



Drake Stutesman

CHOOSING THE MARGIN AS A SPACE OF RADICAL OPENNESS

Author(s): Bell Hooks

Source: *Framework: The Journal of Cinema and Media*, No. 36 (1989), pp. 15-23

Published by: Drake Stutesman; Wayne State University Press

Stable URL: <http://www.jstor.org/stable/44111660>

Accessed: 10-11-2017 00:55 UTC

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://about.jstor.org/terms>



JSTOR

Drake Stutesman, Wayne State University Press are collaborating with JSTOR to digitize, preserve and extend access to *Framework: The Journal of Cinema and Media*

CHOOSING THE MARGIN AS A SPACE OF RADICAL OPENNESS

Bell Hooks

As a radical standpoint, perspective, position, “the politics of location” necessarily calls those of us who would participate in the formation of counter-hegemonic cultural practice to identify the spaces where we begin the process of revision. When asked, “What does it mean to enjoy reading *BELOVED*, admire *SCHOOLDAZE*, and have a theoretical interest in post-structuralist theory?”, (one of the “wild” questions posed by the Third World Cinema Focus Forum), I located my answer concretely in the realm of oppositional political struggle. Such diverse pleasures can be experienced, enjoyed even, because one transgresses, moves “out of one’s place”. For many of us that movement requires pushing against oppressive boundaries set by race, sex and class domination. Initially then it is a defiant political gesture. Moving, we confront the reality of choice and location. Within complex and ever shifting realms of power relations do we position ourselves on the side of colonising mentality? Or do we continue to stand in political resistance with the oppressed, ready to offer our ways of seeing and theorising, of making culture towards that revolutionary effort which seeks to create space where there is unlimited access to the pleasure and power of knowing, where transformation is possible? This choice is crucial. It shapes and determines our response to existing cultural practice and our capacity to envision new, alternative, oppositional aesthetic acts. It informs the way we speak about these issues, the language we choose. Language is also a place of struggle.

II

To me the effort to speak about issues of “space and location” evoked pain. The questions raised compelled difficult explorations of “silences” - unaddressed places within my personal political and artistic evolution. Before I could consider answers I had to face ways these issues were intimately connected to intense personal emotional upheaval regarding place, identity, desire. In an intense all night long conversation with Eddie George (member of Black Audio Film Collective) talking about the struggle of oppressed people to come to voice, he made the very “down” comment that “ours is a broken voice.” My response was simply that when you hear the broken voice you also hear the pain contained within that brokenness - a speech of suffering; often it’s that sound nobody wants to hear. Stuart Hall talks about the need for a “politics of articulation”. He and Eddie have engaged in dialogue with me in a deeply soulful way, hearing my struggle for words. It is this dialogue between comrades that is a gesture of love; I am grateful.

I have been working to change the way I speak and write, to incorporate in the manner of telling a sense of place, of not just who I am in the present but where I am coming from, the multiple voices within me. I have confronted silence, inarticulateness. When I say then that these words emerge from suffering, I refer to that personal struggle to name that location from which I come to voice - that space of my theorising. Reflecting on this issue months ago, I wrote:

'Often when the radical voice speaks about domination we are speaking to those who dominate. Their presence changes the nature and direction of our words. Language is also a place of struggle. I was just a girl coming slowly into womanhood when I read Adrienne Rich's words "this is the oppressor's language, yet I need it to talk to you." This language that enabled me to attend graduate school, to write a dissertation, to speak at job interviews carries the scent of oppression. Language is also a place of struggle. The Australian aborigines say "the smell of the white man is killing us." I remember the smells of my childhood, hot water corn bread, turnip greens, fried pies. I remember the way we talked to one another, our words thickly accented black southern speech. Language is also a place of struggle. We are wedded in language, have our being in words. Language is also a place of struggle. Dare I speak to oppressed and oppressor in the same voice? Dare I speak to you in a language that will move beyond the boundaries of domination - a language that will not bind you, fence you in, or hold you. Language is also a place of struggle. The oppressed struggle in language to recover ourselves, to reconcile, to reunite, to renew. Our words are not without meaning, they are an action, a resistance. Language is also a place of struggle.'

