirating of African brainwaves is partly a fantastical rendition of the Third World brain drain, and the system of co-optation of African intellectuals to Western power centers by educational aid programs, dealt with in earlier Ghanaian novels such as Ayi Kwei Armah's Why Are We So Blest? (1972), in which Europe and America replenish their mental and spiritual voids by draining the superior intelligence and vitality of their victims. But Laing is also making a more topical 1990s statement about the selective nature of communication in the Information Age. The technocratic powers who build the information highways also make the decisions about where they run. For countries not let onto the network, little or no data are available and consequently they cease, informationally, to exist. One of the Achimotan government ministers looks back to the 1990s when Africa, struggling to survive, was required to prove that it still existed and was at least given the opportunity to do so. In 2020 the blank computer screen imperially asserts, by default, its nonexistence.

#### The neocolonialist ideals of space travel and galactic adventures by General Torro’s scientific and technological adventurism lock the Third World into constant warfare, testing, poverty and toxic dumping.

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Realism and Resistance A golden cockroach, a Grandmother Bomb, elders with beards shaped like letters of the alphabet, and a carrot millionaire are just a few of the eccentric characters which fill the pages of Kojo Laing’s surreal classic of African SF, Major Gentl and the Achimota Wars (1992). Laing’s novel is set in the distant future of 2020, at a time when the Ghanaian city of Achimota is locked in the Second War of Existence, battling Europe and South Africa, which have become a cyberworld where physical existence is deemed unnecessary. These virtual superpowers have decided that the ‘Third World’ is no longer relevant to their modernity, having been used as a toxic dumping ground, a place for germ warfare and genetic engineering and nuclear experiments. The city Achimota fights to recover the rest of its disappearing country, and to exist independently of Europe’s rhetoric and portrayal of it as primitive, reasserting its own worth and agency in the face of neocolonial domination. The book has been praised as vivid and imaginative, but also characterised as unusual, complicated, and unclassifiable (Ryman, 2017; Klein, 2007; Ngaboh-Smart, 1997; Wright, 1996). T.R. Klein (2007) describes Laing’s work concisely: “Once the initially introduced ‘innocent’ reader decides against prematurely tossing away Laing’s difficult books and is willing to accept an encounter with cartoon-like images, allegories, and projections rather than full-fledged, realistic characters, s/he will be rewarded with the experience of a unique conjunction between technological and aesthetic modernity in African literature” (55). It’s unfortunate that Laing’s work has so often been overlooked and underappreciated, as it has plenty to contribute to debates surrounding genre and ‘authenticity’ within African literature. He at once defies generic pigeonholing and challenges established norms of the Anglo-African literary canon. His unique prose “confidently defies simple reduction to a single larger theory, agenda or narrative” (Klein, 2007: 38), with its usage of words and phrases from across languages including English, Ga, Haussa, and Italian. He also addresses issues of science and technology before many Ghanaian authors had even begun to move away from nationalist rhetoric of post-independence Ghana (Klein, 2007). In terms of genre, Laing’s work has been variously described as postmodern, utopian, or magical realism. Ngaboh-Smart (1997) identifies Major Gentl and the Achimota Wars as using “conventional science fictional motifs” to explore the effects of science and technology on humanity, and mentions the inclusion of “galactic travels” and “adventure.” This hesitancy and ambiguity is not uncommon in discussions of speculative fictions from Africa. Mark Bould (2015) suggests that one can come across science fiction from Africa mentioned by critical journals that refuse to use the term, or “would at least prefer not to, deploying instead a de-science-fictionalized discourse of utopia and dystopia, and labelling anything irreal as some kind of postcolonial magic realism or avant-gardist experimentalism”(13).

