

Welcome everyone to GITA, Hold of Yourself podcast. This is Heng, I use its pronouns. I am a GITA student employee and I'm here with Nettie. Hey everyone, my name is Nettie. My pronouns are they, them, theirs, and I'm associate director for GITA. I'm excited to be here. Welcome to the faculty focus series, which is all about highlighting the awesome research, passion, expertise, and pedagogy of GITA's faculty for the gender, women's, and sexualities study academic program. This series will run semi-regularly, so please tune back in for the future guests. All right, let's get this party started. Today we will be talking with gender, women's studies, faculty, Dr.

Judith Strathearn. We are excited to have you here to talk about black feminism, research, and other permanent topics around black feminism. If you would like to introduce yourself, Professor Judy. Hi everyone, I'm Dr.

Strathearn. Most students call me Dr. Judy, largely because most people struggle with Strathearn. I'm not quite sure why. But for me, my research is really about black feminism and the space of black women in our society. But my primary focus is on Gullah studies and Gullah women. They are the keepers of the culture and they are a real representative of what happened during enslavement that allowed black women to remain empowered. So research-wise and class-wise, that's also what I'm doing. One of your questions was, what is your favorite cocktail on the beach?

Well, if I ever get to the beach again, which I hope is very soon, now that all of my children are out of the house, I'm really digging the rum and coke. Bring on the rum. I can't drink yet, but I will get that in. When you can, we will gather for rum and coke. Absolutely. Speaking of Gullah, sorry, am I pronouncing that right?

Yes, Gullah. Gullah studies, can you talk more about the trip that you have taken with MSU Denver students on and some of the studies around Gullah? Yeah, last spring, we went over spring break to the South Carolina and Georgia Low Country. And that is primarily where folks of the Gullah history and culture reside. It's a culture that was created out of enslavement because the folks who were taken from the western coast of Africa were taken from what was called the Rice Coast. And they were brought here to cultivate rice. And the cultivation of rice allowed South Carolina to become a state. It generated so much wealth that they actually became a force in the creation of the United States from the colonies. But in gathering all of those West African folks who had just enormous amounts of growing and agricultural intelligence that enslavers did not, they were able to create rice fields. But the problem with the landscape down there is that it is very prone to bugs, mosquitoes, malaria. So a lot of the enslavers couldn't reside on their own plantations year round. So the enslaved folks were left to their own devices for a large amount of the year. So they were able to bring a lot of their western African heritage and blend it with the different types of cultures that were here. So not just white culture, but a lot of indigenous culture comes through the Gullah history and culture. So taking students down there, they were able to see things firsthand. We were able to walk on the Penn Center grounds. It used to be a school. It was the first school for African Americans in the country. And it was also home to Martin Luther King Jr. during the civil rights movement. He used that space a lot because it was one of the few spaces he could gather with white advisors and other white folk who were working with him. So the students got to spend a week down in South Carolina and Georgia. But one of the most interesting tours we went on was only three blocks. We took a tour from the Savannah River up to what at one point was the auction block for enslaved folks right in the center square. And along the way, we were able to go into what was a slave holding cell while folks waited to be transferred up to the auction block. And it's now a historic space, but for the longest time it was a parking lot. People parked their cars in this space. I believe it was 2019 or maybe early 2020 when they finally got the designation to stop allowing people to park their BMWs on, you know, enslaved ancestry DNA. So that was really emotional for a lot of people because you could feel it. So ultimately that was really the most fulfilling part of the trip, both last spring and when I took students in 2018 is that students come back knowing

