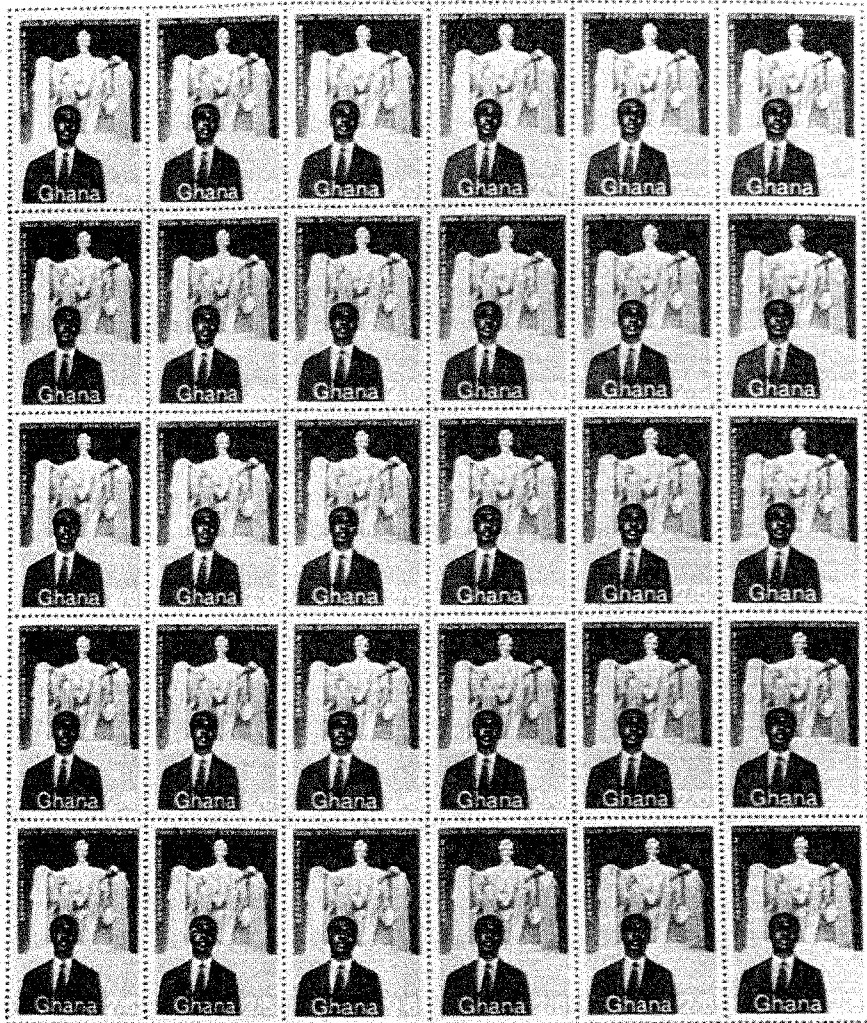


**What Is This “Black” in Black Popular Culture?**



I begin with a question: what sort of moment is this in which to pose the question of black popular culture? These moments are always conjunctural. They have their historical specificity; and although they always exhibit similarities and continuities with the other moments in which we pose a question like this, they are never the same moment. And the combination of what is similar and what is different defines not only the specificity of the moment, but the specificity of the question, and therefore the strategies of cultural politics with which we attempt to intervene in popular culture, and the form and style of cultural theory and criticizing that has to go along with such an intermatch. In his important essay, “The New Cultural Politics of Difference,”<sup>1</sup> Cornel West offers a genealogy of what this moment is, a genealogy of the present that I find brilliantly concise and insightful. His genealogy follows, to some extent, positions I tried to outline in an article that has become somewhat notorious,<sup>2</sup> but it also usefully maps the moment into an American context and in relation to the cognitive and intellectual philosophical traditions with which it engages.