So SF from Africa faces contradictory challenges. It must fight on the one hand to be read as SF — and not just something SF-adjacent — to be given full use of the genre’s rich megatext of tropes and conventions. On the other hand, it must fight to be permitted to transform the traditional conventions of the genre, to make SF do new and different things. It must also often contest with the preconceived and reductive notions of Africa nurtured within the Western imagination. Jennifer Wenzel (2006) explains that Western readers who encounter ‘strange’ literatures from elsewhere often impose a binary between ”the West and the rest,” and between “a singular European modernity and multifarious worldviews, variously described as pre-modern, prescientific, pre-enlightenment, non-Western, traditional, or indigenous” (456). New readings of classic works such as Laing’s, alongside emerging work from Africa, are paving the way to a more nuanced map of Africa’s diverse speculative literature. This issue of Vector explores varying definitions, and showcases just a few examples from Africa and its diaspora across various mediums: from Nick Wood’s exploration of the South Africa’s comics scene and Joan Grandjean’s research into the Arab-futurist art of Mounir Ayache, to Jonathan Hay’s study of Afrofuturism in hip hop and its political aesthetics built on science fiction tropes of aliens and spaceships. Like artists everywhere, creators of African SF aren’t simply imagining worlds to escape to, but also exploring contemporary and historical reality through the lens of fiction. Gemma Field’s ecocritical reading of Nnedi Okorafor’s Lagoon acknowledges the slow violence of the oil industry in Nigeria. Masimba Musodza’s article opens up important questions about genre, language, and elitism within the African SF genre, through his experiences in writing and publishing his works in ChiShona. Definitions of Africanfuturisms and Afrofuturisms collide and converse in articles from Kate Harlin and Päivi Väätänen. Interviews with award-winning authors Dilman Dila and Wole Talabi give insights into the current movements within African SF directly from the creators’ perspectives. Defining African Science Fiction The definition of genres within African literatures which have irrealist, speculative or science fiction modes is a hotly debated issue. Texts are often labelled as ‘unclassifiable’ or ambiguous in genre. Uncritically reading such literature through the lens of wholly Western genre definitions risks ‘colonial appropriation’ (Bould, 2014a; Eshun, 2016; Ryman, 2017). There is a risk of flattening diversity, and creating a ‘monolithic image’ of African literature (Bould, 2015). What this issue aims to do is celebrate difference, not only the differences in how we define terms such as ‘Afrofuturism’ or ‘African SF,’ but also in the variety of styles, forms, and genres that such terms can cover. For my part, I would like to invoke the critic Mark Bould in my approach to definitions: I’m not going to attempt to “nail down a rigid schema,” but to “keep matters fluid, relationships open, and potentials in play, and to recognize the specific conjunctural value of [African SF] as a temporary, flexible, non-monolithic, and, above all, strategic identity” (Bould 2015: 11). In other words, I’m not interested in creating a pigeonhole called ‘African SF’ and deciding once and for all what belongs in there. Nor am I interested in giving a definitive or representative account of something as vast and diverse as African SF. Rather, the strategic identity I’m imagining here is a diverse and inclusive version of African SF, one whose borders are porous and provisional, and one that is bound to morph and mutate in the future. African SF can be found across Afrophone languages (see work by Alena Rettová), but Anglophone and Francophone literatures still dominate both critical discourse and publishing markets. This is partly because English and French are the lingua francas across regions, but it’s mainly down to publishing houses and platforms only interested in works in European languages, making it hard for African authors to get themselves published, and even harder for them to break through to world markets, unless they write in these languages. One big exception to this rule is the renowned Kenyan author Ngũgĩ wa Thiong’o, whose realist and irrealist work alike is published in Gikuyu and then translated to other languages. We can hope that as African SF in English and French gain more attention, Afrophone texts will also become more visible. This issue of Vector pays particular attention to African literatures in terms of the relationship between genre, technology, and science. This could easily encompass such works that could also be defined as horror, alternative history, fantasy, magical realism, Afrofuturist or Africanfuturist. Their ‘science fiction’ elements could explore imaginative, uncanny, and futuristic technologies, or break down binaries of tradition and modernity, magic and science. This issue discusses works by African authors while recognising that the category of ‘African author’ can also be problematic. In this context I would like to refer to the African Speculative Fiction Society’s (2016) definition, where the term African includes: citizens of African countries, people born on the continent and raised there for substantial periods of time, citizens or people born on the continent who live abroad, people who have at least one African parent, Africans without papers, and some migrants to African countries. In fact, we can be even more inclusive than this. Helon Habila, in his keynote speech at the African Literatures Association conference in May 2018, stated that African literatures should be defined as we would imagine a tree. Its roots remain in the continent, but its branches also stretch elsewhere. This approach then also includes works from the broader African diaspora: not only authors who have been born in Africa and now live abroad, but also those who were born elsewhere but have African heritage. For example, Mounir Ayache’s father left Morocco for France as a student — Ayache has roots in North Africa but also in France and in a culture that defies national or geographical boundaries. Considering Ayache as an African artist captures only a transect of a complex identity, yet it offers insight into a larger cultural phenomenon called Arab-futurism, which is itself transcontinental, encompassing both North Africa and the Middle East. Afrofuturism and Africanfuturism Moving from transcontinental to specifically transatlantic, let’s say a word or two about Afrofuturism. Afrofuturism is an aesthetic exploring the intersections of African-diasporic cultures with science, technology, and speculative fiction. Although the term Afrofuturism was coined by Mark Dery in his essay ‘Black to the Future,’ (1994). Afrofuturism itself began earlier, particularly in avant-garde African American culture from the 1950s onwards. Works such as Sun Ra’s albums Sun Ra and His Solar Arkestra Visits Planet Earth, The Heliocentric Worlds of Sun Ra, and Space is the Place, and his film Space is the Place, used SF imagery and concepts to explore the alienation of the Black subject, and to satirise the systemic racism of US society (and Earth society). Sun Ra’s use of alterity and mythmaking is exemplified in much of his work, but none more than his film Space is the Place, where he asks, “It’s after the end of the world! Don’t you know that yet?” — such deliberate estrangements from history, together with Sun Ra’s claim to have come from Saturn (bringing the futuristic technology of his music), are part of a project to reclaim the future for Black people. If we specifically contextualise Afrofuturism as materialising at a time when the Jim Crow laws and their legacy were shaping the lived realities of African Americans, and when the civil rights movement had been dealt a massive blow by the assassination of Martin Luther King, then Afrofuturism could be seen as a reaction to the destruction of a future that harboured hope (Reed, 2014). As the information age dawned, and white American men took it upon themselves to walk on the Moon on behalf of all humanity, narratives of technological and economic progress were spreading which all too often excluded African Americans. As well as musicians such as Sun Ra and George Clinton’s Parliament-Funkadelic — who influenced later generations of Afrofuturist musicians such as Erykah Badu, Kool Keith, Missy Elliott, and Janelle Monáe — the literary giants Octavia Butler and Samuel R. Delaney are important influences on Afrofuturism, although their status as Afrofuturist writers is a topic of debate. The forthcoming TV adaptation of Octavia Butler’s Wild Seed by Nnedi Okorafor and Wanuri Kahiu (Rafiki, Pumzi) is likely to anchor Octavia Butler in an expanding Afrofuturist universe. The release of the Black Panther (2018) film within the Marvel Cinematic Universe has seen a rise in the use of the term within popular culture. However Professor John Jennings (who was part of a vanguard of cultural scholars studying Afrofuturism over a decade before Black Panther) cautions against capturing all Black speculative culture under the umbrella of Afrofuturism. In particular, he prefers the term ‘Ethno-gothic’ be applied to horror, supernatural, and gothic works which portray issues around racialised trauma and injustices. This genre builds upon the idea that ‘Black experience’ is haunted by historical violences, and includes modern films such as Jordan Peele’s Get Out (2017) and Us (2019), but stretches as far back as the Harlem Renaissance of the 1920s and the Black Arts Movement of the 1960s and 70s, insofar as these movements had to create alternative spaces in which to exist and resist. Jenning compares for example the thriving Black business district of Greenwood in Tulsa during the early 20th Century to fictional Wakanda (Film Sense, 2019). Besides Afrofuturism and Ethno-gothic, relevant labels include African Futurism or Africanfuturism, Black Speculative Arts Movement, Black Quantum Futurism, Afrofuturismo, Afrofuturista, Astro-Blackness, and Afro-Surrealism. Although these terms have nuanced agendas, they overlap in using the speculative to challenge contentious issues around Black futurity. More recent discourse around Afrofuturism has also asked how the experiences of Afrofuturism in the Americas can be compared to comparable aesthetics from the African continent. While some are happy to use Afrofuturism as an umbrella term, others like Nnedi Okorafor are careful to distinguish their writing from Afrofuturism. Nnedi Okorafor has been classed as both an African writer and as an African American author. Born in the USA to Nigerian parents, and having spent much of her childhood on both sides of the Atlantic, Okorafor defines her “flavor of sci-fi” as “evenly Naijamerican” (Okorafor, 2015a). Although she will put up with Afrofuturism as a label for her works, she regards it as overly rooted African American tradition, and prefers the term ‘Africanfuturism.’. Cultural theorist Kodwo Eshun (2003; 2016) argues that there are many literatures from the African continent which should be redefined as relating to the Afrofuturist agenda, creating a dialogue between African-American texts and literatures from the continent. He contends that Afrofuturism has always been present in African literatures, but has gone unnoticed in favour of attributing texts to the magical realist tradition. A similar point might be made about African SF, which is often framed as new and emerging, or as originating in the African reinterpretation of Western literary traditions. However “tropes of extraterrestrial life, cosmology, and space travel” have long been present in many strains of African storytelling (Omelsky, 2013), pre-dating the work of Europeans such as Mary Shelley, Jules Verne, or H.G. Wells. Furthermore, African SF “may be a window into an emerging African literary genre, but more importantly, it forces us to reimagine what we know and may not know about the histories, futures, and cultures of the continent” (Omelsky, 2013). Realism and Resistance: Speculative Fiction In The Rise of the African Novel (2018), Mũkoma wa Ngũgĩ (novelist, poet, activist, a professor at Cornell, and a son of Ngũgĩ wa Thiong’o) traces what he calls a ‘narrowing’ of African literature in terms of aesthetics, identities, and languages back to the influence of the Makerere generation of writers, where works of authors such as Chinua Achebe have been privileged and held up as definitive exemplars of the African literary tradition. This is namely then Anglophone novels of a realist nature. Mũkoma wa Ngũgĩ challenges this image of African literature, attending especially to language, but also to the aesthetic tradition of realism within the African novel, where a ‘singular’ African identity is created. Mũkoma wa Ngũgĩ is not the only writer to have been vocal about this concern. The Caine Prize has been widely criticized for giving prizes to only one type of author and aesthetic, often cited as ‘poverty porn.’ Even writers who themselves have won the prize, such as Binyavanga Wainaina, have offered criticism. Wainaina, was one of the greatest contemporary writers and activists, and his affinity to science fiction is clearly recognised in the recent obituary in Strange Horizons by Geoff Ryman (2019). In the satirical essay, published by Granta, ‘How to Write About Africa’ (2006) that went viral, Wainaina writes: Among your characters you must always include The Starving African, who wanders the refugee camp nearly naked, and waits for the benevolence of the West. Her children have flies on their eyelids and pot bellies, and her breasts are flat and empty. She must look utterly helpless. She can have no past, no history; such diversions ruin the dramatic moment. Chimamanda Ngozi Adichie also warns of ‘The Danger of a Single Story’ in her 2009 TED talk, where she examines the problematic nature of a single narrative, especially of the Conradian kind, where Africa is seen as ‘primitive’ and in a purely pessimistic light. The Rise of the African Novel coincides, however, with a boom in speculative works from Africa and the African diaspora, making Mũkoma wa Ngũgĩ’s fear of a single aesthetic seem, if not obsolete, then at least a bit overstated. These writers still have high hurdles to overcome, as publishing platforms and literary infrastructure are limited. Africa is a continent of at least 55 countries and 1.2 billion people — compare Europe’s 44 countries and population of 740 million — but even its largest economies, South Africa and Nigeria, have nothing like the financial resources of the UK, and this is reflected in the relative disparity in the number of literary publications, funding for cultural institutions, MFA programs and writers’ residencies, literary events, grants, schemes, and all the other kinds of support that make literary careers just about possible. Further, literary awards had seldom been given to authors of speculative works. In 2018 the winner of the Caine Prize was ‘Fanta Blackcurrent,’ a short story by Kenyan author Makena Onjerika, about a street child of Nairobi. Nigerian writer Wole Talabi — interviewed in this issue — was also on the Caine shortlist, and won the inaugural ROSL Readers’ Award for his metafictional piece ‘Wednesday’s Child.’ This new partnership with the Caine Prize is chosen by a wider audience, and it is perhaps telling in that there is an appetite for and appreciation of works of a surreal or irrealist nature. The most recent, 2019, Caine Prize went to Lesley Nneka Arimah’s sf short story ‘Skinned’, but previously the only outright speculative work to win the Caine Prize has been Henrietta Rose Innes’ science fiction short story ‘Poison’ in 2008, although speculative stories from Lesley Arimah, Addul Adan, Magogodi oaMphela Makhene, and Chikodili Emelumadu, and others have been shortlisted. Partly to address this issue, in 2016 African writers formed the African Speculative Fiction Society (ASFS), and in 2017 ASFS launched its own annual Nommo Awards in four categories: novel, novella, short story and comic or graphic novel. Lesley Arimah’s story ‘Who Will Greet You at Home’ that was shortlisted for the Caine Prize in 2017 went on to win the Nommo prize in the same year. The lack of platforms for speculative fiction is slowly changing too, especially with the launch of online venues such as Chimurenga (launched 2002), The Kalahari Review (launched 2012), Omenana (launched 2014), and Jalada (launched in 2014, with a special on Afrofuture(s) in 2015). In 2017, The Manchester Review published twenty-one stories by African speculative writers in their 18th Issue entitled 21 Today: The Rise of African Speculative Fiction. In the same year weekly speculative fiction magazine Strange Horizons also launched Geoff Ryman’s (2017a) series 100 African Writers of SFF, which explores “the recent explosion of speculative fiction across the African continent,” and includes interviews from authors across Malawi, South Africa, Kenya, Uganda, and Nigeria so far. A number of short story collections have also emerged in print, including Ivor W. Hartmann’s three edited volumes of Afro SF (2012, 2015, & 2018). Lagos 2060 (2013) edited by Ayodele Arigbabu imagines Lagos a century after the country’s independence. 2015 gave us African Monsters (ed. Margret Helgadottir and Jo Thomas), Imagine Africa 500 (ed. Billy Kahora), and Terra Incognita (ed. Nerine Dorman). In the UK, a number of smaller, alternative publishing houses have published works by African speculative authors. For example, Jacaranda Books has published works by Nikhil Singh and Irenosen Okojie, whilst Rosarium published Tade Thomspon’s debut novel Making Wolf (2015). Thompson’s Rosewater trilogy, set in Nigeria, the first installment of which was published by indie press Apex, has now been picked up by Orbit. Thompson’s work has received much acclaim: winning the Nommo awards in 2017 and 2018, he was also nominated for the Kitschie Award for Best Novel of 2018, was a John W. Campbell Award finalist in 2017, and a BSFA finalist this year. In July, Rosewater won The Arthur C. Clarke Award (2019). Although many authors are still struggling to get to the print market, you can now find a wealth of works in almost every book store in London by authors including Nnedi Okorafor, Lauren Beukes, and Henrietta Rose Innes, to name but a few. Within the festival circuit there is a presence of African speculative fiction if you know where to look, although realist texts still dominate. The 2018 Nigerian Aké festival had an emphasis on speculative fiction, once again showing its rising popularity on the literary scene, with its theme ‘Fantastical Futures.’ It must also be considered that, with the release of Marvel’s critically acclaimed and commercially triumphant Black Panther (2018), the rise of mainstream interest in Afrofuturism will also account for generating renewed interest in the field of speculative works by African creatives as well as by African-American and wider diasporas. Nnedi Okorafor has become world-renowned for her fiction, and writing of the Black Panther comics, having taken over from Ta-Nehisi Coates. With George R.R. Martin producing a HBO TV series of her award winning Who Fears Death (2010), African SF will have a share of the limelight for the foreseeable future. Ultimately, although African SF is still somewhat at the margins of literary circles, it is becoming ever more visible, going from strength to strength.