It is no easy task to find ways to include our multiple voices within the various texts we create - in film, poetry, feminist theory. Those sounds and images

that mainstream consumers find difficult to understand. Sounds and scenes which cannot be appropriated are often that sign everyone questions, wants to erase, to "wipe out". Even now, writing this piece when I gave it talking and reading, talking spontaneously, using familiar academic speech now and then, "talking the talk" - using black vernacular speech, the intimate sounds and gestures I normally save for family and loved ones. Private speech in public discourse, intimate intervention, making another text, a space that enables me to recover all that I am in language. I find so many gaps, absences in this written text. To cite them at least is to let the reader know something has been missed, or remains there hinted at by words - there in the deep structure.

III

Throughout FREEDOM CHARTER, a work which traces aspects of the movement against racial apartheid in South Africa this statement is constantly repeated: *our struggle is also a struggle of memory against forgetting*. In much new, exciting cultural practice, cultural texts - in film, black literature, critical theory, there is an effort to remember that is expressive of the need to create spaces where one is able to redeem and reclaim the past, legacies of pain, suffering, and triumph in ways that transform present reality. Fragments of memory which are not simply represented as flat documentary but constructed to give a "new take" on the old, constructed to move us into a different mode of articulation. We see this in films like DREAMING RIVERS, ILLUSIONS, in books like MAMA DAY. Thinking again about space and location I heard the statement "our struggle is also a struggle of memory against forgetting"; a politicisation of memory that distinguishes nostalgia, that longing for something to be as it once was, a kind of useless act, and that remembering that serves to illuminate and transform the present.

I have needed to remember, as part of a self-critical process where one pauses to reconsider choices, location, tracing my journey from small town southern black life, from folk traditions, and church experience to cities, to the university, to neighbourhoods that are not racially segregated, to places where I see for the first time independent cinema, where I read critical theory, where I write theory. Along that trajectory, I vividly recall efforts to silence my coming to voice. In my public presentation I was able to tell stories, to share memories. Here again I only hint at them. The opening essay in my new book TALKING BACK describes my effort to emerge as critical thinker, artist and writer, in a context of repression. I talk about punishment, about mama and daddy aggressively silencing me, about the censorship of black communities. I had no choice. I had to struggle and resist to emerge from that context and then from other locations with mind intact, with an open heart. I had to leave that space I called home to move beyond boundaries



ILLUSIONS

yet I needed also to return there. We sing a song in the black church tradition that says, "I'm going up the rough side of the mountain on my way home." Indeed the very meaning of "home" changes with the experience of decolonisation, of radicalisation. At times home is nowhere. At times one knows only extreme estrangement and alienation. Then home is no longer just one place. It is locations. Home is that place which enables and promotes varied and everchanging perspectives, a place where one discovers new ways of seeing reality, frontiers of difference. One confronts and accepts dispersal, fragmentation as part of the construction of a new world order that reveals more fully where we are, who we can become, an order that does not demand forgetting. "Our struggle is also a struggle of memory against forgetting."

This experience of space and location is not the same for black folks who have always been privileged, or for black folks who desire only to move from underclass status to points of privilege: not the same for those of us from poor backgrounds who have had to continually engage in actual political struggle both within and outside black communities to assert an aesthetic and critical presence. Black folks coming from poor, underclass communities, who enter universities or privileged cultural settings unwilling to surrender every vestige of who we were before we were there, all "sign" of our class and cultural "difference", who are unwilling to play the role of "exotic other" must create spaces within that culture of domination if we are to survive whole, our souls intact. Our very presence is a disruption. We are often as much an "other", a threat to black people from privileged class backgrounds who do not understand or share our perspectives as we are to uninformed white folks. Everywhere we go there is pressure to silence our voices, to co-opt and undermine them. Mostly of course we are not there. We never "arrive" or "can't stay". Back in those spaces where we come from we kill ourselves in despair, drowning in nihilism, caught in poverty, in addiction, in every post-modern mode of dying that can be named. Yet when we few remain in that "other" space, we are often too isolated, too alone. We die there too. Those of us who live, who "make it", passionately holding on to aspects of that "downhome" life we do not intend to lose while simultaneously seeking new knowledge and experience, invent spaces of radical openness. Without such spaces we would not survive. Our living depends on our ability to conceptualise alternatives, often improvised. Theorising this experience aesthetically, critically is an agenda for radical cultural practice.

For me this space of radical openness is a margin - a profound edge. Locating oneself there is difficult yet necessary. It is not a "safe" place. One is always at risk. One needs a community of resistance.

