



How To Make Love To A Negro Without Getting Tired

Dany Laferrière , David Homel

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Brilliant and tense, Dany Laferrière's first novel, *How to Make Love to a Negro Without Getting Tired*, is as fresh and relevant today as when it was first published in Canada in 1985. With ribald humor and a working-class intellectualism on par with Charles Bukowski's or Henry Miller's, Laferrière's narrator wanders the streets and slums of Montreal, has sex with white women, and writes a book to save his life.

With this novel, Laferrière began a series of internationally acclaimed social and political novels about the love of the world, and the world of sex, including *Heading South* and *I Am a Japanese Writer*. It launched Laferrière as one of the literary world's finest provocateurs and continues to draw strong comparisons to the writings of James Baldwin, Henry Miller, Charles Bukowski, and Jack Kerouac. The book was made into a feature film and translated into several languages — this is the first U.S. edition.

How To Make Love To A Negro Without Getting Tired Details

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Author : Dany Laferrière , David Homel

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From Reader Review How To Make Love To A Negro Without Getting Tired for online ebook

Alison says

Ce roman traîne (trône?) sur mon étagère depuis un bon moment. A côté, ses confrères: Odeur du café, Pays sans chapeau, Je suis un écrivain japonais, L'Énigme du retour. J'ai lu ce dernier il y a quelques mois, et j'en étais tellement ensorcelée que je m'étais résolue d'enfin prendre entre mes mains ce récit dont le titre même risque de me faire rougir.

J'ai l'habitude d'éviter les bouquins qui servent libéralement du verbe baiser, alors pour achever cette lecture, j'ai dû créer de nouvelles habitudes. Certes, Laferrière a des visions uniques de la drague, des rapports sexuels, de la séduction, et des relations entre les Blanches et les Nègres. Mais les visions sont loin d'être romantiques. Au contraire, elles suggèrent ce qu'il y a d'inassouvi chez tous les personnages. C'était plutôt déprimant. Les autres romans de Laferrière ne sont pas pour autant des récits joyeux aux dénouements nets ou satisfaisants; mais ils recèlent une poésie que je chéris et qui rend abordables les gouffres de la solitude et du désespoir.

J'avoue que mes tendances pudiques peuvent se révéler à l'origine de mon opinion blasée du roman, mais j'espère que ce n'est pas le cas. Au moins, je suis contente d'avoir lu un livre dont je n'étais pas extasiée pour renforcer la nécessité de "ne pas juger un livre par sa couverture."

Rod-Kelly Hines says

"Making love to a Negro isn't frightening; sleeping with him is. Sleep is complete surrender. It's more than nude; it's naked. Anything can happen during the night, when reason sleeps. Do we dream our lover? Do we penetrate his dreams? Shifting sands, says the Western world. Danger. Beware. Danger of osmosis. Danger of true communication. What started out as a simple roll in the hay can turn into..."

It is so enjoyable to read the work of an author who is quite obviously brilliant, but tosses off his intellect with aplomb and ease. There is so much wit within the pages of this very short novel, (takes no time at all to get through) but one must have a great sense of humor to not be slightly offended by the crudity and perversity that is also abundantly present.

The novel's plot is not really a plot at all--young black writer and his friend living in Montreal, cruising women and complaining about everything, all while the writer completes his first novel *Black Cruiser's Paradise* --but serves as a backdrop for a magnificent exploration of the "black buck" myth: the black man as an object of sexual desire for white women, separate from his individual identity. However, because the narrator *is* the desired black man in question, the reader must observe that his sexuality is not separate from his identity; he is aware of his objectification and is not shy about expressing this knowledge to his potential conquests.

The form of novel is quite interesting as well: Laferrière writes in short vignettes, each given its own wonderfully cheeky title (my favorite being "The Black Penis and the Demoralization of the Western World.") Within this form, the author provides truly great musings on things like the need for marginal thinkers: *"Outside, people are stirring, awakening, getting their clothes on, gulping down breakfast and*

rushing off to work. Brainless ants. The world is in terrible need of marginal thinkers, starving philosophers and impenitent sleepers ('The sleeping man reconstructs the world," said Heraclitus) to keep on spinning," as well as the way a characters hands move as he speaks: "He has a personal vision of things and he expresses it with his long, supple, fragile hands. As he speaks they sketch arabesques as strange and astonishingly complex as ideograms...slender, sophisticated hands that have never worked. The hands of an old mandarin. Which makes for a rather baroque atmosphere."