According to Cornel, the moment, this moment, has three general coordinates. The first is the displacement of European models of high culture, of Europe as the universal subject of culture, and of culture itself in its old Arnoldian reading as the last refuge... I nearly said of scoundrels, but I won't say who it is of. At least we know who it was against—culture against the barbarians, against the people rattling the gates as the deathless prose of anarchy flowed away from Arnold's pen. The second coordinate is the emergence of the United States as a world power and, consequently, as the center of global cultural production and circulation. This emergence is both a displacement and a hegemonic shift in the *definition* of culture—a movement from high culture to American mainstream popular culture and its mass-cultural, image-mediated,

technological forms. The third coordinate is the decolonization of the third world, culturally marked by the emergence of the decolonized sensibilities. And I read the decolonization of the third world in Frantz Fanon's sense: I include in it the impact of civil rights and black struggles on the decolonization of the minds of the peoples of the black diaspora.

Let me add some qualifications to that general picture, qualifications that, in my view, make this present moment a very distinctive one in which to ask the question about black popular culture. First, I remind you of the ambiguities of that shift from Europe to America, since it includes America's ambivalent relationship to European high culture and the ambiguity of America's relationship to its own internal ethnic hierarchies. Western Europe did not have, until recently, any ethnicity at all. Or didn't recognize it had any. America has always had a series of ethnicities, and consequently, the construction of ethnic hierarchies has always defined its cultural politics. And, of course, silenced and unacknowledged, the fact of American popular culture itself, which has always contained within it, whether silenced or not, black American popular vernacular traditions. It may be hard to remember that, when viewed from outside of the United States, American mainstream popular culture has always involved certain traditions that could only be attributed to black cultural vernacular traditions.

The second qualification concerns the nature of the period of cultural globalization in progress now. I hate the term "the global postmodern," so empty and sliding a signifier that it can be taken to mean virtually anything you like. And, certainly, blacks are as ambiguously placed in relation to postmodernism as they were in relation to high modernism: even when denuded of its wide-European, disenchanted Marxist, French intellectual provenance and scaled down to a more modest descriptive status, postmodernism remains extremely unevenly developed as a phenomenon in which the old center/peripheries of high modernity consistently reappear. The only places where one can genuinely experience the postmodern ethnic cuisine are Manhattan and London, not Calcutta. And yet it is impossible to refuse "the global postmodern" entirely, insofar as it registers certain stylistic shifts in what I want to call the cultural dominant. Even if postmodernism is not a new cultural epoch, but only modernism in the streets, that, in itself, represents an important shifting of the terrain of culture toward the popular—toward popular practices, toward everyday practices, toward local narratives, toward the decentering of old hier-

archies and the grand narratives. This decentering or displacement opens up new spaces of contestation and affects a momentous shift in the high culture of popular culture relations, thus presenting us with a strategic and important opportunity for intervention in the popular cultural field.

Third, we must bear in mind postmodernism's deep and ambivalent fascination with difference—sexual difference, cultural difference, racial difference, and above all, ethnic difference. Quite in opposition to the blindness and hostility that European high culture evidenced on the whole toward ethnic difference—its inability even to speak ethnicity when it was so manifestly registering its effects—there's nothing that global postmodernism loves better than a certain kind of difference: a touch of ethnicity, a taste of the exotic, as we say in England, "a bit of the other" (which in the United Kingdom has a sexual as well as an ethnic connotation). Michele Wallace was quite right, in her seminal essay "Modernism, Postmodernism and the Problem of the Visual in Afro-American Culture,"<sup>3</sup> to ask whether this reappearance of a proliferation of difference, of a certain kind of ascent of the global postmodern, isn't a repeat of that "now you see it, now you don't" game that modernism once played with primitivism, to ask whether it is not once again achieved at the expense of the vast silencing about the West's fascination with the bodies of black men and women of other ethnicities. And we must ask about that continuing silence within postmodernism's shifting terrain, about whether the forms of licensing of the gaze that this proliferation of difference invites and allows, at the same time as it disavows, is not really, along with Benetton and the mixed male models of the face, a kind of difference that doesn't make a difference of any kind.

Hal Foster writes—Wallace quotes him in her essay—"the primitive is a modern problem, a crisis in cultural identity"<sup>4</sup>—hence, the modernist construction of primitivism, the fetishistic recognition and disavowal of the primitive difference. But this resolution is only a repression; delayed into our political unconscious, the primitive returns uncannily at the moment of its apparent political eclipse. This rupture of primitivism, managed by modernism, becomes another postmodern event. That managing is certainly evident in the difference that may not make a difference, which marks the ambiguous appearance of ethnicity at the heart of global postmodernism. But it cannot be only that. For we cannot forget how cultural life, above all in the West, but elsewhere as well, has been transformed in our lifetimes by the voicing of the margins.