IV

Four years ago in the preface to *FEMINIST THEORY: FROM MARGIN TO CENTRE*, I expressed these thoughts on marginality:

'To be in the margin is to be part of the whole but outside the main body. As black Americans living in a small Kentucky town, the railroad tracks were a daily reminder of our marginality. Across those tracks were paved streets, stores we could not enter, restaurants we could not eat in, and people we could not look directly in the face. Across those tracks was a world we could work in as maids, as janitors, as prostitutes, as long as it was in a service capacity. We could enter that world but we could not live there. We had always to return to the margin, to cross the tracks, to shacks and abandoned houses on the edge of town.

There were laws to ensure our return. To not return was to risk being punished. Living as we did - on the edge - we developed a particular way of seeing reality. We looked both from the outside in and from the inside out. We focused our attention on the centre as well as on the margin. We understood both. This mode of seeing reminded us of the existence of a whole universe, a main body made up of both margin and centre. Our survival depended on an ongoing public awareness of the separation between margin and centre and an ongoing private acknowledgement that we were a necessary, vital part of that whole.

This sense of wholeness, impressed upon our consciousness by the structure of our daily lives, provided us with an oppositional world view - a mode of seeing unknown to most of our oppressors, that sustained us, aided us in our struggle to transcend poverty and despair, strengthened our sense of self and our solidarity.'

Though incomplete I was working in these statements to identify marginality as much more than a site of deprivation, in fact I was saying just the opposite: that it is also the site of radical possibility, a space of resistance. It was this marginality that I was naming as a central location for the production of a counter hegemonic discourse that is not just found in words but in habits of being and the way one lives. As such I was not speaking of a marginality one wishes to lose - to give up or surrender as part of moving into the centre - but rather as a site one stays in, clings to even because it nourishes one's capacity to resist. It offers to one the possibility of radical perspective from which to see and create, to imagine alternatives, new worlds.

This is not a mythic notion of marginality. It comes from lived experience. Yet I want to talk about what it means to struggle to maintain that marginality even as one works, produces, lives if you will at the centre. I no longer live in that segregated world across the tracks. Central to life in that world was the ongoing awareness of the necessity of opposition. When Bob Marley sings "we refuse to be

what you want us to be, we are what we are, and that's the way it's going to be" that space of refusal, where one can say no to the coloniser, no to the downpressor, is located in the margins. And one can only say no, speak the voice of resistance, because there exists a counter language. While it may resemble in ways the coloniser's tongue it has undergone a transformation, it has been irrevocably changed. When I left that concrete space in the margins, I kept alive in my heart ways of knowing reality which affirm continually not only the primacy of resistance but the necessity of a resistance that is sustained by remembrance of the past, which includes recollections of broken tongues giving us ways to speak that decolonise our minds, our very beings. Once mama said to me as I was about to go again to the predominantly white university, "You can take what the white people have to offer, but you do not have to love them." Now understanding her cultural codes I know that she was not saying to me not to love people of other races. She was speaking about colonisation and the reality of what it means to be taught in a culture of domination by those who dominate. She was insisting on my power to be able to separate useful knowledge that I might get from the dominating group, from participation in ways of knowing that would lead to estrangement, alienation, and worse assimilation and co-option. She was saying that it is not necessary to give yourself over to them to learn. Not having been in those institutions she knew that I might be faced again and again with situations where I would be "tried", made to feel as though a central requirement of my being accepted would mean participation in this system of exchange to ensure my success, my "making it". She was reminding me of the necessity of opposition and simultaneously encouraging me not to lose that radical perspective shaped and formed by marginality.

Understanding marginality as position and place of resistance is crucial for oppressed, exploited, colonised people. If we only view the margin as sign, marking the condition of our pain and deprivation then a certain hopelessness and despair, a deep nihilism penetrates in a destructive way the very ground of our being. It is there in that space of collective despair that one's creativity, one's imagination is at risk, there that one's mind is fully colonised, there that the freedom one longs for is lost. Truly the mind that resists colonisation struggles for freedom of expression. The struggle may not even begin with the coloniser, it may begin within one's segregated colonised community and family. So I want to note that I am not trying to romantically reinscribe the notion of that space of marginality where the oppressed live apart from their oppressors as "pure". I want to say that these margins have been both sites of repression and sites of resistance. And since we are well able to name the nature of that repression we know better the margins as site of deprivation. We are more silent when it comes to speaking of the margin as site of resistance. We are more often silenced when it comes to

speaking of the margin as site of resistance.