that they've been someplace where they could feel what they've read about in history books and it just hits differently. And do you incorporate that into your classes here at Metro? Yeah, absolutely. We do a unit in my black feminism class on Gullah Womanism and we talk about Gullah women. Hang was in my class. That's right. We look at *Daughters of the Dust*, which is probably not only the best cinematic representation of Gullah culture, but of Gullah Womanism because it is so female centric. They're the healers, they're the keepers of the culture, the keepers of the family in this film. And it's just representative of Gullah culture. But I've also included it in my Women of Color class and my Intro to Africana Studies class. We do a whole Gullah unit. Connecting to Gullah and black feminism, what do you think is the difference between womanism and black feminism? I don't know if there's so much a difference between black feminism and womanism, but I think there's a huge difference between womanism and feminism. And what I mean by that is that when we look at black feminism, we are really looking at intersections of race and gender, as well as class. And I think that's really the key to womanism. It's going beyond just the gender that is often also connected to whiteness, right? Where womanism, for me, is where we're looking at women in all of their facets and not finding the negatives, but really embracing differences when it comes to womanism. So I think when we talk about black feminism, we're looking at black women. But I think it's kind of like looking at Latino or Chicana feminism, right? We're looking at the cultural elements of black Chicana and seeing the intersections. So I think black feminism, to me, is more womanist than feminist in a lot of ways, because if you look at black feminism and learn about it, you're really learning about the cultural elements that define black women in society, right? And how that definition connects to the gender definitions, where they intersect, where they become oppressive, connected to one another. I would prefer womanism as a term all the way around, but it seems like feminism always gets the marquee. I love that you mentioned that, because I do believe one of our questions was whether you identified as a feminist or not. And I know that that's a loaded term, and it brings up a lot of feelings for a lot of people. And I mean, black feminism, like Chicana feminism, really, it comes out of the tension, right? The historical tension that has always existed around feminism as being mainly represented in dominant culture as a white woman's movement. And the origins of feminism are rooted in racism. Absolutely.

And so, yeah, I love that you mentioned womanism as your preferred term. I don't know if I identify even as a feminist, right? Which I think is interesting, considering we're all sitting in this room, having this podcast episode, teaching gender women in sexual studies. Yeah, what about you, Heng? How do you feel about that word? Womanism, I prefer womanism, because it looks like what Professor Judy said, says the intersections of not just only gender and race, but also class and what it means to be a black mother in a capitalistic and white supremacist society. And that's what I like about womanism. Also just how even like Gola womanism, it centers around black women and the healing that practices that can happen within like Gola womanism. I think for the longest time, I haven't identified as a feminist because of just the predominantly white feminists that exist in feminism. So it was really hard to have that like space of like, I just, I don't think it's just a gender issue. It is a race and a gender issue. And it is also a socioeconomic issue as well that isn't linkage to capitalism and neoliberalism. So I feel like feminism, white in particular, like white feminism, like buy into neoliberalism and it benefits off of capitalism as well, which a lot of white feminists don't ever address. It's something like the things that I picked up on feminism, yeah. So I do like black feminism a lot more better because it talks about the controlling images that black women experience on their daily life and how those controlling images perpetuate itself in different forms. Yeah, that's very well said. And I think a lot of people will say, yes, I'm a feminist because it's just the easier answer. Right? I think it depends on who you're talking to.

You know, if you know, what's gonna be the easy answer to walk away from conversation, then you use it. But if you're having a conversation with Debs, like