Although African SF is now on the rise, and has been for the last twenty years at least (Bould, 2014), it can be argued that there have always been science-fictional, speculative, and irrealist elements present in African literatures. Veit-Wild (2005) writes that in particular since the 1980s, “Writers started to search for new modes of expressing the grotesque irrationality of power, developing narrative perspectives and devices that include elements of the surreal” (228). However, it must also be noted that the work of Amos Tutuola, dating back to the 1950s, is one of the first Anglophone authors to ‘rupture’ traditional aesthetics. Although often described as leaning heavily on orature and tradition, his television-handed ghosts, palm wine, monsters, spirits, airplanes, photography, and modern ghost cities of afterlife bring West Africa into conversation with colonial modernity, commodities and experiences of world systems (Omelsky, 2018). Tutuola’s and Ben Okri’s works are lauded as “petro-magical fictions” which trace world ecologies of oil, technology, violence and environmental degradation (Wenzel, 2014). Kojo Laing defies traditional genre categorizations, with works such as Major Gentl and the Achimota Wars (1992) and Big Bishop Roko and the Altar Gangsters (2012) exploring neocolonial themes as wide as space travel and cyber warfare.

#### Contention 2 is Solvency.

#### General Major Gentl provides a hope for defeating General Torro – the affirmatives refusal of infinite techno acceleration can halt Torro’s army which depends on continuous scientific and technological development to exert control. Destruction of Torro’s inter-galactic adventures can create new spaces of subjectivity – resisting the second configuration through space is a d-rule

Ngaboh-Smart 97 [Francis. 11-1. “Science and the Re-representation of African Identity in Major Gentl and the Achimota Wars”, Connotations: A Jounral for Critical Debate, <https://www.connotations.de/article/francis-ngaboh-smart-science-and-the-re-representation-of-african-identity-in-major-gentl-and-the-achimota-wars>] // WY Recut Justin