Within culture, marginality, though it remains peripheral to the broader mainstream, has never been such a productive space as it is now. And that is not simply the opening within the dominant of spaces that those outside it can occupy. It is also the result of the cultural politics of difference, of the struggles around difference, of the production of new identities, of the appearance of new subjects on the political and cultural stage. This is true not only in regard to race, but also for other marginalized ethnicities, as well as around feminism and around sexual politics in the gay and lesbian movement, as a result of a new kind of cultural politics. Of course, I don't want to suggest that we can counterpose some easy sense of victories won to the eternal story of our own marginalization—I'm tired of those two continuous grand counternarratives. To remain within them is to become trapped in that endless either/or, either total victory or total incorporation, which almost never happens in cultural politics, but with which cultural critics always put themselves to bed.

What we are talking about is the struggle over cultural hegemony, which is these days waged as much in popular culture as anywhere else. That high/popular distinction is precisely what the global postmodern is displacing. Cultural hegemony is never about pure victory or pure domination (that's not what the term means); it is never a zero-sum cultural game; it is always about shifting the balance of power in the relations of culture; it is always about changing the dispositions and the configurations of cultural power, not getting out of it. There is a kind of "nothing ever changes, the system always wins" attitude, which I read as the cynical protective shell that, I'm sorry to say, American cultural critics frequently wear, a shell that sometimes prevents them from developing cultural strategies that can make a difference. It is as if, in order to protect themselves against the occasional defeat, they have to pretend they can see right through everything—and it's just the same as it always was.

Now, cultural strategies that can make a difference, that's what I'm interested in—those that can make a difference and can shift the dispositions of power. I acknowledge that the spaces "won" for difference are few and far between, that they are very carefully policed and regulated. I believe they are limited. I know, to my cost, that they are grossly underfunded, that there is always a price of incorporation to be paid when the cutting edge of difference and transgression is blunted into spectacularization. I know that what replaces invisibility is a kind of carefully regulated, segregated visibility. But it does not

help simply to name-call it "the same." That name-calling merely reflects the particular model of cultural politics to which we remain attached, precisely, the zero-sum game—our model replacing their model, our identities in place of their identities—what Antonio Gramsci called culture as a once and for all "war of maneuver," when, in fact, the only game in town worth playing is the game of cultural "wars of position."

Lest you think, to paraphrase Gramsci, my optimism of the will has now completely outstripped my pessimism of the intellect, let me add a fourth element that comments on the moment. For, if the global postmodern represents an ambiguous opening to difference and to the margins and makes a certain kind of decentering of the Western narrative a likely possibility, it is matched, from the very heartland of cultural politics, by the backlash: the aggressive resistance to difference; the attempt to restore the canon of Western civilization; the assault, direct and indirect, on multiculturalism; the return to grand narratives of history, language, and literature (the three great supporting pillars of national identity and national culture); the defense of ethnic absolutism, of a cultural racism that has marked the Thatcher and the Reagan eras; and the new xenophobias that are about to overwhelm fortress Europe. The last thing to do is read me as saying the cultural dialectic is finished. Part of the problem is that we have forgotten what sort of space the space of popular culture is. And black popular culture is not exempt from that dialectic, which is historical, not a matter of bad faith. It is therefore necessary to deconstruct the popular once and for all. There is no going back to an innocent view of what it consists of.

Popular culture carries that affirmative ring because of the prominence of the word "popular." And, in one sense, popular culture always has its base in the experiences, the pleasures, the memories, the traditions of the people. It has connections with local hopes and local aspirations, local tragedies and local scenarios that are the everyday practices and the everyday experiences of ordinary folks. Hence, it links with what Mikhail Bakhtin calls "the vulgar"—the popular, the informal, the underside, the grotesque. That is why it has always been counterposed to elite or high culture, and is thus a site of alternative traditions. And that is why the dominant tradition has always been deeply suspicious of it, quite rightly. They suspect that they are about to be overtaken by what Bakhtin calls "the carnivalesque." This fundamental mapping of culture between the high and the low has been charted into four symbolic domains by Peter

Stallybrass and Allon White in their important book *The Politics and Poetics of Transgression*. They talk about the mapping of high and low in psychic forms, in the human body, in space, and in the social order.<sup>5</sup> And they discuss the high/low distinction as a fundamental basis to the mechanisms of ordering and of sense-making in European and other cultures despite the fact that the contents of what is high and what is low change from one historical moment to another.