sitting here comparing those things, then you can really get into it. But if, you know, somebody on the street is like, hey, are you a feminist? Yeah, sure. I mean, you know, and then you can kind of walk away. Yeah, or, you know, I very sometimes boldly use that term at the holiday dinner table, you know, just to ruffle feathers. Yeah, exactly, exactly. Even though in spaces like this, we can break it down a little more and pull some stuff out and realize it's a lot more complicated. Yeah, feminism is complex. I think in particular, white feminism is more about like rights and like getting like the, be this sort of like equal equality rather than equity, in my opinion. I feel like black feminism really breaks down, breaks down more, like brings in like intersectionality, brings in how we can't use the tools that the masters has like gave to us. Cause it doesn't, it'll never work that way. You've learned well, Heng. Yeah, I think I, I love you all, I think. Quoting Audre Lorde. Do an excellent work in your business. I try. I guess it kind of brings in time to that, to the other question I've had is that we read like, readers like Patricia Hill Collins, Audre Lorde, Bell Hooks, Crenshaw. Can you talk about how their work has set the foundation and ideology of black feminism? I think of Patricia Hill Collins' book on black feminist thoughts in the breakdown of the controlling images during slavery and how that has continued to perpetuate what we see today. Yeah, I think, I think the three folks that you have here are the heavy hitters, the grandmas, because without them bringing the breakdowns to the forefront, I don't know if we would have had the conversations that we have now, but at the same time, I mean, you have to go back to surgeon or truth. You know, asking the question of aren't I a woman standing here, you see me, you see me presenting as a woman. I have had children, but I can work the field the same as a man, but you don't wanna treat me like a woman and you certainly don't want to treat me like a woman because I'm black. And at that time, I'm still property. So at no point is she being recognized as a human being, right, for any facet of her humanity and what makes her up. So I mean, we go back to that and it's like, okay, we've been asking the question, aren't black women, you know, human beings for a very long time. And I think Lorde and Hooks especially, the queen of all queens, Patricia Hill Collins, put it down into both an academic way of learning it, which I think allows it to be in the classroom because people want academics, but they're also very everyday, right? When Patricia Hill Collins breaks down the Jezebel stereotype, how it came to be, why it came to be, looking at that history and the culture of enslavement, but then she shifts over and starts talking about hoochie mamas, we know what she's saying. You know, I mean, we have those images in our mind, you know, in the present, very much present day. So she's able to make those connectivities and force us to look back at histories. And then we do go back to someone like a surgeon or a truth. So I think these three women are the absolute foundation, but when we bring in Crenshaw and we look at intersectionality, I think they were talking about those things before it became a term and she gave it a term. So now she's up on, you know, we're taking down Mount Rushmore and we're putting these folks up there, right? Because they are the monuments. But, you know, even within that foundation though, there's a lot of questions, right? Because even as we started talking about black feminism, you had folks asking, well, what about the black lesbians? What about the sexuality component? And then that came into it. So when folks started breaking things down, then they started asking more questions and putting more things in, right? When somebody's looking at Lord and she's saying, I am a woman, I am a lesbian, I am a mother, I am a woman, like she's putting all of these things together and you can't deny it. And then Crenshaw comes along and gives us a term for it that we can utilize in academic spaces. Yeah, that sure reminds me of how academic spaces use intersectionality sort of, not wrong, but it sort of whitewashes or like depolitical size, the terminology, and it doesn't really look at how these systems overlap each other. It only looks like the identity piece, which is not what I feel all of your Lord was talking about, about these systems that are overlapping that makes these oppression exist, which is very interesting because I've heard a lot of people talk about intersectionalities. I have these intersecting identities, but they don't really look at how it's a system. And I feel like some people benefit off of, I also talked about my Asian

communities here. It's particularly East Asians, how they talk about, I have these intersecting identities, but they don't challenge how they benefit off of the model minority, which is very interesting that you said that. I also think of, there's a particular brand of white feminism that has taken on intersectional feminism as a label, as if it were a pair of pants that you can just put on, right? And then when you ask, what does it mean to you to be an intersectional feminist?