This is step outside of what I would normally be drawn to, but I'm quite glad I picked it up because it was a very unique and brilliant read. I quite enjoyed it!

Doris says

A very hilarious book with a fairly bitter core... It makes you laugh and think at the same time: Where do all these stereotypes about black men and white women come from? Is an encounter of those two specimen really impossible without historical traumata? Short, precise, funny, bitter, exaggerated - I loved it.

Vanessa says

I'm not even sure how to review this book. It was short and sweet, cleverly-written, amusing, honest, with a great sense of place. Months after reading the book, I can still conjure up that cramped, sweaty, apartment on rue St-Denis. I don't know what the English translation is like, but I highly recommend the French original to those fluent enough to pick up on its nuance and sly humour.

May Bletz says

The English translation omitted part of the French title -"without getting tired" In a dptl meeting I proposed it for a lit course and felt myself blushing. Maybe we can see this as a Haitian's answer to Philip Roth. Very shallow readers have accused him of misogyny, but this is of course a hilarious parody on the classic Bildungsroman. Laferriere relentlessly pokes fun at his readers -presumably all white, middle class educated, trying so hard NOT to be racists- and does not suffer fools lightly.

Roxane says

Biting, still relevant satire about race and sex. Some really fascinating erotic moments. This is a whip smart book.

Fritz Graham says

I laughed from beginning to end. Many may find the pages crass, boring or something else. For me, it was just an opportunity to get another black man's perspective on interracial dating. Given that this has been such a major part of my identity, I felt a near instant connection to the principle characters. Obviously, it's dated

and it's (depending on who you talk to) misogynistic interactions with women may strike many as (to say the least) problematic. While some may find something like this forgivable (at least forgivable enough to get through it) others won't. I can sympathize. But I think that in many ways, the trivialization goes both ways. The desire to not give any of these women names may be matched by the otherness that many of the women view these men. Obviously no one is looking for a permanent mate, given the nature of many of these encounters. With that said, I cannot help feel that even if the author and his roommate were to fall in love with one of these ladies, that the reason why the encounter would not go beyond some athletic bedroom sessions is that black men are only viewed as just a means of completing a white woman's sexual education. Not to say that this doesn't happen the other way too, it just seems to play a part of a larger narrative on black men being a part of white people's education. The author acknowledges as much through the pages here. Couldn't help but break my neck with my nodding. I may be able to lob more criticism at a work like this were there additional works that explored interracial hookups/dating through a more sensitive and nuanced lens. Until those works arrive, this is what I have. And, while it's not perfect, it's a glorious start.

Darryl says

The narrator of this novella is a young Haitian man who is living in a dodgy apartment on the rue Saint-Denis in Montreal along with his African roommate Bouba, the "Black Buddha" of the city. He spends his days in his filthy and pest-ridden flat working on his first novel, *Black Cruiser's Paradise*, and his nights are generally spent in the company of his girlfriend Miz Literature, a privileged and attractive white literature student at McGill University, or in a variety of bars and cafés with other black émigrés, who discuss the plight of black men in the city and their never ending pursuit of white women, and vice versa.

Despite its short length I found this book to be tiresome and less than believable, filled with trivial discussions about literature, jazz and black-white relations in Montreal and in the United States.

Mj says

How to Make Love to a Negro Without Getting Tired was written by Dany Laferrière originally in French and later translated into English by David Homel. It's been called a fiction cult classic and is listed as one of CBC's Top 100 Books that Make you Proud to be Canadian.

Based on the book's description and the reviews I'd read, I expected it to make me laugh, cringe and really open my eyes. I found *How to Make Love* to be well-written, campy and satirical. Although I occasionally chuckled, I never did laugh aloud. Unfortunately, the humorous references in the book about media, singers and entertainers were primarily Francophone-based and localized to Quebec. Due to my unfamiliarity with Quebec's entertainment and media industry at the time of the story's setting, a fair amount was lost on me. As a result, I ending up liking rather than loving the book for its humour.

Reading the book provided me with a number of book ideas as one of the principal characters was a struggling "would be" writer who read voraciously and the titles he was reading were mentioned throughout the novel. Although the book was fiction, based on what I've read about Dany Laferrière's life, it seemed like many parts of the book were patterned after Laferriere's own life as a writer.

