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### **Feet Which Dance by Themselves: Embodiment, Memory, and the Digital Politics of Black Muslim Identity in the U.S.**

A growing body of scholarly and popular literature has focused attention on the phenomenon of “Black Twitter” not simply as a virtual collective conceptualized using a deficit-based lens through which researchers examine the intersection of race and digital praxis, (e.g. through focus on the ‘digital divide’), but as a vibrant, generative space where participants actively negotiate their collective marginalization through the performance and projection of racialized identities in online spaces. Drawing on linguistic, visual, and sonic data generated from coordinated hashtag conversations on the Twitter platform during my fieldwork conducted from 2014 to 2016, in this paper I analyze U.S. Black Muslim digital praxis as a tool for shaping resistance-based subjectivities within the context of the Black Lives Matter movement.

In a political moment rife with both prevalent, public anti-Blackness and Islamophobia, a nebulous user collective that might be termed “Black Muslim Twitter”—comprised largely of Black Muslims in the U.S.—has emerged as a space where participants regularly engage in active shaping of a particular sociopolitical and historical subjective space through the practice of collective “clap back,” i.e. the production of linguistic and semiotic counter discourses in response to widespread public erasure and essentializing tropes, inflecting both Blackness and Muslimness with intersectional perspectives reflecting, but also shaping, their worship, activism, and general lived experience. Through the performance of embodied U.S. Black Muslimness that is simultaneously connected to global Black and Muslim diasporas, participants engage in collective memory projects where historical injustices and past resistance function as an interpretive lens through which current manifestations of racism and oppression are understood and negotiated.