There is no conversation or discourse on the history, where that term comes from, the struggle that it comes out of, the fact that US, women of color, we're using things like terms like third world feminism, right? Yeah, they were, they were, they, yeah, and there's a rage, there's an anger, right? Of which intersectionality kind of comes from. And I think of this bridge called my back, right? In the collection of essays there, which is really in a lot of ways, the precursor, right? Like the beginning angry sort of conversations that led to intersectionality. And there's a beautiful marrying of people's experiences in that anthology that no one who puts the label on as a pair of pants, you know, and puts it in their tinder profile, for example. You know, like, and so yes, I agree. Hang, that's ultimately my way of saying I agree that that term has been misused. Yeah, you know, and I think it has a great starting point for a lot of people, because too many folks don't realize the kinds of intersections that they really have within their identities. So at least it's a starting point, right? You get too many people who are like, well, I don't have any of those kinds of identities. Well, first of all, I don't know what you're talking about, because there's a good chance that something in your identity at one time or another has experienced depression. Now, is it every day? Is it all day? Probably not, but at the very least, it's the start to that conversation. But I think, Hang, you're absolutely right. It's like once people look at their intersectional identities, they're not questioning those systems, right? But now I can go out and say, well, I'm this and I'm that and duh, duh, duh, duh, and it seems like all of a sudden, for lack of a better term, you woke. And it's like, mm, you might wanna double check that because you're kind of sleepwalking through the whole exercise, right? So you're absolutely right. Once folks look at their identities, they have to then question how is that oppression coming in? What is happening? What is happening with this piece of my identity?

What is happening with this piece? How do I compare the two? What do I do with that? And nobody wants to get to those questions. They're tough questions. They are. I think it's also just uncomfortability within the mix of like, if you start to question the system, maybe the system benefits that person. I think I've noticed just how much there's such an uncomfortability with folks questioning the system that they don't challenge that it benefits them. And talking to particular Asian communities, East Asian communities in particular, sorry if I'm calling East Asians out. I just think that, like, yes, they experience oppression, but also they contribute to the oppressed oppressor as well. If that makes sense. I don't know how I word it. It was very weird. But I guess- I mean, I think that, yeah, if I can just sort of add that you're calling out your own community, I can sit here and call in my own brown, Latinx, whatever community as well. Because the fact is, anti-blackness is a global issue, right? And so brown folks's desire to be as, to reach the proximity to whiteness, right? They can acknowledge that they have intersecting identities, but it almost stops there. Because the climb is what the goal, right? It's the climb. Like, I need to get as close to whiteness as possible, and then I will be accepted, right? And so when that narrative is the dominant goal, a lot of mistakes are made, harm is caused, and we deny ourselves the ability to do the work for ourselves and in community, you know? I mean, for me in the black community, it's always been about colorism, right? The lighter you are, you know, the more privilege you would have. And again, that all goes back to enslavement, right? Who was able to be part of the big house and who got stuck in the field? So I mean, we're, I think each community has a way of contributing to the oppression. And I don't know how often folks realize that that comes out of just kind of glomming on to the oppressor, right? Because when you get some level of privilege, why would you wanna take that away from yourself, right? I mean, if you get yourself a little bit of power, are you really gonna say, you know what?

