

Angie Thomas's *The Hate U Give*, Daniel Older's *Shadowhouse Fall*, and Jennifer Mathieu's *Moxie* all feature protests of teenagers in response to acts of violence against minoritized groups. These protests suggest liberation through communal effort on behalf of an individual, a posthuman ideal, but overwrite intragroup differences in ways that continue the subjugation of some multiply minoritized members of the community. These novels complicate the posthuman claim that interconnected, communal identity counteracts prejudiced systems by suggesting intracommunal hierarchies and structures of dominance.

Rosi Braidotti argues that "the great emancipatory movements of postmodernity...driven and fuelled by the resurgent 'others'....move beyond [the former humanist 'centre'] to an altogether novel, posthuman project" (37). In other words, civil rights movements are inherently posthuman because the posthuman exhibits a "global sense of inter-connection among all humans" (40). Subjectivity that acknowledges both difference *and* unity seems perfectly adapted to intersectional Critical Race Theory which claims that "the organized identity groups in which we find ourselves in are in fact coalitions" (Crenshaw 1299).

An intersectional understanding of activism in *The Hate U Give*, *Shadowhouse Fall*, and *Moxie* reveals the ways in which posthuman models of subjectivity tend to approach race and gender in a manner that obscures differences within non-dominant groups. While these novels celebrate becoming unified as an effective method for social justice, it is imperative that becoming one in support of an anti-racist or feminist cause does not precipitate the erasure of the different needs within the group. The failure of posthuman subjectivity to account for intersectional identity in these novels represents a significant oversight, especially when considering identities that include not only othered races and genders but also othered ages.