The important point is the ordering of different aesthetic morals, social aesthetics, the orderings of culture that open up culture to the play of power, not an inventory of what is high versus what is low at any particular moment. That is why Gramsci, who has a side of common sense on which, above all, cultural hegemony is made, lost, and struggled over, gave the question of what he called "the national popular" such strategic importance. The role of the "popular" in popular culture is to fix the authenticity of popular forms, rooting them in the experiences of popular communities from which they draw their strength, allowing us to see them as expressive of a particular subordinate social life that resists its being constantly made over as low and outside.

However, as popular culture has historically become the dominant form of global culture, so it is at the same time the scene, par excellence, of commodification, of the industries where culture enters directly into the circuits of a dominant technology—the circuits of power and capital. It is the space of homogenization where stereotyping and the formulaic mercilessly process the material and experiences it draws into its web, where control over narratives and representations passes into the hands of the established cultural bureaucracies, sometimes without a murmur. It is rooted in popular experience and available for expropriation at one and the same time. I want to argue that this is necessarily and inevitably so. And this goes for black popular culture as well. Black popular culture, like all popular cultures in the modern world, is bound to be contradictory, and this is not because we haven't fought the cultural battle well enough.

By definition, black popular culture is a contradictory space. It is a sight of strategic contestation. But it can never be simplified or explained in terms of the simple binary oppositions that are still habitually used to map it out: high and low; resistance versus incorporation; authentic versus inauthentic; experiential versus formal; opposition versus homogenization. There are always positions to be won in popular culture, but no struggle can capture popular cul-

ture itself for our side or theirs. Why is that so? What consequences does this have for strategies of intervention in cultural politics? How does it shift the basis for black cultural criticism?

However deformed, incorporated, and inauthentic are the forms in which black people and black communities and traditions appear and are represented in popular culture, we continue to see, in the figures and the repertoires on which popular culture draws, the experiences that stand behind them. In its expressivity, its musicality, its orality, in its rich, deep, and varied attention to speech, in its inflections toward the vernacular and the local, in its rich production of counternarratives, and above all, in its metaphorical use of the musical vocabulary, black popular culture has enabled the surfacing, inside the mixed and contradictory modes even of some mainstream popular culture, of elements of a discourse that is different—other forms of life, other traditions of representation.

I do not propose to repeat the work of those who have devoted their scholarly, critical, and creative lives to identifying the distinctiveness of these diasporic traditions, to exploring their modes and the historical experiences and memories they encode. I say only three inadequate things about these traditions, since they are germane to the point I want to develop. First, I ask you to note how, within the black repertoire, *style*—which mainstream cultural critics often believe to be the mere husk, the wrapping, the sugar coating on the pill—has become *itself* the subject of what is going on. Second, mark how, displaced from a logocentric world—where the direct mastery of cultural modes meant the mastery of writing, and hence, both of the criticism of writing (logocentric criticism) and the deconstruction of writing—the people of the black diaspora have, in opposition to all of that, found the deep form, the deep structure of their cultural life in music. Third, think of how these cultures have used the body—as if it was, and it often was, the only cultural capital we had. We have worked on ourselves as the canvases of representation.

There are deep questions here of cultural transmission and inheritance, and of the complex relations between African origins and the irreversible scatterings of the diaspora, questions I cannot go into. But I do believe that these repertoires of black popular culture, which, since we were excluded from the cultural mainstream, were often the only performative spaces we had left, were overdetermined from at least two directions: they were partly determined

from their inheritances; but they were also critically determined by the diasporic conditions in which the connections were forged. Selective appropriation, incorporation, and rearticulation of European ideologies, cultures, and institutions, alongside an African heritage—this is Cornel West again—led to linguistic innovations in rhetorical stylization of the body, forms of occupying an alien social space, heightened expressions, hairstyles, ways of walking, standing, and talking, and a means of constituting and sustaining camaraderie and community.