Framed by and set within the scientific developments of this century, Major Gentl is thus primarily about technological advancement. In fact it is the vision of an electronically transformed world that provides the novel with much of its impetus for meditating on existence. Which is to say that although the date 2020 is a reference to the future, Laing also underscores a "this−worldly" (Suvin 155) perspective. He, for instance, makes credible references to the present, which imparts an air of immediacy on the agonizing incidents. Also, most of the technologies of transformation are already perfected, and a first war of existence has already been fought. The new electronic gadgets are thus only signs of a second configuration of existence whose "possibilities" have already manifested themselves. Laing, however, plots the reconfiguration of existence in the form of a war, which he labels the "Second war of Existence," and the war provides the book with its main narrative thread. At a deceptively literal level, though, the war becomes a conflict between Africa on the one side and the West and apartheid South Africa on the other. The West is represented by Torro, the terrible Roman, and Africa by Major Gentl. Preceded by a series of alliances and counter−alliances, the war starts late in the novel. While Achimota waits for the real battle, Torro and Gentl's children start their own war, a war that is never won by either [→page 62] side. And when Gentl and Torro eventually go to war, Torro loses because of his reliance on technology: "Victory comes with the destruction of Torro's hub of computers" (176). It is not a decisive victory, however; the ellipses at the end of the book seem to look forward to other strategies and other wars. Structurally, in other words, Laing turns to the open−endedness of science fantasy rather than be restricted by the closure characteristic of many realist narratives. As important as the war may be for Laing's understanding of relations between the West and Africa, however, it may appear that he is primarily concerned with drawing on a science fantasy megatext to reconceive identity. This concern is evident in the numerous inter−galactic references or adventures in which Major Gentl abounds, and which seem to open up a space for a new subjectivity in African fiction. Torro, for example, wants "to burst out of the present galaxy," and he also anticipates inventions that would "negate distance, mass, and even space" (5). Also, most characters in Achimota have rooms in space: "The major had arranged with the golden crawl to rent two rooms on the moon" (1). In addition, the ambitious, power−hungry, wealthy, corrupt, philandering millionaire, Pogo Alonka Forr, wants to have a room in the sun: "Bamboozle the sun with attention and you could even end up having a hotel in it" (12). Further, The Grandmother Bomb, a dedicated scientist, has a "solar calculator," an "orbiting satellite," and "lampposts …suspended in the eternal darkness [with] lanes …for celestial bicycles" (44). Finally, the Golden Cockroach is usually suspended in the sky when eavesdropping on Western countries. In addition to the extension of space through these inter−galactic activities is the use of one of the "icons" of science fiction narrative: the city. This is not the first time Laing has used the city in his work, of course. Reference to and use of the city first appears in his poetry, where it takes the form of what M. E. Kropp Dakubu calls "the spiritual town" (24). But it is in Search Sweet Country, predominantly set in Accra and its surrounding villages, that the city enters Laing's novelistic discourse. And by Woman of the Aeroplanes, Laing uses the twinning of two cities, Tukwan (Ghana) and Levensvale (Scotland), to show his bias for cultural intermingling. In one respect, then, the use of the city in Major Gentl [→page 63] may well be the culmination of Laing's long−standing fascination with the urban landscape. Laing's relentless concern with the city may however be due to another important reason, namely, to present a severely attenuated vision of the nationalist belief in an "authentic" African identity, which is what the explosion of the geography of Achimota City is probably intended to convey. "Over the last two decades," Laing writes, "Achimota City's fast new geography had devoured Accra almost completely while at the same time most of the rest of the country had inexplicably vanished, land and all" (3). Of course, this may be a reference to "urbanization," as Brain Robert has argued. But Laing's "urbanism" expressly depicts not a city "tied to the idea of place" as is evident in modernist depictions of the city, but rather what Sharpe and Wallock would call a postmodern, "decentered urban field," or an image of "the urban as no longer synonymous with locale" (11, 14). As such, Achimota, the " truncated city bursting to survive and to find the rest of its country," exemplifies the irruption of a new space, the "urban field," in African literature (3). To reinforce the shift from the modernist city to the postmodern "urban field," Laing situates the actions in the novel within zones or heterotopias, sites that allow "a large number of fragmentary possible worlds [to] coexist in an impossible space" (Brian McHale 45). Structurally, then, in place of chapters, the novel is divided into seventeen zones. Indeed, the juxtaposition of the beautiful and the ugly, the believable and the unbelievable in the following description would show Laing's desire to create "an alien space within [the] familiar space" of Achimota City, an important method of constructing a zone in postmodern fiction: It may appear that the space described above, which is identical with the spaces straddled by Gentl's "house of bamboo" with its "kinetic walls [→page 64] [and] strange patterns" (137) and Pogo's house of glass, cannot probably be "located anywhere but in the written text itself." However, as Laing's criticism of the West will later reveal, his use of the zone is in consonance with its use by other postcolonial writers such as Márquez, Cortázar, Fuentes, among others, in whose writings the non−Western world (Africa) is conceived as "Europe's other, its alien double" (McHale 49−53). Also, because of its affinity with science fiction narrative, Major Gentl's explosion of space is probably intended to foreground its creation of a cyberspace which, in contemporary science fiction, is "a vast, geometric, limitless field bisected by vector lines converging somewhere in infinity" (Scott Bukatman 119). The descriptions of Achimota, in their distortion of dimension, for instance, transform the city into such a "limitless field," since the "cyberspace arises at precisely the moment when the topos of the traditional city has been superseded" (122). Among other things, however, the cyberspace is also the effect of the lack of dimension created by gadgets of the information age: computers, televisions, videos, and other visual mediums. In Major Gentl, the characters are addicted to technological contraptions such as the computer. Torro wears "computer−controlled roller skates," and the instruments with which he neutralizes his enemies are computers strategically "hidden at various points in the city" (123, 6). Mr. Cee, a cockroach that functions as the symbol or "emblem" of Achimota City, also has "supercables" that give him feedback to see things in a triple view; Gentl's binoculars, like most computer terminals, are "self−translating" (166). Finally, when one of the elders is accused of impotence, he uses a visual medium to disprove his accusers: "He had to walk on to the television screens with an erection to prove his potentiality" (70). The chaotic landscape of Achimota city and the emphasis on the visual are thus important as elements of spatial rupture. Naturally, any writing that emphasizes a heterotopian space, as Major Gentl does, is likely to disavow nativist notions of identity, since in a heterotopia, Foucault reminds us, "`things' are …`arranged' in" such a way "that it is impossible to find …a common locus beneath them" (xviii). Indeed, Achimota or the Ghana it is supposed to symbolize, because of its own "internal heterogeneity" as well as its implication [→page 65] in European culture, can no longer create an undisturbed site for subjective articulation. Specifically, in his use of the zone as both a structural device and a controlling metaphor, Laing seeks to rethink the supposedly collective subject of nationalist rhetoric. The rethinking of the collective subject will thus be in line with Grandmother Bomb's observation that "we are entering a new era" (134), as well as the novel's reference to the "new man" (123), the repatriated slave perhaps, whom even Gentl admits is neither Ghanaian nor Azanian (105). And Laing, through his mode of characterization, depicts this "new man" in various ways. First, he plugs the characters into electronic hardware, presenting us with bloodless anomalies. Second, but more spectacular, he allows the characters to transgress the boundaries between self and world, conflating the distinctions between humanity and machine, or nature and culture, and destroying, in the process, all the categories conventionally perceived as necessary for structuring identity. The example that immediately comes to mind is the character called Mr. Cee who, we learn, "would shed its symbolic nature and become a real city cockroach crawling about looking for truth" (1). But, although Mr. Cee's love of home, community, culture, and life as opposed to Torro's love of death and weapons of destruction is a dramatic contrast between the two that also corresponds to the differences between the values of Achimota or Africa and Rome or the West, Mr. Cee still remains insubstantial and ephemeral. This is probably because his demand, "`Shape me, shape me!' …`I am talking about love between you and this emblem that I am …'" (51) is a request that is analogous to nationalist quests for a strong sense of identity.

### 1AC – Method

#### Everything in debate is storytelling – western history only legitimates racist and colonialist stereotypes that play into discrimination of minorities – the only role of the judge is to orient away from discursive forms of scenario planning that depict African narration as uncivilized and utopian in favor of Productive Science Fiction.

#### The resolutional question of Outer Space is out-of-this-wordly. Our primary objective should be Imaginal Recomposition.

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Within the imaginal space created through the imagery of space travel one can find an outer space of social movement, a smooth space and exteriority made inhabitable through a labour of collective imagination. The image and idea of space, through its circulation and elaboration within stories, myths, and artistic forms, composes a terrain of possibility that operates as an outside to the world as is. For even if it is not possible literally to step outside the world or existing reality, the capacity to imagine other possible worlds creates a terrain where it becomes possible to work towards the creation of another world. Perhaps the best example of this is ‘Visit Port Watson’, an unsigned fake travel pamphlet written by Hakim Bey/Peter Lamborn Wilson and included in the Semiotext(e) SF Collection (Rucker et al., 1991). When Wilson received mail and questions about actually visiting the utopian destination of Port Watson described in the pamphlet, he responded by saying that Port Watson is that place where one is in the moment where one actually is when you believe that Port Watson could exist: a mobile territory of possibility rather than a fixed location. Port Watson is the location of realizing possible utopias that begins from the space of possibility opened in the imagination. At its best outer space operates in the same way, opening a space of possibility within the present through which other realities become possible.

It is this labour of collective imagination that draws together into collective imaginaries such diverse phenomena as the Misfits’ suburban New Jersey punk anthems (‘Teenagers from Mars’, ‘I Turned into a Martian’, etc) with Sun Ra’s cosmic madness and mythopoetic self-institution, that ties together the Association of Autonomous Astronauts’ call for a worldwide network of community based spaceship construction with Red Pilot/Noordung Cosmokinetic Theater’s usage of retrofuturist Soviet space design as fodder for their collective imaginings (Dubravka and Suvakovic, 2003; Monroe, 2005). In these spaces of collective creativity, outer space operates as an effective meme because it creates a space for engagement with weighty issues (exodus, escape, racial politics, otherness, militarization, global catastrophe, etc) while allowing an enticing playfulness to be employed. Indeed, one could argue that through much of leftist politics runs the notion of an apocalyptic moment, of some magical event (usually revolution), followed by the creation of a new and better world. The event, or the visitation, can both act as a pole of imaginal recomposition, or a projected hope that provides an excuse for acting in the world as it is, even if to find ways to escape from it. It is the process of negotiating these ambivalences in social movements, making contact with the other to come, where it becomes possible to build, in Bifo Berardi’s words, ‘spaceships capable of navigating upon the ocean of chaos: rafts for all the refugees that depart from the bellicose and arid lands of late-modern capitalism’ (2008: 140).

#### Storytelling is what unifies minority traditions and discourse. Ordered imaginaries are conservative realisms BUT storytelling can escape white a priori legitimated narratives and allow minorities to create their independent history. Strategically inserting chaotic speech acts can proliferate collisions and break common sense.