Although the Francophone references were mostly lost on me, I can definitely see why it created such a stir when first published in the mid 80's. The author was a black man, as were two of the major characters in the novel. The descriptions and actions of both leading characters regularly made fun of the widespread black

stereotype people held at the time. Both characters were very atypical of the commonly held black stereotype - they loved listening to opera and orchestral music by well-known European composers as well as reading global classical literature. The sexual references and stories of the principal characters' affairs and dalliances really pulled the readers' chains. The book is raunchy and a total spoof. It is not surprising that a black author making fun of black stereotypes in a sassy, sophisticated, confident and tongue in cheek manner took the reading public by storm, both inside and outside of Canada.

I think Quebecers (the original target audience) who are most familiar with the story's references to culture, media and celebrities will appreciate this satire most fully, so it's not surprising how hugely successful the book was when first published in Quebec. The translation much later into English for Anglophones who had minimal knowledge of many of the book's references would unfortunately miss some of the book's humour and content. It is not that the translation wasn't good. It is that the Francophone life experience and the understanding that comes with it would be missing, and Anglophone readers would therefore not appreciate many of the book's references as much.

Even though the content (due to lack of knowledge) fell short for me as an Anglophone and non-Quebecer, Dany La Ferrière's creativity and humour were evident throughout as were his writing skills. 3 stars.

Dominique says

"The taste of rice is greater than the most sublime elevations of the soul. It is one of the forms of black happiness. Black paradise found."

This book is earnest and hilarious. Witty dialogue, clever insight, and a disturbing exploration of race and sexuality that makes sense even when you don't want it to. The plot builds with the protagonist, an immigrant in Montreal, writing a book that will put "James Baldwin out to pasture" and his couch-potato friend, who spends most of his time either sleeping, reading the Koran, or playing jazz records ad nauseum. Their shared hobby is picking up white women all around Montreal, an activity that reveals much about these black male characters participating in a culture that they've "rationally" adopted. It's so absurd yet logical and, while I wrestled with their truth and their reasoning, ultimately the climactic finish, of this book and the protagonist's book, is worth spending time with these fools in the first place.

Cool characters (love their names), great pacing, and an overall great experience in satire.

"History hasn't been good to us, but we can always use it as an aphrodisiac."

Elisa says

4.5

I really liked pretty much everything about this book. The voice was distinct and unique paired with a fresh and seemingly simple, journalistic style that made the pages turn. Despite the short number of pages there was incredible character development. For me, the characters were the best part of the story; Bouba was almost too fantastic to believe but partnered with the narrator he worked. The world of Montreal was also vibrant although a little hazy for someone whose never been.

From the eye catching title to the narrator's hobbies and the different encounters he relates *How to Make*

Love to a Negro Without Getting Tired is a highly charged, tongue in cheek tale that leaves you laughing and thinking and wondering just how far along our egalitarian society has come as you read between the tense lines. Also, before I forget, the translation is great! The care Homel took is plain to see.

Cheryl says

I was asked to review this book, and I was really thinking it was going to be kind of like instruction or a manual or something like that. That is so not the case. I agree that it is brilliant!!

These two black men are living in a run down apartment. They are visited by various white women. They all have names like "miz beauty" or "miz literature". I loved the different names they came up with. It's better than just saying a normal name. The names they give show a better picture of the women they are with.

Finally, a book that isn't all serious! This book was so hilarious! :lol: If you are looking for a serious book about how to make love, this isn't it!!! Even though it isn't actually a manual on the act of making love, it can get pretty explicit.

"Miz Beauty does not speak. You've got to discover her erogenous zones, her favorite subjects of conversation, her sign, all on your own. Meanwhile, Miz Piggy's coming like an express train. She doesn't get it every day. And she's hell-bent to make the most of it. She wants more, more, more."

? Dany Laferrière, *How to Make Love to a Negro*

"Making love to a Negro isn't frightening; sleeping with him is. Sleep is complete surrender. It's more than nude; it's naked. Anything can happen during the night, when reason sleeps."

? Dany Laferrière, *How to Make Love to a Negro*

I highly recommend this book! Enough of all the serious books, pick up *How to Make Love to a Negro Without Getting Tired* and prepare yourself for laughter!