I'm gonna give it back because I know I'm being duped, right? No, you're gonna hold on to it. You're gonna hold on to it for your folk and your family, right, so that they can benefit from that. So as much as it's hard to watch, I think to some degree, it's a little bit easy to understand because you don't want other folks to struggle, but you've gotta recognize what you're doing and acknowledge it and be like, yep, I'm playing that game. Come along with me, right? But at least acknowledge that you're playing the game. Kind of just made me think of how much like, like there's no such, like no one will ever have power, but I feel like there's like this illusion, especially amongst like the BIPOC folks, BIPOC community that try to like gravitate or, go for that power. It's just like they'll never have power. It just feels, yeah. I don't know what else I can add to that one. That was just a thought I had. Do you mean in the context of like the United States or? United States, like in particular, I think of, I was talking to my friend Arlo about this, about how like it's just sort of like, like the illusion of the power that they will have, but it's never truly any like autonomy or any of that power for, power for the, I don't know. Like we could especially have one out. Well, no, I think you're making a very good point in that we see many people of color in positions of power. Right, they are there, but there are still echoes and legacies of the power that started this country. And that's never going to go away, right? You know, you're never going to lose that because it's the foundation of the nation, right? It's always going to be a part of this country. It's what we do moving forward, right? It's what we do. I mean, we had a black president, everybody was happy, well not everybody, but are we going to have another one? Where's our Latino or Latina president, right? So I mean, when you see that, when you see someone who hasn't, and by that I mean like folks of color reach that pinnacle, but we got one, is that enough, right? Is it good enough to say, well, we had a black president. Yeah, had, who's coming up, right? Right now, the next election is going to be against two white men are going to be battling it out. Old white men, right? And the legacies of their families and who they were and Biden as vice president, now president, going to be trying to be president again, right? What are we doing? So I think when folks do get a level of power, you do have to hold onto it, but it's not really changing full out change of systems. There's no dismantling, there's shifting, but no dismantling. I think it's very interesting. Kind of reminds me of like how, especially those who come into power use the same tools or the same like ideologies as like the system is built. And that's why you can't dismantle the system using the same tools. I think that's why like re-imagination and sorry, re-imagination is incredibly important when dismantling the system that is sustainable, that is working after collective community. It's interesting because I think me and Arlo was talking about the hegemony and particularly like BIPOC men and black men and Latino men and how they lean onto white women because they want to have that power. And it kind of really ties into black feminism because I think of like the color purple where Albert, I believe that's his name. Albert or Mr., who's your name? Yeah, I think so. I think so. I think any other who was talking. Like Albert who used his, used like patriarchal values, sustained that in the structure of the house and also in his relationship with Cecilia and how he like, I don't know what's the other character's name, but he was really in love with this other person, but he projected his power always onto Cecilia or his children. And it was just very interesting how black women in particular are always treated terribly. Yeah, but Zora Neale Hurston categorized black women as the mules of the world, right? And it's a perfect image, right? When you think of pack mules going up and down the Grand Canyon, what are they doing? They're carting, toting everything. And that's kind of the way what that imagery does with what Hurston was doing with that imagery. And I think it's exactly what you were getting at, right? And especially in the color purple, I think it's so interesting because like I said, Albert really has two names, right? Cecilia's always calling him Mr. She's not allowed to call her my sister, but when Shug, Shug Avery shows up, she can call him Albert, she can demand things of him, she can call him names and just treat him like dirt. And she gets away with it, right? Cecilia's not even allowed to speak, right? So I think you're absolutely right in terms of, you have a black man who's

able to be so dominant against a black woman, but then conversely, he is so weak against a different black woman. So it makes you question who, how are black women being viewed? On one hand, you know, Cecilia is one black woman, Shug is another, and you're one man, and he's treating them both completely differently. I think that just kind of represents the way a lot of black women are seen, right? Some are the mules of the world, some are the ones with a little bit of power, right? Some are completely valued, and others are completely devalued, right? It just, who gets to decide that, right? I think that's one of the takeaways from the color purple, is who gets to decide which black woman has value, right? Instead of all of them having value, right? Cecilia did everything for that man. She even spit in his father's water. You go ahead, girl, right? She stood up for him, and he didn't even realize it, right? But it is about black women trying to, we're trying to see who gets the right to be valued in that story. But we also get to see Cecilia decide she's going to be valued, and she doesn't need a man to justify that value. And exactly, when she takes her power back, everything goes to hell for Albert, right? The house comes into disarray, everything about it falls apart, and he realizes what he's done, but it's too late, right? She's decided she's going out on her own, and nobody's going to stop her, right? Now she has just as much value as Shug because she understands it herself, not because some man gave it to her. The Color Purple just continues to be so relevant as, you know, like years go on. I mean, I think about the discourse that exists in communities of color currently. I mean, Hange and I have talked about, you know, men really love to hear themselves on a podcast, and I think it's hilarious because we're recording one right now. Yeah, they do love to hear the same thing. Their own voices. They really do, and there's a really big discourse around, you know, what it means to be an alpha male, what it means to be a dominant man, right? And so I think of the positioning of those characters in the Color Purple and how unbelievably relevant it is to conversations happening today, which is unbelievable that we're having these conversations in 2024, where, you know, we're like, literally people are publishing podcasts on men being more successful in relationships if they, you know, date submissive women, if they date women who do not know the breath of their power, right? And I mean, it's a legitimate strategy. Oh, absolutely, right? If you have the lady on your arm who can be a lady out in the street, then you look good. You look like you, as a male, you look like you've chosen the proper partner, right? So yeah, it looks like you've done a good job in your mate selection. It's like, okay, did you really? Got me thinking too, sorry, my other question is about like the patriarchy itself. Like, I feel like a lot of white feminist discourse don't really address how patriarchy also hurts, like black men in particular. And I think of how I feel like, you know, the color purple and the readings in your class really discuss how patriarchy not only hurts black women, but also black men. I think just, yeah, if you could expand on that a little professor, I feel like I'm lacking a little bit. No, no, I think it's an interesting concept because the idea of patriarchy is very male, right? Male dominance, male empowerment over all that