The point of underlying overdetermination—black cultural repertoires constituted from two directions at once—is perhaps more subversive than you think. It is to insist that in black popular culture, strictly speaking, ethnographically speaking, there are no pure forms at all. Always these forms are the product of partial synchronization, of engagement across cultural boundaries, of the confluence of more than one cultural tradition, of the negotiations of dominant and subordinate positions, of the subterranean strategies of recoding and transcoding, of critical signification, of signifying. Always these forms are impure, to some degree hybridized from a vernacular base. Thus, they must always be heard, not simply as the recovery of a lost dialogue bearing clues for the production of new musics (because there is never any going back to the old in a simple way), but as what they are—adaptations, molded to the mixed, contradictory, hybrid spaces of popular culture. They are not the recovery of something pure that we can, at last, live by. In what Kobena Mercer calls the necessity for a diaspora aesthetic, we are obliged to acknowledge they are what the modern is.

It is this mark of difference *inside* forms of popular culture—which are by definition contradictory and which therefore appear as impure, threatened by incorporation or exclusion—that is carried by the signifier “black” in the term “black popular culture.” It has come to signify the black community, where these traditions were kept, and whose struggles survive in the persistence of the black experience (the historical experience of black people in the diaspora), of the black aesthetic (the distinctive cultural repertoires out of which popular representations were made), and of the black counternarratives we have struggled to voice. Here, black popular culture returns to the ground I defined earlier. “Good” black popular culture can pass the test of authenticity—the reference to black experience and to black expressivity. These serve as the

guarantees in the determination of which black popular culture is right on, which is ours and which is not.

I have the feeling that, historically, nothing could have been done to intervene in the dominated field of mainstream popular culture, to try to win some space there, without the strategies through which those dimensions were condensed onto the signifier “black.” Where would we be, as bell hooks once remarked, without a touch of essentialism? Or, what Gayatri Spivak calls strategic essentialism, a necessary moment? The question is whether we are any longer in that moment, whether that is still a sufficient basis for the strategies of new interventions. Let me try to set forth what seem to me to be the weaknesses of this essentializing moment and the strategies, creative and critical, that flow from it.

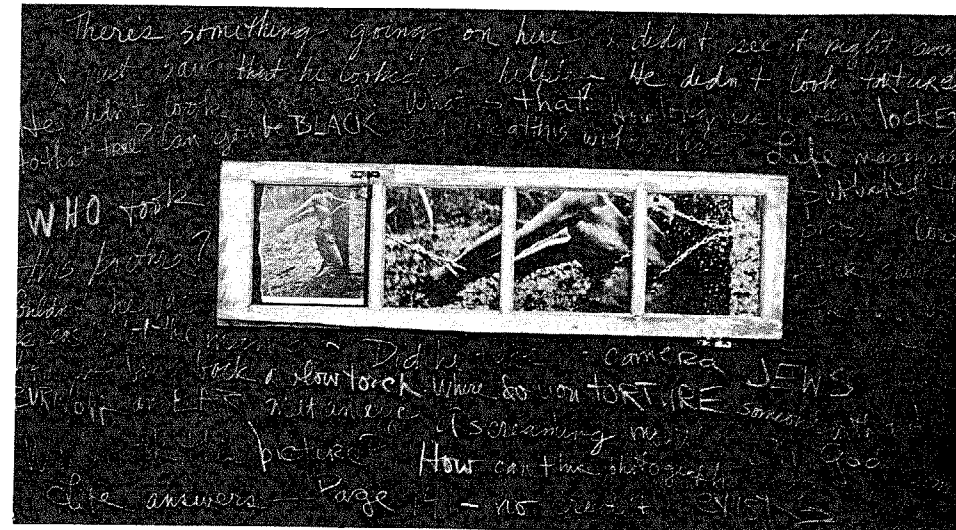
This moment essentializes differences in several senses. It sees difference as “their traditions versus ours,” not in a positional way, but in a mutually exclusive, autonomous, and self-sufficient one. And it is therefore unable to grasp the dialogic strategies and hybrid forms essential to the diaspora aesthetic. A movement beyond this essentialism is not an aesthetic or critical strategy without a cultural politics, without a marking of difference. It is not simply rearticulation and reappropriation for the sake of it. What it evades is the essentializing of difference into two mutually opposed either/or’s. What it does is to move us into a new kind of cultural positionality, a different logic of difference. To encapsulate what Paul Gilroy has so vividly put on the political and cultural agenda of black politics in the United Kingdom: blacks in the British diaspora must, at this historical moment, refuse the binary black *or* British. They must refuse it because the “or” remains the sight of *constant contestation* when the aim of the struggle must be, instead, to replace the “or” with the potentiality or the possibility of an “and.” That is the logic of coupling rather than the logic of a binary opposition. You can be black *and* British, not only because that is a necessary position to take in 1992, but because even those two terms, joined now by the coupler “and” instead of opposed to one another, do not exhaust all of our identities. Only some of our identities are sometimes caught in that particular struggle.