Silenced. During my graduate years I heard myself speaking often in the voice of resistance. I cannot say that my speech was welcomed. I cannot say that my speech was heard in such a way that it altered relations between coloniser and colonised. Yet what I have noticed is that those scholars, most especially those who name themselves radical critical thinkers, feminist thinkers, now fully participate in the construction of a discourse about the "Other". I was made "other" there in that space with them. In that space in the margins, that lived-in segregated world of my past and present. They did not meet me there in that space. They met me at the centre. They greeted me as colonisers. I am waiting to learn from them the path of their resistance, of how it came to be that they were able to surrender the power to act as colonisers. I am waiting for them to bear witness, to give testimony. They say that the discourse on marginality, on difference has moved beyond a discussion of "us and them". They do not speak of how this movement has taken place. This is a response from the radical space of my marginality. It is a space of resistance. It is a space I choose.

I am waiting for them to stop talking about the "other", to stop even describing how important it is to be able to speak about difference. It is not just important what we speak about but how and why we speak. Often this speech about the "other" is also a mask, an oppressive talk hiding gaps, absences, that space where our words would be if we were speaking, if there was silence, if we were there. This "we" is that us in the margins, that "we" who inhabit marginal space that is not a site of domination but a place of resistance. Enter that space. Often this speech about the "other" annihilates, erases. No need to hear your voice when I can talk about you better than you can speak about yourself. No need to hear your voice. Only tell me about your pain. I want to know your story. And then I will tell it back to you in a new way. Tell it back to you in such a way that it has become mine, my own. Re-writing you I write myself a new. I am still author, authority. I am still the coloniser, the speaking subject and you are now at the centre of my talk. We greet you as liberators. This "we" is that us in the margins, that "we" who inhabit marginal space that is not a site of domination but a place of resistance. Enter that space. This is an intervention. I am writing to you. I am speaking from a place in the margins where I am different, where I see things differently. I am talking about what I see.

Speaking from margins. Speaking in resistance. I open a book. There are words on the back cover NEVER IN THE SHADOWS AGAIN. A book which suggests the possibility of speaking as liberators. Only who is speaking and who is silent. Only who stands in the shadows - the shadow in a doorway, the space where images of black women are represented voiceless, the space where our words are invoked to serve and support, the space of our absence. Only small echoes of

protest. We are re-written. We are "other". We are the margin. Who is speaking and to whom. Where do we locate ourselves and comrades.

Silenced. We fear those who speak about us who do not speak to us and with us. We know what it is like to be silenced. We know that the forces that silence us because they never want us to speak differ from the forces that say speak, tell me your story. Only do not speak in the voice of resistance. Only speak from that space in the margin that is a sign of deprivation, a wound, an unfulfilled longing. Only speak your pain.

This is an intervention. A message from that space in the margin that is a site of creativity and power, that inclusive space where we recover ourselves, where we move in solidarity to erase the category colonised/coloniser. Marginality as site of resistance. Enter that space. Let us meet there. Enter that space. We greet you as liberators.

VI

Spaces can be real and imagined. Spaces can tell stories and unfold histories. Spaces can be interrupted, appropriated and transformed through artistic and literary practice.

'The appropriation and use of space are political acts.' - Pratibha Parma

To speak about that location from which work emerges I choose familiar politicised language, old codes, words like "struggle, marginality, resistance". I choose these words knowing that they are no longer popular or "cool" - hold onto them and the political legacies they evoke and affirm, even as I work to change what they say, to give them renewed and different meaning.

VII

I am located in the margin. I make a definite distinction between that marginality which is imposed by oppressive structures and that marginality one chooses as site of resistance - as location of radical openness and possibility. This site of resistance is continually formed in that segregated culture of opposition that is our critical response to domination. We come to this space through suffering and pain, through struggle. We know struggle to be that which is difficult, challenging, hard and we know struggle to be that which pleasures, delights, and fulfills desire. We are transformed, individually, collectively, as we make radical creative space which affirms and sustains our subjectivity, which gives us a new location from which to articulate our sense of the world.