KNALLER 1 [Susanne is a professor at the Universität Graz Institut für Romanistik, “Scattered Voices. Some Remarks on a Narrative Theory of Postcolonial Storytelling”. The Germanic Review: Literature, Culture, Theory, doi:10.1080/00168899909597392]//WY Recut Justin

What Djebar presents here is the quality of the minor culture as a culture of survival, containing in its complexity, as Bhabha puts it, an act of transnationalism as well as one of translation and forestalling by the unifying discourse of people, nation, and tradition. “The transmission of cultures of survival does not occur in the ordered muse imaginary of national cultures with their claims to the continuity of an authentic ‘past’ and a living ‘present.”’~‘ In such a position, the marginalized areas and group escape every discourse and territory intended for them, those granting them general rights from a position of generosity in spite of their alterity, as well as those placing them in folklore and the idyllic. From this point of view, Walter Benjamin’s much cited concept of narration proves questionable.’5 lntluenced by Lukics, Benjamin defines the novel as the “Geburtenkammer des Individuums in seiner Einsamkeit” and as the announcement of the “tiefen Ratlosigkeit des Lebenden,” whereas the story, a handcrafted form of communication producing experience that moves by word of mouth, thereby represents a praxis: “Sie senkt die Sache in das Leben des Berichtenden ein, um sie wieder aus ihm hervorzuholen. So haftet an der Erzahlung die Spur des Erzahlenden wie die Spur der Topferhand an der Tonschale.”’h The story is thus neither information, like a journalistic article, nor is it subject to verification, to explication, as is history. Moreover, giving itself over to the way of the world, it stands outside all historical categories. Telling stories indeed escapes historicism with its concept of universal history governed by a c~ntinuum,~’ but the world of experience liberated from it invoked by Benjamin is still that of an idyll supported by nostalgia, an idyll in which history means the experience of being, in time and memory, the formation of collectively shared traditions. In short, telling stories reflects the messianic trace: Not without irony, at this point the almost diametrically opposed attempt at the integration of nonwestern cultures into history can be cited. The fact that narratives categorizable according to western models circulate not only demonstrates a capability of narration, but equips a culture with the competence to form history. Conceived as a universal cognitive instrument to create meaning, narration above all makes authority and legitimization possible, which leads us back to White: “It is only by virtue of what it teaches about moral wisdom, or rather about the irreducible moralism of a life lived under the cognitions of culture rather than nature, that narrative can claim cognitive authority at all.”’” Only by assuming a priori legitimized categories, the concept of common sense history,“’ which becomes possible through agreements made of the convictions of “persons of goodwill,” can the validity of such statements be determined.4’ Precisely the concepts of culture and history fall under these categories: The condition of their possibility, on the other hand, is to be found in the demarcation mentioned elsewhere-the difference between chaotic natural occurrences and ordered historical or cultural events. Narratives are only found where there is a social center, (a narrative-forming “consciousness of a social center”) and simultaneously a “historical consciousness,” where there is a master narrative. As the translatability of narratives mentioned above-the “foreign” texts examined according to our models are to be admitted or excluded from the category of narration-implies the ability to form a history, narration becomes a mediating concept between the First World and the Third World.J’ Lyotard demonstrates this in exemplary fashion: The names and the places are erased. At the end of the master history, there will only be humanity.44 As is well-known, in La condition postmoderne Lyotard demonstrates how narration was incorporated into the western striving for universality in modernity and its philosophies. In contrast to scientific discourse or knowledge, no argumentation or presentation of evidence is necessary in narration. The narratives themselves determine-and at the same time are part of-what can be said and done? through their pragmatism of mediation, they legitimate themselves. In contrast, scientific knowledge grants mere reproduction, the interactive act, no legitimacy. Even if, as with Benjamin, the collective is emphasized as the social bond, as the determining factor for narratives, whereby an opposition to the universalist ideas of the western philosophies can be formulated, Lyotard’s argumentation does not lead to a metaphysics of the messianic: The idea of the (small, local) narrative requires rather an open systematics that allows the event as catastrophe and revision to break into the space of narrative without a messianic security. This “imitation” or “disturbance” of the narrative becomes here a catastrophe insofar as the stories do not circulate as common sense. A speech act is performed that proliferates in a space for collisions, where even the speaker is represented in his or her conflicting nature and constitutes an enunciative argumentative character.

#### That means there’s a FORM versus CONTENT distinction. Form overdetermines the content of narration as it impacts the way we frame AND tell stories of post-colonial nations. Failure to recognize the relationship between storytelling and the delegitimization of authoritative white narratives breeds ignorance in how speech acts construct racism.

KNALLER 2 [Susanne Knaller is a professor at the Universität Graz Institut für Romanistik, “Scattered Voices. Some Remarks on a Narrative Theory of Postcolonial Storytelling”. The Germanic Review: Literature, Culture, Theory, doi:10.1080/00168899909597392]//WY Recut Justin