The essentializing moment is weak because it naturalizes and dehistoricizes difference, mistaking what is historical and cultural for what is natural, biological, and genetic. The moment the signifier “black” is torn from its historical,

cultural, and political embedding and lodged in a biologically constituted racial category, we valorize, by inversion, the very ground of the racism we are trying to deconstruct. In addition, as always happens when we naturalize historical categories (think about gender and sexuality), we fix that signifier outside of history, outside of change, outside of political intervention. And once it is fixed, we are tempted to use “black” as sufficient in itself to guarantee the progressive character of the politics we fight under the banner—as if we don’t have any other politics to argue about except whether something’s black or not. We are tempted to display that signifier as a device which can purify the impure, bring the straying brothers and sisters who don’t know what they ought to be doing into line, and police the boundaries—which are of course political, symbolic, and positional boundaries—as if they were genetic. For which, I’m sorry to say, read “jungle fever”—as if we can translate from nature to politics using a racial category to warrant the politics of a cultural text and as a line against which to measure deviation.

Moreover, we tend to privilege experience itself, as if black life is lived experience outside of representation. We have only, as it were, to express what we already know we are. Instead, it is only through the way in which we represent and imagine ourselves that we come to know how we are constituted and who we are. There is no escape from the politics of representation, and we cannot wield “how life really is out there” as a kind of test against which the political rightness or wrongness of a particular cultural strategy or text can be measured. It will not be a mystery to you that I think that “black” is none of these things in reality. It is not a category of essence and, hence, this way of understanding the floating signifier in black popular culture now will not do.

There is, of course, a very profound set of distinctive, historically defined black experiences that contribute to those alternative repertoires I spoke about earlier. But it is to the diversity, not the homogeneity, of black experience that we must now give our undivided creative attention. This is not simply to appreciate the historical and experiential differences within and between communities, regions, country and city, across national cultures, between diasporas, but also to recognize the other kinds of difference that place, position, and locate black people. The point is not simply that, since our racial differences do not constitute all of us, we are always different, negotiating different kinds of differences—of gender, of sexuality, of class. It is also that these antagonisms



Pat Ward Williams, *Accused/Blowtorch/Padlock*, 1987.

refuse to be neatly aligned; they are simply not reducible to one another; they refuse to coalesce around a single axis of differentiation. We are always in negotiation, not with a single set of oppositions that place us always in the same relation to others, but with a series of different positionalities. Each has for us its point of profound subjective identification. And that is the most difficult thing about this proliferation of the field of identities and antagonisms: they are often dislocating in relation to one another.

Thus, to put it crudely, certain ways in which black men continue to live out their counter-identities as black masculinities and replay those fantasies of black masculinities in the theaters of popular culture are, when viewed from along other axes of difference, the very masculine identities that are oppressive to women, that claim visibility for their hardness only at the expense of the vulnerability of black women and the feminization of gay black men. The way in which a transgressive politics in one domain is constantly sutured and stabilized by reactionary or unexamined politics in another is only to be explained by this continuous cross-dislocation of one identity by another, one structure by another. Dominant ethnicities are always underpinned by a particular sexual economy, a particular figured masculinity, a particular class identity. There is no guarantee, in reaching for an essentialized racial identity of which we think

we can be certain, that it will always turn out to be mutually liberating and progressive on all the other dimensions. It *can* be won. There is a politics there to be struggled for. But the invocation of a guaranteed black experience behind it will not produce that politics. Indeed, the plurality of antagonisms and differences that now seek to destroy the unity of black politics, given the complexities of the structures of subordination that have been formed by the way in which we were inserted into the black diaspora, is not at all surprising.