they survey, for lack of a better term. And at one point in time, that was everybody, right? White women, black men, black women, indigenous men, indigenous women, everybody. Everybody was subject to the patriarchy. So I think it's really interesting when men of color embrace patriarchy to the point of really harming women within their own community. What are you doing? We got enough problems out in the street. Why are you doing this at home, right? Why are you treating the women in your life that you supposedly love, whether it's your mate, your mother, your daughter. Why are you treating them this way? Why are you taking on that kind of ideology? When you could be doing something so different, right? Why do you want to take the worst, quite frankly, of white men and bring it into your house, right?

But I think sometimes all men see are men, right? Men in power, and they want to have that. So they will glom on to patriarchy as a way to feel empowered without realizing how much damage it's actually doing in their day-to-day lives, right? One of the stories we read in Black Feminism is called Like a Winding Sheet by Ann Petrie. It's beautiful, but it's sad, and I'm gonna plot spoil. So turn off the podcast for a few minutes if you don't wanna know what happens. But it's a black

woman and a black man, and he goes out and he has the worst day of his life, right? At work, on the street, everything and everyone is up against him. And when he goes home to his wife and she tries to comfort him, it doesn't end well for her, right? He takes all of the things that have beaten him down and brings them home and harms the one person who wanted to try and help him, right? Because you can't be a black man out on the street beating up people, right? So where are you gonna go? You're gonna go home and harm the person who loves you the most, right? And I discovered that story many, many years ago, and I thought it was just, it was a little story and a little short story collection of black women writers kind of in the back, and I was like, why isn't this in the front? I'm like, this is gold, right? Because it says everything about racial oppression then becomes gender depression, and why folks who are oppressed need to leave patriarchy alone. And I think that like really comes full circle back to like the importance of intersectional understanding, right? What intersectional feminism is, what black feminism is, Chicana, right? Like that is so much a very real example that it is like there is a violence that can exist at the intersections of these identities and something like a basic term like feminism can't quite capture the layers, right, that come with that experience. Yeah, I can't wait to read that story. It's really good. I read it and I was very, like, Torzi and I was like, what the fuck? Sorry, I can say it's my language, but I was like, what the fuck? Like, how could he do that? She was just trying to comfort him. And I think it falls back circle with Professor Judy was saying was just how like a lot of baggage gets built up throughout the day and just explodes at home. And I think something particular like at home is very interesting. Cause even in like the color purple, like everything happens at home. And even in like the short story, everything also happens at home is very interesting. Like the idea of like space and also the time, space and time and what that looks like is very interesting. That's like a whole nother podcast episode, unpacking the concept of home, right? Yes, yes, yes. Cause I think it reminds me of Lakshmi's readings or my mentor was talking about this. Lakshmi's reading on everything happens at home and everything starts at home. And it's a very interesting concept. I have not read the book. I don't know what the book is called. I think it's transformative something, but it's a very good read from what my mentor said. I believe it's an anthology of essays on transformative justice, right? Yeah, I think so. I think so, yeah. I'm trying to eliminate myself as well. But I remember hearing about that story. Yeah, it's very interesting. I'm gonna go read it afterwards. I should read it afterwards because it's very interesting because everything starts at home. I know last semester we read the book, Sula. For those who have not read Sula, it is read by Toni Morris and explores the complexities of two black women. That is a quick synopsis. I highly recommend reading the book. So please go get it yourself. Unless you want something free, then go out lip gen. Don't tell, I know I shouldn't talk as loud, but how does Sula connect with you and what is the importance of having a bond with other black women? Sula was one of the first books I had ever read that was so centered on the friendship between black women. There are other characters in the book, but their relationship is always front and center. And that was rare to me. To me, the first time I read it. But I think the thing that was really the most drawing for me to that novel was that we got to see the authenticity of two black women and how their characters are created, who they become because of their mothers and their ancestry, who they become to the community. Sula and Nell are the main characters and they both have an impact on the community throughout the entire novel. We get to see how powerful black women can be when they're there and when they're not there. But the main focus for me was how you can have a friendship with someone and something will happen and you just can't forgive them. And ultimately, that lack of forgiveness will follow you. When you can't forgive the person that you love, so many things will go badly. And until you can release that, till you can accept it, when Nell says that basically she knows what she has missed all of those years and it was Sula, she becomes free. So it just shows that bond between black women in friendship. I mean, they fuss and fight a little bit. We're people and they fuss and fight over a legit reason. But what it all comes back to is when you find that