If we were to follow Hayden White’s thoughts on historiographic narration, I Yvonne Rainer’s question as to whether or not the subtext of all narration is one of power must be answered positively. “The demand for closure,” as White writes in The Content of the Form, “is a demand for moral meaning, a demand that sequences of real events be assessed as to their significance as elements of a moral drama”;’ and further: “narrativizing discourse serves the purpose of moralizing judgement.”’ Such are “the various plots of the various histories that tell us of a merely regional happening . . . images of that authority that summons us to participation in a moral universe that but for its story form, would have no appeal at all.”‘ Whites propagate a moral coherence and unity of narration that may meet with rejection. For Laura Mulvey, for example, the narrative represents above all the incorporation of authority, “the distrust of narrative closure,” and she declares this distrust to be a foundational principle of the feminist avant-garde.s Nevertheless, for a more detailed examination of narration, it seems worth noting that the opposing view can be defended as well. So Richard Rorty and Michel de Certeau propagate narration as a form that rejects authority. In a word, it seems that neither the theory nor practice of narration offers conclusive, unambiguous answers to Yvonne Rainer’s questions. The positioning of narrative in relation to its critical or affirmative content must remain open for now.6 I. In his book The Content of the Form, Hayden White affirms the universality of narration: “far from being one code among many that a culture may utilize for endowing experience with meaning, narrative is a meta-code, a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted.”’ He argues this pointedly, saying that in contrast to poems or philosophical treatises, narratives may be translated into other cultures and understood without loss. Narrative is granted a status that de-differentiates cultural space and is thereby granted an a priori “given” content of form (of narration) even prior to each instantiation Still, the problem poses itself for White that narratives are not simply found, inasmuch as historical events do not present themselves as narrated history. Therefore the narrative of the historian can only be an allegorical construction, “which we can only imagine, never experience.”’ White’s analysis takes its argumentative force from the assumption of a conflict between the awareness of a fragmentary, open world and the longing to give it meaningful closure through an act of form-giving. lo This produces an ambivalence between two claims to authority: the will to truth and the will to meaning. Both bring about an instrumentalization by following an economy of adaptation. This is also the foundation of the ambivalence: How can the act that makes the “real” be useful for a cultural structure by giving it meaning be more than an economy of necessity? How can the universality of the instrument of such a task (which is narration) be translated into the content (which is history/culture), whose origin is always found in the same indifference of the open, the fragmentary, the raw? How, in the end, can the linguistic material that serves narration achieve anything but a construct-like differentiation? White solves this conflict by transcending the material: If in The Content of the Form he still understands narration in Mink’s sense as a “transcoding” and labels it allegorical, then he later revises that point of view. Indeed, narratives remain explications of represented real events “by representing them as possessing the coherence of generic plot types-epic, comic, tragic, farcical, and so on,”’ I but the question as to the coherence of reality is answered differently. The endowment of meaning is shifted from finding to discovering: Historical events are no longer interpreted as generally subject to narrative form. Rather, it is important to discover preferences even in the undifferentiated material itself, to extract with determination a difference a priori from it, and thereby to legitimate the will to truth. Historians, then, do not overlay the historical events with a willful narrative form, but rather discover the true, experienced “history.”” How, though, can we decide what the true history is, or whether the version narrated by the historian is adequate to the events and real stories? In the end, the same facts can doubtless be narrated in various ways. By using terminology from Hjemslevs, White tries to show that the difference between ideological (nonobjective) and historical (true) narrative lies neither in the substance and form of the expression (plot and discourse) nor in the form of the content, but rather on the level of the substance of the content. Only on this level is this true: “the representation of real events, emplotted as a story of a specific kind . . . can be identified as a special case of a general notion of the nature of historical reality.”” Here the cognitive authority of the “narrative mode of speaking about the world’ is implemented. A narrative becomes ideological only when the plot type demanded by the examined historical events is not adequately represented. To represent this position with greater precision, White discusses Marx’s critique of Hugo and Proudhon, who portray Louis Bonaparte’s actions between 1848 and 1851 as “heroic,” when “farcical” would be more appropriate. On the level of substance of content, Marx evokes the class struggle as a historical reality, by which argument he justifies his farcical plotting of Louis Bonaparte’s attempt to repeat the events of 1789.14 In The Content of the Form, White does not yet see any logical or factual foundation for Marx’s irony, but only a logic of rhetoric-tropology. In the later article, “Storytelling: Historical and Ideological,” he tries to save scientific narrative from that logic and thereby to place literary narrative at a distance. From this point of view, history can be made valid, in contrast to fictional, artistic discourse as the representation of a factual, true ordering of historical events. Like historiography, analytical philosophy also debates the proximity and points of contact between artistic and nonartistic narration. McIntyre, for example, posits that each action can only be understood when placed in “the context of a set of narrative histories,” and further, that human culture can only be understood as an arsenal of narratives.Is At the same time, he sees inherent dangers in narrative for the analytic-logical philosophical discourse, dangers grounded in the unavoidable mediatization (form), and he places this alongside the danger of uncontrolled multiplication (proliferation). These dangers can only be banished by a rational culture in which the narratives are correlated without contradiction and held together by a will to coherence. Rendered coherent by this rational metanarrative, which at the same time promises a future free from contradictions, literary and philosophical narratives do not interfere with one another. Moreover, narratives provide a ground for maintaining and forming concepts of moral meaning. McIntyre traces this ability of narrative to constitute meaning back to the authority of the substance of content. The truth of narratives formed and made possible in this way is thus interrupted when events (histoire) and characters (as part of these) cede their authority to represent meaning to form. This has fatally occurred in modem literature; as McIntyre puts it, “the cultural place of narrative has been diminished.”’h We can here mention Picon’s description of modem art, in which the work is not expression but creation (giving form): “elle donne 1 voir ce qui n’a pas CtC vu avant elle, elle forme au lieu de reflecter.”” We read elsewhere: “L‘histoire de la poCsie modeme est tout entikre celle de la substitution d’un langage de criation 1 un langage d’expression . . . le langage doit maintenant produire le monde qu’il ne peut plus exprimer.”lx With Jacques Derrida, who quotes Picon’s remarks in connection with his critique of Rousset in “Force et Signification,”Iy we can discern the replacement of mimesis with a conception of creation even in narrative theories from the structuralist ranks, desiring to conceive of meaning as only “immanent in the work” by rejecting mimesism, psychologism, and positivism: In his article, Derrida makes clear the extent to which the perspective of the panoramic view (allowing the “relief” and the structure to come out better) forms a totality behind the thought of creation-the authority giving meaning to form. This happens by the form determining the content and becoming what is essential in the work. Here “form” is creation and means “uncovering,” through a writing that sets something preceding it in signs. “C’est quand I’tcrit est dCfunt comme signe-signal qu’il nait comme langage.”21 This erasure of the referent by the form sets off a process that reifies the form and that finally suggests a demediation on the level of substantive formation, propagated on the substantive level of content by White and McIntyre, for instance. This can be clearly demonstrated in narratology: Tamed by grammars of narrative, the discourse becomes the determining cause of narration. Why, though, is narrative subjugated, on the one hand to the order of the signifier, and on the other to that of the signified? What danger of narrative is to be kept in check? Both the idea of truth content and the idea of creative content-that is, the idea of creation, unity, and meaning-correlate with that fundamental principle of western philosophy described by Foucault as the disciplining moment: the foundational subject, the primal experience, and the universal mediation-writing, reading, exchanging. The event itself is disciplined, having its place in the relationship of dispersing, overlapping, and piling up of material elements,22 where the moment (as sign of continuity) shatters and the subject (as authority), having decomposed into a plentitude of possible positions and functions, is situated. The resulting growth and repetition (McIntyre’s proliferation) does not mean a reading or “commenting on” (Foucault), or “inauguration” (Derrida), a sort of masked (made script) repetition of that which has already been said. Rather, it means the opening of a space for conflict, above all when one thinks of the relationship of form to meaning-or, specific to narration, of discourses to histories one of irritation, whereby proliferation can be made graspable as narration’s form-determined, inherent invitation to continually new semiotic processes-alteration through repetition. This opens up the possibility of altered perspectives and positions.’7

#### AND, Reject traditional indicts of Science-Fiction – they parallel neo-colonialist descriptions of African intellectual inferiority and ignore how our deployment isn’t anti-scientific but self-reflexive and moves Science-Fiction away from its technophilic relationship to Empire.

Ian MacDonald 14. Columbia University Doctor of Philosophy in the Graduate School of Arts and Sciences Candidate, “Alter-Africas: Science Fiction and the Post-Colonial Black African Novel”//WY

Taking Miéville one step further, these condemnations surrounding fantasy from Suvin, Jameson, and Freedman are more than simply “theoretically foreclosed,”251 they are in their own way neo-colonialist. Such phrases as “anti-cognitive,” “overt ideology,” “protoFascist,” “mystification,” “sociopathological” and “contamination,” eerily echo parallel descriptions in anthropological discourse I touched upon early in this project’s introduction. Sf, in this view, is “cognitively” valid, but in that sense of cognition already conveniently validated by western epistemology. While I have no doubt that this was not their intention, when Suvin and Jameson turn their critical eye to fantasy, they simultaneously describe Africa’s own indispensable tradition of fantasy in the works of Fangunwa, Tutuola, Head, Cheney-Coker, Tansi, Farah, Laing, Ngũgĩ, and Okri, whose staging of the mythic, and often bluntly magical, intrusion into the lived world must now, it seems, be distinguished as reflecting “anti-rationalist” and “anti-modern,” “anti-cognitive” and even “proto-Fascist” tendencies. This is a stunning anathema aimed at an entire literary genealogy. Instead, I ally myself with Miéville, who counters that the boundary building at play in these theorists is itself patently ideological and, more so, indefensible upon close scrutiny. Rather, following Wells, Miéville looks at sf as a genre that “domesticates an impossibility,” as the result of “a strategy, or a game, played by writer and, often, reader, based not on reality-claims but plausibility-claims that hold purely within the text.”252 This is not to say that all fantasy and fabulism is, ipso facto, sf. Some line of demarcation remains valuable in order to delineate spaces for academic discourse. Rather, it suggests that a work need not be one or the other. This is what, for example, keeps Ray Bradbury within the larger discussion of what counts as sf despite the radical impossibility of his premises and despite the fact the he himself, in the context of Dandelion Wine referred to himself as writing “magic realism.” It is because when Bradbury writes about colonies on Mars, or houses so computerized that they can continue functioning long after the humans they serve have been vaporized by a nuclear blast, he is engaging in an investigation into the ways technology affects and will continue to inflect upon human life. In the context of Major Gentl and Big Bishop Roko, for example, Ngobah-Smart argues that “we must resist to see Laing’s verbal idiosyncrasies as just another version of magical realism.”253 Even by the publication of Woman of the Aeroplanes, Laing had begun to incorporate the vocabulary of technology into his stories in integral ways (far more so than, say, examples like Gabriel Garcia Marquez's invocation of magnetism in the opening pages of A Hundred Years of Solitude). When, however, Major Gentl and the Achimota Wars opens in the year 2020 AD, continuing attempts to legislate Laing's approach to mere mythic reproduction threaten to become a form of scholarly silencing.254 Nevertheless, I would not include in an expanded revision of this dissertation works like Okri’s The Famished Road or Head’s A Question of Power. While both of these novels engage in a great deal of play at the dividing line of myth and reality, they do not, in the way the texts analyzed in this dissertation do, engage in a dialectic concerning technology and its increasing role in unforeseen futures. The texts analyzed in this study are, in addition to anything else they may be, meditations on science, technology, and the ways these are absorbed and indigenized into African experience. They may utilize some “juju” now and again, but they remain, nevertheless, primarily concerned with technology and its science fictional possibilities. Nevertheless, such questions remain important, and I am all-too-acutely aware, as a white, male, American scholar, of the dangers of promoting a “gee-whiz” cooption of African literature into the discursive space of sf. It is not my conviction that forcing sf onto these texts in some way makes them more valid analytical objects within established western discursive spaces; rather, it is my contention that these texts, read against parallel exhibits that remain dominated by western episteme of futurity and empire, offer a possibility to decenter, and thus make more valuable, academic studies of sf in the academe. It is not my argument, in other words, that applying an sf label to the texts in this dissertation “saves” these works; rather, I argue that these African sf works might save academic discussions of sf from its own technophilic relationship to Empire.