Melissa Jeanette says

I liked this book but I feel like I would like it more if I had already read the authors he mentions and I knew how he was playing off of them. I do like how he uses the taboo of sex to analyze the stereotypes and racism that societies pretend don't exist. These two provocative areas play off each other well. It's especially interesting since Canada prides itself on it's multiculturalism, but like every nation, still has a subtext of racism beneath the 'were all enlightened now' surface. I liked his exploration of how race doesn't exist without culture. Biologically there is no such thing as race, but we still impose these stereotypes on people. I read an interview with the author toward my end of reading the book, and for some reason I felt like I understood the book more, even though it's not an interview that analyzes the book. I guess I just stopped worrying about what I didn't get, and let myself enjoy the parts I did get. I've included the link in case it adds to the enjoyment of anyone else. Now that I'm finished with the book I think I've gone from liking it to really liking it. I feel like it actually deserves five stars, but I'll have to reserve that rating for another reading, when I hopefully understand it more.

Lesliemae says

One stunning moment that this book produced was when I looked into the author Chester Himes. Laferriere's protagonist pounds out his work on a Remington22 that purportedly belonged to Chester Himes.

When I looked him up, I read this little story that choked me up,

"A tragedy took place that would profoundly shape Himes's view of race relations. He had misbehaved and his mother made him sit out a gunpowder demonstration that he and his brother, Joseph Jr., were supposed to conduct during a school assembly. Working alone, Joseph mixed the chemicals; they exploded in his face. Rushed to the nearest hospital, the blinded boy was refused treatment. "That one moment in my life hurt me as much as all the others put together," Himes wrote in *The Quality of Hurt*.

"I loved my brother. I had never been separated from him and that moment was shocking, shattering, and terrifying....We pulled into the emergency entrance of a white people's hospital. White clad doctors and attendants appeared. I remember sitting in the back seat with Joe watching the pantomime being enacted in the car's bright lights. A white man was refusing; my father was pleading. Dejectedly my father turned away; he was crying like a baby. My mother was fumbling in her handbag for a handkerchief; I hoped it was for a pistol."

"I hoped it was for a pistol."

...wow.

Seminar presentation

September 2011

Jana Evans Braziel suggests that within *How to Make Love to a Negro Without Getting Tired*, Dany Laferriere's "representations of the negro enter into stereotype in order to parody, hyperbolize, and pervert them by nomadically taking flight from within them" (Braziel 871). My discussion of Laferriere concerns itself with what is standing as the central concern of these stories: confronting the stereotypical myths about black male hyper-sexuality and the construction of the sexually rapacious black masculinity as a black masculine type.

Reading Laferriere's texts alongside, and in conversation with other texts and theorizations of black masculinity and black male sexuality so as to understand the way that Laferriere is reframing the constructions of racialized sexuality at the level of the sub-text. I contend that Laferriere's stories, while satirical and exaggerated to the point of hilarity, are in reality deeply political. I argue that Laferriere's sub-textual engagement with African American writers, artists and musicians (and not the protagonist's relations with white women) make up the political heartbeat of this text.

Who is Laferriere in bed?

Argument:

Laferriere's literary engagement and conversation with black men (James Baldwin, Miles Davis, Chester Himes, Richard Wright, and more obliquely (but also more profoundly) Frantz Fanon among others, and black women (Ella Fitzgerald, Billie Holiday, Toni Morrison, and Bessie Smith) is at the political centre of his text.

- *How to Make Love to a Negro Without Getting Tired* (as well as the metanarrative *Black Cruiser's Paradise*) draw on a long history of racial violence against black men depicted at sexual predators.

1. Lynchings and Rape:

3 quotes: p. 86, 87, 41-2.

Unpack these three quotes:

First set up a rudimentary timeline based on the theme (write out on board):

- Ida B. Wells:

o Documented lynching in the US

o Asked why are blacks lynched? (failing to pay debts, not appearing to give way to whites, competing with whites economically, being drunk in public)

o Pioneer of anti-lynching campaigns

o Article: "Southern Horrors: Lynch Laws in All It's Phases" (1892) includes mentioning the fear that white women are sexually at risk of attacks by black men

• Having examined many accounts of lynching based on alleged "rape of white women," she concluded that Southerners concocted rape as an excuse to hide their real reason for lynchings: black economic progress, which threatened not only white Southerners' pocketbooks, but also their ideas about black inferiority.