These are the thoughts that drove me to speak, in an unguarded moment, of the end of the innocence of the black subject or the end of the innocent notion of an essential black subject. And I want to end simply by reminding you that this end is also a beginning. As Isaac Julien said in an interview with bell hooks in which they discussed his new film *Young Soul Rebels*, his attempt in his own work to portray a number of different racial bodies, to constitute a range of different black subjectivities, and to engage with the positionalities of a number of different kinds of black masculinities:

...blackness as a sign is never enough. What does that black subject do, how does it act, how does it think politically...being black isn't really good enough for me: I want to know what your cultural politics are.<sup>6</sup>

I want to end with two thoughts that take that point back to the subject of popular culture. The first is to remind you that popular culture, commodified and stereotyped as it often is, is not at all, as we sometimes think of it, the arena where we find who we really are, the truth of our experience. It is an arena that is *profoundly* mythic. It is a theater of popular desires, a theater of popular fantasies. It is where we discover and play with the identifications of ourselves, where we are imagined, where we are represented, not only to the audiences out there who do not get the message, but to ourselves for the first time. As Freud said, sex (and representation) mainly takes place in the head. Second, though the terrain of the popular looks as if it is constructed with single binaries, it is not. I reminded you about the importance of the structuring of cultural space in terms of high and low, and the threat of the Bakhtinian carnivalesque. I think Bakhtin has been profoundly misread. The carnivalesque is not simply an upturning of two things which remain locked within their oppositional frameworks; it is also crosscut by what Bakhtin calls the dialogic.

I simply want to end with an account of what is involved in understanding

popular culture, in a dialogic rather than in a strictly oppositional way, from *The Politics and Poetics of Transgression* by Stallybrass and White:

A recurrent pattern emerges: the "top" attempts to reject and eliminate the "bottom" for reasons of prestige and status, only to discover, not only that it is in some way frequently dependent upon the low-Other...but also that the top *includes* that low symbolically, as a primary eroticized constituent of its own fantasy life. The result is a mobile, conflictual fusion of power, fear, and desire in the construction of subjectivity: a psychological dependence upon precisely those others which are being rigorously opposed and excluded at the social level. It is for this reason that what is socially peripheral is so frequently *symbolically* central...<sup>7</sup>

1. Cornel West, "The New Cultural Politics of Difference," in *Out There: Marginalization and Contemporary Cultures*, ed. Russell Ferguson, et al. (Cambridge: MIT Press in association with the New Museum of Contemporary Art, 1990), 19–36.
2. Stuart Hall, "New Ethnicities," *Black Film/British Cinema, ICA Document 7*, ed. Kobena Mercer (London: Institute of Contemporary Arts, 1988), 27–31.
3. Michele Wallace, "Modernism, Postmodernism and the Problem of the Visual in Afro-American Culture," in *Out*

*There: Marginalization and Contemporary Cultures*, 39–50.

4. Hal Foster, *Recodings: Art, Spectacle, and Cultural Politics* (Port Townsend, Wash.: Bay Press, 1985), 204.

5. Peter Stallybrass and Allon White, *The Politics and Poetics of Transgression* (Ithaca: Cornell University Press, 1986), 3.

6. bell hooks. "States of Desire" (interview with Isaac Julien), *Transition* 1, no. 3, 175.

7. Stallybrass and White, *The Politics and Poetics of Transgression*, 5.

**Dia Center for the Arts**  
**Discussions in Contemporary Culture**  
**Number 8**

## **Black Popular Culture**

*A Project by Michele Wallace*

*Edited by Gina Dent*

*Bay Press · Seattle · 1992*

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Printed in the United States of America

Library of Congress Number 89-650815  
ISSN 1047-6806  
ISBN 0-941920-24-0

Designed by Bethany Johns with Georgie Stout  
Typesetting by Strong Silent Type  
Printing by Malloy Lithographing

"Nihilism in Black America" by Cornel West was originally published in *Dissent*  
(Spring 1991). Reprinted by permission of the author and the Foundation for the  
Study of Independent Social Ideas, Inc.

"The Body in Question" by Lisa Kennedy was originally published in *The Village Voice*  
(October 16, 1990). Reprinted by permission of the author.