#### Scientific evidence flows affirmative – Science-Fiction increases information processing AND influences real world attitudes towards minorities.

Jessica Black 18. University of Oklahoma Psychology Post-Doc, “Fiction, Genre Exposure, and Moral Reality”, https://www.academia.edu/30962708/Fiction\_Genre\_Exposure\_and\_Moral\_Reality //WY

Shtulman and Tong (2013) found that people tend to reason about moral permissibility and physical possibility in similar ways. Participants were presented both with extraordinary events,such as time travel, telepathy, and teleportation, and with moral and conventional violations, such as a dog owner eating her dog after it has been hit by a car, and were asked to rate the possibilityof the former and the permissibility of the latter. Participants who rated events such as time travelas more likely to someday be possible were also more likely to say that there were circumstancesin which taboo actions could be morally permissible. Strikingly, for both types of judgments r fiction exposure is related to increased possibility and permissibility judgments and whether exposure to some genres of fiction — particularly those that present morally complex characters or in a world in which the impossible is possible — are more predictive of performance on moral/modal judgment tasks than others. There are many reasons to believe that fiction exposure may be related to the way we make judgments in the real world. Because becoming “transported” into a fictional narrative requires suspending the here and now (e.g., Green, 2004), the act of engaging with fiction may in someway serve as practice for thinking about what could be, rather than what is . Once transported, readers may try on character perspectives that differ from their own (Hakemulder, 2008), and prior research has shown that this can impact real-world attitudes toward marginalized groups (Kaufman & Libby, 2012; Vezzali, Stathi, Giovannini, Capozza, & Trifiletti 2014), as well as self-concept (e.g. Gabriel & Young, 2011; Richter, Appel, & Calio, 2014; Shedlosky-Shoemaker,Costabile, & Arkin, 2014). Research has shown that written fiction exposure is related to theory of mind (e.g., Mar, Oatley, Hirsh, de la Paz, & Peterson, 2006) and empathic concern (Bal &Veltkamp, 2013), both of which may play a key role in moral judgment. Further research also suggests that individuals who read more fiction are more open-minded and have less discomfort with ambiguity (Djikic, Oatley, & Moldoveanu, 2013). Thus, fiction exposure may be related to a person’s willingness to consider the conditions under which the moral and/or physical constraintsof the universe as we know it simply do not apply.

#### That’s key to political agency AND better information processing to act against conservative realisms.

McCalmont 12. [Jonathan McCalmont. Film Critic and Author. 10/3/2012. “Laziness and Irony: How Science Fiction Lost the Future.” ruthlessculture.com/2012/10/03/cowardice-laziness-and-irony-how-science-fiction-lost-the-future/] Recut Justin

While many of these books are excellent examples of their styles of writing, I cannot help but yearn for books that plunge us into the world rather than aid our flight from it. The thing that unites humanity is not the trappings of popular culture, but the realities of a world that needs to be both confronted and understood if it is ever to change. It is now almost a cliché to say that we are living in a science fictional world but it is genuinely astonishing to think about how much science fiction writers have got right over the years: Every morning, I sit at my desk and fire up a Twitter client that allows me to communicate with people around the globe in real time. Both a sounding board and a source of information, Twitter has me bouncing my ideas off Australian graduate students and Indian journalists while other people retweet links to their latest blog posts for the people living in different time zones. Cory Doctorow’s Eastern Standard Tribe (2004) predicted much of what it meant to have one’s community exist in entirely different places and yet hardly any contemporary science fiction novels acknowledge the existence of social media let alone engage with the social and psychological changes heralded by such a radically different types of community. Having grown afraid of the political repercussions of putting soldiers in harm’s way, American political elites have increasingly come to rely on the use of remote controlled planes as a means of imposing American political hegemony on remote parts of the globe. Increasingly sophisticated at the level of both software and hardware, these drones are beginning to resemble the drones that appeared in Iain M. Banks’ Culture novels but while Banks’ predictions of a hard robotic hand inside a velvety human glove come to pass, Banks himself seems more interested in reimagining the Culture as a fantastical backdrop similar to that of Vernor Vinge’s Zones of Thought series. I used the examples of Doctorow and Banks as both are writers whose careers have played out against a background of ironic detachment. Indeed, between Doctorow’s fondness for Disney’s Magic Kingdom and Banks’ increasing fondness for epic quest narratives, both Doctorow and Banks demonstrate how even the most detached of writers can sometimes connect directly to the world around them. Indeed, the point of this essay was never to make monolithic statements about the true nature of science fiction but rather to draw attention to a broad narrative of detachment that has transformed the mainstream of science fiction into an airless postmodern vacuum. Science fiction never completely stopped commenting on the world… it’s just that the works that do comment on the world do not get as much attention as those that pointedly ignore it. Similarly, few writers have completely abandoned writing about either the future or science, it is just that these ideas now lurk on the periphery rather than in the foreground of the text. I am not calling for a complete re-think of the science fictional enterprise, rather I would like to see the genre seize this historic opportunity and rediscover its heritage of engagement and prediction. Part of what makes this moment so special is the fact that we have seen cracks appear in the façade of neoliberalism. Francis Fukuyama once wrote of the end of history having been achieved but the economic, social and political turbulence engulfing the world make it clear that history is very much alive and kicking. The challenge facing contemporary science fiction is to widen the cracks and to peer through the fractured veneer of neoliberalism in an effort to see what could one day come to pass. These futures, though speculative, must always remain anchored in the present moment as the real challenge facing science fiction is not merely to create a possible future, but to create the type of possible future that is currently deemed unthinkable. As Mark fisher puts it: The long dark night of the end of history has to be grasped as an enormous opportunity. The very oppressive pervasiveness of capitalist realism means that even glimmers of alternative political and economic possibilities can have a disproportionately great effect. The tiniest event can tear a hole in the grey curtain of reaction which has marked the horizons of possibility under capitalist realism. From a situation in which nothing can happen, suddenly anything is possible again. My greatest source of optimism for the future of science fiction lays in the fact that science fiction has handled precisely this type of situation before. Back in the 1950s, the British science fiction author John Wyndham wrote a series of novels attempting to make sense of the end of the British Empire. Snarkily dubbed ‘Cosy Catastrophes’ by Brian Aldiss, these works painted a memorable image of middle-class folk struggling to cling to their old lifestyles as the world fell apart around them. In The Day of the Triffids (1951) Wyndham describes middle-class people being shackled to the sick and blind in a misguided effort to create a more equal society. Confronted by this nightmare of post-Imperial socialist egalitarianism, Wyndham’s characters retreat to the Isle of Wight where they begin to draw up plans to re-impose their middle-class values on the world. A similar terror of unchecked social change pervades Wyndham’s The Midwich Cuckoos (1957) as a group of villagers realise that their brilliantly gifted children are in fact a group of inhuman monsters that must be destroyed lest their difference taint the entire planet. Looking back on Wyndham’s work, it is easy to laugh at the astonishing narrow-mindedness of his concerns. Less than a decade after the publication of The Midwich Cuckoos, Stan Lee and Jack Kirby would take the idea of a generation of radically Other children and turned it into a franchise that sold millions of comics and inspired the creation of a series of vastly successful blockbuster movies. We laugh at Wyndham’s social conservatism and cheer the X-men’s celebration of difference in part because Wyndham did his job as a science fiction writer. By using genre techniques to isolate social trends and force them out into the open where they can be discussed and analysed in a fictional context, Wyndham was helping an entire generation process and come to terms with a period of intense social unrest, a period very similar to our own. We are living through a period of instability. As government and businesses teeter on the brink of collapse and individuals acquire fortunes so vast that they beggar belief, our cosy Western reality is beginning to fall apart. For the first time in decades, the next generation of Westerners will be less well off than their parents as jobs, housing and opportunity decline across the board. Devoid of ideas and clearly terrified by the responsibility of having to keep a decaying system together, Western leaders tear up a century of political reform and strip the state back to its feudal origins: Armies to fight foreigners and a police force to fight everyone else. Faced with such terrifying instability and the shadow of a hideous future being born, Western culture has responded by dutifully ignoring the warning signs and encouraging us to buy more stuff. Don’t worry about your job… picture yourself as a Victorian airship captain! Don’t think too much about what the government is doing with your taxes… read a series of novels about bloggers fighting zombies! Don’t pay attention to real world inequalities… moan about how oppressed and mistreated you are for wanting to watch a cartoon about magical ponies and friendship! Never has the term ‘cosy catastrophe’ seemed more fitting than it does today. Just as Joe Haldeman once used science fictional tropes to process the experience of returning from Vietnam to find America completely changed in The Forever War (1976) and Joanna Russ’s The Female Man (1975) addressed the changing nature of female identity, contemporary science fiction must find a way to confront, process and make sense of the world as it is today. We are living in a science fictional world and this means that science fiction is in a unique position to help us to make sense of a dangerously unstable world. By rediscovering its ties to reality and using old tropes to explore new problems, science fiction can provide humanity with its first draft of future history.

