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Nota di contenuto	Cover; Contents; Acknowledgments; "Mommy, What's a Post-Soul Satirist?": An Introduction; Post-Black Art and the Resurrection of African American Satire; Blackness We Can Believe In: Authentic Blackness and the Evolution of Aaron McGruder's The Boondocks; The Lower Frequencies: Hip-Hop Satire in the New Millennium; Knock, Knock the Hustle: Resisting Commercialism in the African American Family Film; Dirty Pretty Things: The Racial Grotesque and Contemporary Art; Percival Everett's Erasure: That Drat Aporia When Black Satire Meets "The Pleasure of the Text" Who's Afraid of Post-Soul Satire?: Toure's "Black Widow" Trilogy in The Portable Promised Land Toure, Ecstatic Consumption, and Soul City: Satire and the Problem of Monoculture; "I Felt Like I Was Part of the Troop": Satire, Feminist Narratology, and Community; Pilgrims in an Unholy Land: Satire and the Challenge of African American Leadership in The Boondocks and The White Boy Shuffle; Dissimulating Blackness:

The Degenerative Satires of Paul Beatty and Percival Everett; "It's a Black Thang Maybe": Satirical Blackness in Percival Everett's Erasure and Adam Mansbach's Angry Black White Boy
Coal, Charcoal, and Chocolate Comedy: The Satire of John Killens and Mat Johnson
How a Mama on the Couch Evolves into a Black Man with Watermelon: George C. Wolfe, Suzan-Lori Parks, and the Theatre of "Colored Contradictions"; "Slaves? With Lines?": Trickster Aesthetic and Satirical Strategies in Two Plays by Lynn Nottage; Satirizing Satire: Symbolic Violence and Subversion in Spike Lee's Bamboozled; Charlie Murphy: American Storyteller; Embodied and Disembodied Black Satire: From Chappelle and Crockett to Key & Peele
Television Satire in the Black Americas: Transnational Border Crossings in Chappelle's Show and The Ity and Fancy Cat Show
Afterword: From Pilloried to Post-Soul: The Future of African American Satire; Composite Bibliography; Contributors; Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; Q; R; S; T; V; W; Y

Sommario/riassunto

"From 30 Americans to Angry White Boy, from Bamboozled to The Boondocks, from Chappelle's Show to The Colored Museum, this collection of twenty-one essays takes an interdisciplinary look at the flowering of satire and its influence in defining new roles in black identity. As a mode of expression for a generation of writers, comedians, cartoonists, musicians, filmmakers, and visual/conceptual artists, satire enables collective questioning of many of the fundamental presumptions about black identity in the wake of the civil rights movement. Whether taking place in popular and controversial television shows, in a provocative series of short internet films, in prize-winning novels and plays, in comic strips, or in conceptual hip hop albums, this satirical impulse has found a receptive audience both within and outside the black community. Such works have been variously called "post-black," "post-soul," and examples of a "New Black Aesthetic." Whatever the label, this collection bears witness to a noteworthy shift regarding the ways in which African American satirists feel constrained by conventional obligations when treating issues of racial identity, historical memory, and material representation of blackness. Among the artists examined in this collection are Paul Beatty, Dave Chappelle, Trey Ellis, Percival Everett, Donald Glover (a.k.a. Childish Gambino), Spike Lee, Aaron McGruder, Lynn Nottage, ZZ Packer, Suzan Lori-Parks, Mickalene Thomas, Toure, Kara Walker, and George C. Wolfe. The essays intentionally seek out interconnections among various forms of artistic expression. Contributors look at the ways in which contemporary African American satire engages in a broad ranging critique that exposes fraudulent, outdated, absurd, or otherwise damaging mindsets and behaviors both within and outside the African American community"--