• Under sub-heading: Self Help in "Southern Horrors": "The lesson this teaches and which every Afro-American should ponder well, is that a Winchester rifle should have a place of honor in every black home, and it should be used for that protection which the law refuses to give. When the white man who is always the aggressor knows he runs as great a risk of biting the dust every time his Afro-American victim does, he will have greater respect for Afro-American life. The more the Afro-American yields and cringes and begs, the more he has to do so, the more he is insulted, outraged and lynched."

o Pamphlet "The Red Record" or "The Red Summer" (1919)

• Just prior to the writing of "The Red Record," 10,000 protest lynching and racial injustices down NYC's 5th Avenue. The outcome of which: 36 lynched.

• One step forward 36 steps back

• Around this time W.E.B. DuBois organizes the first Pan-African Congress, race riots break out across the country

• One more step forward: 83 steps back

• Wells chronicles the lynching of 83 African Americans that occurs in a single summer, the summer of 1919.

- The black Motown song about a lynching in St. Louis

o I couldn't find the direct reference for which Motown song Laferriere is speaking of, but I found the lynching

o 1894 Lynching of John Buckner who was charged with sexually assaulting two black women and a white woman

- Richard "Dick" Wright

o "Between Me and the World" (1935)

• tarring and feathering poem

• written from the midst of a lynching

• part of a legacy of protest art

o Native Son (1940)

• Bigger Thomas

• Rape and Murder of a white woman

o 12 Million Black Voices (1941)

• 90 photographs from the Security Farm Administration compiled during the Great Depression with text by Wright

• representations of black poverty and origins of black oppression

- Billie Holiday

o "Strange Fruit" (first recorded in 1939)

• play recording

• image that inspired the initial poet a the lynching of Thomas Shipp and Abram Smith (1930)

- Chester B. Himes

o If He Hollers Let Him Go (1945)

• Chester Hime's figures prominently in the text by means of the "Remington 22" typewriter

- P. 51-2 (additional references to Himes: 51 chapter title, 61, 87, 100, 102)
- So what does this choice signify?
- African American author who fled the racism and criminalization of black men in the US, lived and wrote in France, then Spain
- Most famous novel evokes old nursery rhyme (eeny, meeny, miney, mo...) – violence captured even in a children’s rhyme
- Story of Bob Jones educated black man working at a docking shipyard as a manager, fights back the urges to fight, to kill and to rape as ways to overcome the power that ‘colour’ has over him
- Constantly has violent thoughts against the violent and abusive treatment of white people but never acts on them
- Co-worker Madge expresses sexual attraction towards him and proclaims, “Rape me!” He wants to rape her as a reaction against “whiteness” but doesn’t carry through in disgust
- Imprisoned after accused and wrongly convicted of raping a white woman
- Frantz Fanon
 - o Black Skin, White Masks (1952)
 - Will deal with Fanon extensively later in the discussion
 - James Baldwin
 - o Going to Meet the Man (1965), with special focus on the title story
 - Sexually flaccid despite wanting to have sex with his wife
 - White Sheriff recalls attending a lynching as a child
 - Genitals cut off
 - Aroused, tells wife he’s going to have sex “like a black man” (with implications on rough sex)

How to Make Love to a Negro... is not a guide for literally “how to make love to a black man,” but rather points to the ways in which black masculinity and sexuality are already framed by a racialized sexual history that literally traps and threatens black masculinity.

2. Lynching as Sexual REVENGE: Re-reading Fanon through Laferriere

Laferriere takes up the mantle of Fanon and forces his American readers to confront their own complicity in the framings of black masculinity – though in radically different textual ways from Fanon’s overtly political arguments; Laferriere’s more subtle textual unravellings are, though, no less political. Both Fanon and later Laferriere assert that white masculine anxieties about black masculinity are at root a perceived sense of sexual inferiority in which the black phallus comes to signify what Laferriere chapter title refers to as “The Black Penis and the Demoralization of the Western World” (119). This is a reference to Fanon’s conception of the demoralization of white masculine heteronormativity and symbolic threats to white masculine power.

Fanon:

- (Fanon 137)
- This sense of sexual inferiority and the subsequent violence towards the black male body is motivated by what Fanon defines as “sexual revenge” (137).
- Fanon figures lynching as a form of sexual revenge. The body of the black man is not merely violated, but sexually violated by a white man: The Negro is castrated.
- (Fanon 140)

Laferriere:

- In the chapter mentioned above, the protagonist is speaking with a white woman in a Montreal bar. The white woman asks what the protagonist thinks of the dance floor, he replies: “Nothing except that black and white are accomplices” (93). She asks, “Where’s the murder?” To which the protagonist replies, “Sexually, the white man is dead. Completely demoralized” (93), and ends the conversation with the comment, “When you mix black man and white woman you get blood red” (94).