#### Objective reality is inconclusive – there are no objective facts OR objective history. Our interpretation and reading of the world is most accurate.

MIT 19 (Emerging Technology from the arXiv archive page; Covers latest ideas from blog post about arXiv; 03/12/2019; “Emerging Technology from the arXiv archive page”; <https://www.technologyreview.com/2019/03/12/136684/a-quantum-experiment-suggests-theres-no-such-thing-as-objective-reality/>; *MIT Technology Review*; accessed: 11/19/2020; MohulA)

Back in 1961, the Nobel Prize–winning physicist Eugene Wigner outlined a thought experiment that demonstrated one of the lesser-known paradoxes of quantum mechanics. The experiment shows how the strange nature of the universe allows two observers—say, Wigner and Wigner’s friend—to experience different realities. Since then, physicists have used the “Wigner’s Friend” thought experiment to explore the nature of measurement and to argue over whether objective facts can exist. That’s important because scientists carry out experiments to establish objective facts. But if they experience different realities, the argument goes, how can they agree on what these facts might be? That’s provided some entertaining fodder for after-dinner conversation, but Wigner’s thought experiment has never been more than that—just a thought experiment. Last year, however, physicists noticed that recent advances in quantum technologies have made it possible to reproduce the Wigner’s Friend test in a real experiment. In other words, it ought to be possible to create different realities and compare them in the lab to find out whether they can be reconciled. And today, Massimiliano Proietti at Heriot-Watt University in Edinburgh and a few colleagues say they have performed this experiment for the first time: they have created different realities and compared them. Their conclusion is that Wigner was correct—these realities can be made irreconcilable so that it is impossible to agree on objective facts about an experiment. Wigner’s original thought experiment is straightforward in principle. It begins with a single polarized photon that, when measured, can have either a horizontal polarization or a vertical polarization. But before the measurement, according to the laws of quantum mechanics, the photon exists in both polarization states at the same time—a so-called superposition. Wigner imagined a friend in a different lab measuring the state of this photon and storing the result, while Wigner observed from afar. Wigner has no information about his friend’s measurement and so is forced to assume that the photon and the measurement of it are in a superposition of all possible outcomes of the experiment. Wigner can even perform an experiment to determine whether this superposition exists or not. This is a kind of interference experiment showing that the photon and the measurement are indeed in a superposition. From Wigner’s point of view, this is a “fact”—the superposition exists. And this fact suggests that a measurement cannot have taken place. But this is in stark contrast to the point of view of the friend, who has indeed measured the photon’s polarization and recorded it. The friend can even call Wigner and say the measurement has been done (provided the outcome is not revealed). So the two realities are at odds with each other. “This calls into question the objective status of the facts established by the two observers,” say Proietti and co. That’s the theory, but last year Caslav Brukner, at the University of Vienna in Austria, came up with a way to re-create the Wigner’s Friend experiment in the lab by means of techniques involving the entanglement of many particles at the same time. The breakthrough that Proietti and co have made is to carry this out. “In a state-of-the-art 6-photon experiment, we realize this extended Wigner’s friend scenario,” they say. They use these six entangled photons to create two alternate realities—one representing Wigner and one representing Wigner’s friend. Wigner’s friend measures the polarization of a photon and stores the result. Wigner then performs an interference measurement to determine if the measurement and the photon are in a superposition. The experiment produces an unambiguous result. It turns out that both realities can coexist even though they produce irreconcilable outcomes, just as Wigner predicted. That raises some fascinating questions that are forcing physicists to reconsider the nature of reality. The idea that observers can ultimately reconcile their measurements of some kind of fundamental reality is based on several assumptions. The first is that universal facts actually exist and that observers can agree on them. But there are other assumptions too. One is that observers have the freedom to make whatever observations they want. And another is that the choices one observer makes do not influence the choices other observers make—an assumption that physicists call locality. If there is an objective reality that everyone can agree on, then these assumptions all hold. But Proietti and co’s result suggests that objective reality does not exist. In other words, the experiment suggests that one or more of the assumptions—the idea that there is a reality we can agree on, the idea that we have freedom of choice, or the idea of locality—must be wrong. Of course, there is another way out for those hanging on to the conventional view of reality. This is that there is some other loophole that the experimenters have overlooked. Indeed, physicists have tried to close loopholes in similar experiments for years, although they concede that it may never be possible to close them all. Nevertheless, the work has important implications for the work of scientists. “The scientific method relies on facts, established through repeated measurements and agreed upon universally, independently of who observed them,” say Proietti and co. And yet in the same paper, they undermine this idea, perhaps fatally. The next step is to go further: to construct experiments creating increasingly bizarre alternate realities that cannot be reconciled. Where this will take us is anybody’s guess. But Wigner, and his friend, would surely not be surprised.

#### Ballots aren’t *pacification* nor *complacement* but force *engagement* upon non black scholars who deem black performances illegitimate.

Reid-Brinkley 08 Dr Shanara Reid- Brinkley communications professor phd from UGA (“The Harsh Realities of “Acting Black”: How African-American Policy Debaters Negotiate Representation Through Racial Performance and Style)

Signifyin’ on institutional symbols of American democracy, Jones’ draws attention to the parallels in power structures between the federal government and the decision-making arms of the debate community. The “halls of Congress” represent the halls of debate tournaments. “Capitol Hill” where the laws of this country are enacted is a metaphor for debate tournament tabrooms where wins and losses are catalogued. Tournament ballots metaphorically represent the signing of the judges ballot at the conclusion of debates. In facts, debaters often argue that the “impacts” they identify or the solvency for their plan happens “once the judge signs the ballot,” as if assigning a winner or loser actually results in the passage of a policy. Jones argues that it is the ballot that is the most significant tool in influencing the practices and procedures of the community. In other words, the competitive nature of debate guarantees that teams and coaches remain responsive to trends amongst the judging pool. Ultimately, debate competition is a run to capture or win the judges ballot. That the ballot “enacts” the “policies” of the debate “community,” makes the space of competition a critical arena from which to attempt community change. Up until this point, the policy debate community had dealt with issues of diversity and inclusion outside of tournament competition. Directors, coaches, assistants, and debaters may have engaged in outreach and recruitment practices designed to diversify the debate community, but discussions and support 114 for such actions were not generated from debate tournament competition. Those discussions occurred in collaborative versus competitive settings where stakeholders were encouraged to dialogue without concern for winners or losers. For example, OSI (the original non-profit arm of the UDL) sponsored Ideafests to bring stakeholders in the debate community together to discuss the national expansion of the UDL. Thus, Green’s following argument during tournament competition directly violates the traditional practice of discussing issues of diversity and inclusion in the community, outside of competitive debate rounds: Racism is one of the leading exports of the United States Federal Government and it exploits it on to other countries. It doesn’t acknowledge its problems at home and the debate community replicates those values by playing in this fantasy world that we cannot change. By sitting silent, by not acknowledging, or addressing the problems within this community. It is easy for us to say that there are problems racism and sexism but the problem comes when we recognize those systemic issues and do nothing to change our methods of how we challenge those problems.

#### I should get 1AR theory – anything else allows the negative to be infinitely abusive which sidesteps meaningful conversations – it’s drop the debater and competing interpretations – anything else allows them to sidestep accountability for abuse – no RVIs – allows them to dump 6 minutes on the shell so we always autolose.

#### Interpretation: the negative must concede the affirmative’s universe as the basis of debate provided it is disclosed 30 minutes before the round and topical- that’s best for Imaginative Pedagogy- key to testing unique worlds which is critical to create conditions for how we interact and engage. Depth o/w breadth- talking about one world a debate is best since we can go in depth on the issue while multiple rounds solve breadth of education- independently, Strat Skew- specification of a universe is inevitable so it’s just a question of if it happens in the 1AC or not. Planks create functional limits to check aff predictability but infinite 1NC universes forces a 1AR restart.