connectivity to someone, don't lose it. And too often, black women in stories are either so far in the backdrop, we're not sure they're even there to begin with. And then when they're front and center, often too many times, they're not really front and center. They're a foil to someone else. They're a foil to another woman in the story or another man. But Marcin allows us to see two women, black women front and center in that novel throughout the whole thing. And that was new. I believe it was. I think it's still new. I don't think we've ever thought that I've seen had any books or movies that is centered around two black women in the relationship and also the healing that can happen, but also how community, the community that they were in can affect their relationships. Because I know Nell was very heartbroken, which is she has a right to be heartbroken by what Sula did. But I think that kind of also pinpoints to the point you were talking about is that she held on to the grief and resentment, a little bit, yeah, like a little bit of resentment. The hurt that she experienced by Sula, but they never really talked it out or really had any form of healing with each other during that moment. Yeah, I mean, it's a really, it's an interesting friendship. And I think there are many other examples out there of friendships, of black community, of really strong black community. The first thing that pops into my head is the film Soul Food, right? Where we see a black family. But I think the difference is in the way Morrison constructs the novel, right? She's writing from just such a wonderfully pure place that the honesty comes through every page. So, I mean, I think Sula, yes, absolutely. Everyone should read Sula. I think it should be on every person's reading list. And if it's not, get it, get it there quick. But it will show you different black women from a black woman. That's the other key piece. This is a black woman writing about black community, writing about black women in the 1970s. That's the piece we have to remember, is, you know, she's publishing this in the early 1970s. It was revolutionary. Can you confirm? But sorry, this podcast has to end. I'm so sorry. Part two, though? I would love a part two with Professor Judy. No, these are really fun and I am so, thank you, thank you for having me. No, thank you for allowing me to do this interview slash discussion with you, because I really love your class. Everyone should go take Professor Judy's class if you're a GWS major or any other major, or not, or not. I'm looking at you, science, psychology, kids, children, students. All are welcome, all are welcome. Yes, you're all welcome. Please take it with Sunny and Professor Judy in the Santos, yeah, Santos. Dr.

Santos. Awesome. Dr.

Judy, thanks again for being on this episode with us today. We're very grateful to have you here, a part of GEDA and also at MSU Denver. And yeah, thanks everyone for tuning in. Thank you, appreciate you more. More to come soon. Thank you. Thanks everyone.