Fanon:

Chapter 5 “The Lived Experience of the Black Man:

- the chapter opens by describing a fragmentation process where, under the scrutiny of the white man’s eyes, the black man feels himself to be nothing, nothingness, the negation of whiteness. A young girl calls out:
 - o Fanon 91
 - o Confronted by these voices, the black man, according to Fanon experiences further fragmentation.

Laferriere:

- reiterates Fanonian concerns:
 - o Laferriere echoes Fanon’s passage in the novel: “Look, Mamma, says the Young White Girl, look at the Cut Negro. A good Negro, her father answers, is a Negro with no balls” (17).

Laferriere’s echoes of Fanon underscore the violence of the gaze as both racialized and sexualized: the black man who is regarded first by the white child and later by her mother, then father is sexually violated in this visual framing of his body: the father’s eyes, or the white man’s eyes, regard the black man in sexual - “A good Negro is a Negro with no balls.”

- Laferriere is picking up on another passage in Fanon
- Fanon 135
- The anxiety at its base, Fanon concludes (and Laferriere echoes) is a desire to dominate black male bodies. It is about white masculine anxiety about sexuality, sexual reproduction, and the domination of both black bodies (castration) and white female bodies (interracial sexuality). What Fanon and Laferriere are both talking about is a prohibition against miscegenation, or the fear of interracial sexuality and their potential children.

3. Miscegenation

Fanon:

- Fanon mimics the white masculine voice: “Our women are mobbed by the Negroes. For the Negro has a hallucinating sexual power. That’s the right word for it, wince this power has to be hallucinating” (136).
- Why? The fear of the sexual potency of the black man.
- (Fanon 143,144)

Laferriere:

- White females sublimated desires for black males: (Laferriere 18) – fucking black is fucking exotic...
- Desire is entangled with fear (Laferriere 62-3)
- Parody of voices afraid of black masculinity and black sexuality (Laferriere 63).

4. The Dawn

The last chapter of Laferriere’s novel is suggestively entitled, “You Are Not Born Black, You Get That Way” a title that echoes and evokes Simone de Beauvoir’s most famous lines from her feminist treatise and tome, *The Second Sex*: “One is not born, but rather becomes a woman.” (Simone de Beauvoir) = identity (not as inherent, but rather as constructed), also indirectly alludes to Frantz Fanon’s theorizations of race and racialized identity formation (again: not as biological, but psychocultural) = interracial relations between the black and the white as paralyzed with oppressive social-cultural constructions.

Laferriere’s passage poetically and philosophically parallels the final lines of Fanon’s chapter “The Lived Experience of the Black Man” in which he laments, “All I wanted was to be a man among other men...I wanted to be a man, nothing but a man ... My body was given back to me sprawled out, distorted, recoloured, clad in mourning in that white winter day. (113).

- Laferriere: Dawn came up, as always independent of my will. Sweet adolescent dawn. The lances of the sun without their sting. Gentle and cajoling. My novel stares at me from the table, next to the old Remington, in its fat red folder. My novel is a handsome hunk of hope. My only chance. GO. (117).

The strategy of Laferriere: If stereotypes are established through iterating fears over and over until patterns of create a reality, they may also be destabilized through strategic reiteration. Reading Laferriere's texts alongside, and in conversation with other contemporary theorizations of black masculinity and black male sexuality allows us to understand the sub-textual reframings of racial and racialized erotics, as well as sexual and sexualized constructions of race, that are a part, if not the entire fabric of Laferrier's sub-textual engagements.

Yasmeen says

I HAD TO READ THIS FOR FRENCH CLASS AND THE TITLE IS SATIRICAL I'M REALLY NOT A HORRIBLE PERSON

Now that that's been cleared up-- I get it, I really do; Laferriere exaggerates stereotypes to make fun of them and hopefully get rid of them. But I don't know how effective it is. I don't know, the only thing I really felt throughout the entire thing was a thorough hatred for every single character. Which, again, is probably part of the point. But... not really up my alley. I feel like there are more effective ways to comment on racial and gender-related issues in society.

(I did manage to get away with reading this one in English though, so yay for that).
