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The delectable negro audiobook

WoodardVincent: Vincent Woodard (1971-2008) was an English assistant at The University of Colorado-Boulder. He received his PhD in English from the University of Texas, Austin in 2002. McBrideDwight: Dwight A. McBride Daniel Hale Williams is professor of African American Studies, English, & Performance Studies at Northwestern University, where he also serves as dean of The Graduate School and associate provost in Graduate Education. He is the author of several groundbreaking works on African-American studies, including *Impossible Witnesses* and *Why I Hate Abercrombie and Fitch*. JoyceJustin A.: Justin A. Joyce is a postdoctoral fellow at Northwestern University. He holds a PhD from the University of Illinois in Chicago and is co-editor of *Melvin Dixon Critical Reader*. JohnsonE. Patrick: E. Patrick Johnson is a Carlos Montezuma Professor of African American & Performance Studies at Northwestern University. He is the author of two award-winning books, *Appropriating Blackness: Performance and Politics of Authenticity* (2003) and *Sweet Tea: Black Gay Men of the South--An Oral History* (2008). Most recently, she is the author of *Honeypot: Black Southern Women Who Love Women* (2019) and *Black, Strange. South. Women - Oral History* (2019). 2014 book *The Pleasant Negro* AuthorVincent WoodardCountryUnited StatesLanguageEnglishSubjectSlavery in the United StatesHuman cannibalismHomoeroticismPublisherNew York University PressPublication date June 27, 2014Media typePrint (hardback)Pages311AwardLambda Literary Award (2015)ISBN978-0-8147-9461-6OCLC60220799399LC ClassE443 . W67 2014 *The Pleasant Negro: Human Consumption and Homoeroticism in American Slave Culture* is Vincent Woodard's 2014 book. The book explores the homoeroticism of both literal and figurative acts of human cannibalism that occurred during slavery in the United States. Woodard examines the sexual nature of documented cases of meat-eating and details the different ways of consumption in which black Americans are metaphorically or actually eaten. In the book, Woodard defines consumption as a series of parasitic practices, including institutionalized hunger, seasoning rituals, and sexual consumption modes. *The Pleasant Negro* relies on interviews with the Works Progress Administration, ads for runaway slaves and slave narratives. The book includes textual analyses of the works of Harriet Jacobs and Frederick Douglass, as well as testing the treatment of Nat Turner, whose flesh has become medicinal fat. [1] Woodard died in 2008 and never saw *The Delectable Negro*. In 2015, he won the Lambda Literary Prize for LGBT Studies. Overview *The Pleasant Negro* explores the homoeroticism of literal and metaphorical acts of human cannibalism coinciding with slavery in the United States. [1] Woodard writes that black men consume white men It was a natural byproduct of the black man's physical, emotional and spiritual hunger. [2] Woodard argues that homoeroticism was part of the way black Americans experienced their own consumption and was not a one-way phenomenon, as it bounded from black men to white men and toward each other. [3] The book literally approximates the concept of consumption, with documented cannibalism and, figuratively, as a spiritual and social presence. Woodard defines consumption as a spectrum of practices, including sexual consumption modes, meat-seasoning rituals, institutionalized hunger, and soul harvesting. [4] Woodard said the cultural aspects of American plantations were based on parasitism and the dynamics of human consumption, building on Orlando Patterson's idea that slavery is slavery, like slavery and social death: A comparative study. [5] Woodard identifies practices such as systemic starvation of slaves as parasitic relationships that use black bodies to feed the building of whiteness. [1] Content 19. [6] Woodard relies on a number of critical methodologies and texts, including Works Progress Administration interviews, ads for runaway slaves, and slave narratives. [4] He writes that when black Americans described cases of cannibalism, they tried to understand why and how they became so pleasant, an erotic appetizer for a nation and a white population that at least rhetorically denied and despised their humanity. [7] Woodard begins the pleasant negroes at the junction of the transatlantic slave trade with the appetite of white people. [6] While white cannibalism was widely reported in the accounts of African slaves in the 16th century, it was not until the 19th century that the white cannibalism was widely reported. Woodard validates the black bills, providing evidence of punishment rituals, including the example of a slaveowner who forces slaves to eat the fried ears of a member of their community. [8] Woodard describes equiano's recurring fears that he would be cannibalized by the Europeans who accepted him were intertwined with his homoerotic attachments to white men in Olaudah Equiano's biography. [1] Woodard then investigates a series of historical incidents in which the honor culture of slaveowners is strengthened by the consumption and sexual brutalization of slaves. [1] The third and fourth chapters of *The Delectable Negro* include a close-text analysis of the works of Frederick Douglass and Harriet Jacobs. Woodard writes that Douglass described slavery better than anyone else than a cannibalistic institution [6] and suggests that Maybe she was raped while she was a slave. [2] Woodard, focusing on Jacobs' Incidents in the Life of a Slave Girl, argues for a smoother concept of male and black consumption. [4] He originally interpreted Jacobs' character as Luke, arguing that the variance and variability of Luke's desires and sexes would allow him to survive a culture of consumption. [1] Woodard also explores the role of white women in power, sexuality and gender consumption economies. [4] The final chapters of *The Delectable Negro* follow the concept of consumption until the modern era. Woodard approaches the historical figure of Nat Turner, whose flesh he crushed into medicinal fat. [1] William Styron's 1967 fictional novel *The Confessions of Nat Turner*. Woodard addresses black intellectual criticisms of the book and James Baldwin's defense of it. [6] In the 1960s, black radical movements tie heteronormativity and anxiety around homoeroticism to the legacy of raping black men during slavery. [1] Woodard finds the interior of the black man as a place of hunger and violation. Describing the repressed history and politics of the black, male opening, Woodard writes that the mouth and anus should be separated from sexual practice and instead used to make theory of black interiority. [5] *The Delectable Negro* also outlines the genealogy of the use of black bodies as internal political figures in the 20th [5] Woodard. [4] Posthumous publication Vincent Maurice Woodard (1971–2008) earned his PhD from the University of Texas. He was a poet and English professor at the University of Colorado. In 2005, the first draft of *The Delectable Negro* was titled *Restoration of the Black Man's Womb: Slavery, Homoeroticism, and Nineteenth-Century Racial Ascension*. At a 2006 American Studies Association conference, Woodard presented a study called *Blood Magic and Sorcery in the State Formation Archive*, which laid out the most important terminology he would use in *The Delectable Negro*. [3] Woodard never saw the book published after it died in 2008. Following the posthumous editing of Justin A. Joyce and Dwight A. McBride, *The Delectable Negro* was published in 2014 by The New York University Press. [6] The foreword for the book was written by E. Patrick Johnson. [4] Reception in a *Journal of Gender Studies* book reviewer Rachel van Duynenbode called *The Delectable Negro* a tour de force and wrote that it would appeal to those interested in sexuality, language and gender identity. [4] Christopher Lloyd of *American Studies* wrote that the book, as an interruption to critical theory, was worth celebrating in itself. [6] Carla Peterson called *Pleasant Negro* bold and brilliant Critic Justin Rogers-Cooper writes that Woodard is developing a transhistory approach as an exploration of the homoeroticism of slave life. [5] *Delectable Negro* won the Lambda Literary Award for LGBT Studies in 2015. [10] [11] References ^ a b c d e f g h Bibler, Michael P. (October 2015). 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