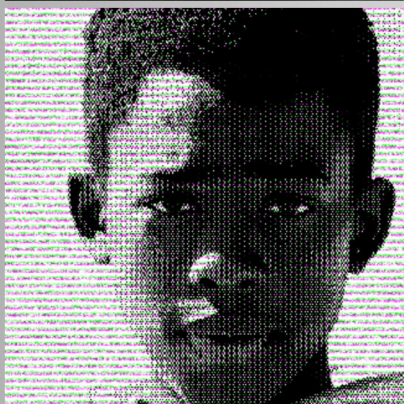
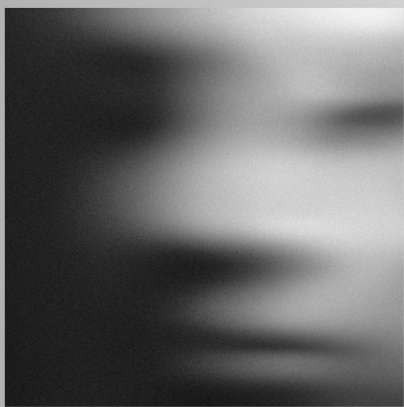


B E D T I M E R A D I C A L I S M



RADICAL BLACK DREAMER



W Y N T E R O N
A E S T H E T I C S

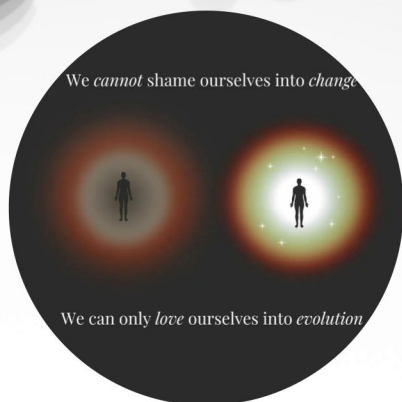
I'VE UNDERSTOOD AESTHETICS AS THE CULTURAL PRODUCTIONS OF LITERATURE, FILM, ART, AND MUSIC THE DISCIPLINES BUILT AROUND THEIR CRITICISMS. WYNTER ARGUES THAT AESTHETICS IS SPECIFIC TO EACH CULTURE AND GROUP OF PEOPLE WHO PRODUCE THEM, DETERMINES THE DISTRIBUTIONAL RATIOS AND SOCIO-POLITICAL SYSTEMS OF A GIVEN SOCIETY, AND FINALLY THEY ARE FUNCTIONS OF THE ORDER OF KNOWLEDGE (WYNTER 1992, 253).

SYLVIA WYNTER IN "RETHINKING AESTHETICS" IS ATTEMPTING TO REEVALUATE THE ROLE OF AESTHETICS IN SOCIETY AND THEREFORE ITS IMPORTANCE IN OUR ANALYSES. SHE ARGUES THAT WHILE MARXISTS, LIBERALS, AND FEMINISTS HAVE CONCEPTUALIZED AESTHETICS AS THE OUTCOME OF OTHER STRUCTURES OF DETERMINATION (THE MODE OF PRODUCTION, HUMAN NATURE, AND PATRIARCHY) (WYNTER 1992, 260), WYNTER BELIEVES THAT AESTHETICS ARE A DRIVING FORCE AND DETERMINING FACTOR IN SOCIETY ALONGSIDE THE SOCIOGENIC PRINCIPLE.¹

1. WYNTER DESCRIBES THIS AS HOW WE KNOW AND UNDERSTAND OURSELVES, OTHERS, AND THE SOCIAL WORLD. WYNTER 246. IN TOWARD A SOCIOGENIC PRINCIPLE SHE DESCRIBES SOCIOGENIC PRINCIPLE FURTHER AS THE IDEA THAT HUMAN BEINGS ARE CREATED BY THEIR SOCIETY'S DOMINANT EXPECTATIONS, UNDERSTANDING OF THE WORLD, REPRESENTATIONS, AND OTHER CULTURAL MARKERS. THIS SOCIOGENIC PRODUCTION IS CREATED SIMULTANEOUSLY WITH OUR PHYSIOGENIC AND ONTOGENIC PERSONS. THIS IDEA WAS PROPOSED BY FRANTZ FANON IN BLACK SKIN WHITE MASKS. WYNTER ADAPTED THE TERM SOCIOGENIC PRINCIPLE FROM THE GENOMIC PRINCIPLE TO SHOW HOW SOCIOGENY DICTATES HUMAN BEINGS IN A WAY THAT IS ANALOGOUS TO GENETIC DICTATES.

PROPOSING THIS ARGUMENT ALLOWS HER TO PROPOSE A NEW METHOD FOR ANALYZING AESTHETICS THAT DIFFERS FROM THE POPULAR OR DECONSTRUCTION MODELS. IN HER ESSAY, WYNTER CONCLUDES WITH A DISCUSSION ON HOW TO IMPLEMENT HER NEW METHOD OF AESTHETIC ANALYSIS, THE DECIPHER METHOD.

WYNTER ENGAGES WITH NEUROSCIENCE TO OUTLINE THE IMPORTANCE OF AESTHETICS. USING THE BRAIN'S INTERNAL REWARD SYSTEMS (IRS) TO ARGUE THAT OUR BODIES ALTER OUR PERCEPTION OF THE WORLD BASED ON THE SOCIOGENIC PRINCIPLE OF OUR TIME (WYNTER 1992, 242). SHE RELATES THIS TO AESTHETICS BECAUSE THE BRAIN RECEIVES MESSAGES ABOUT A CULTURE'S VALUES AND ORDER OF KNOWLEDGE PARTIALLY THROUGH AESTHETIC REPRESENTATIONS. THIS CREATES FEEDBACK WHERE ACTORS TRY AND CREATE SYSTEMS TO RECREATE THE OPIOID REWARD THEY GOT FROM THE AESTHETIC STIMULI. THROUGH THIS RECONCEPTUALIZATION OF AESTHETICS AS A DRIVING FORCE RATHER THAN AN OUTCOME OF SOCIETY WYNTER OPENS THE DOOR FOR HER NEW METHOD



THIS DIFFERS FROM THE MAINSTREAM
MODEL OF LITERARY CRITICISM WHICH
FAILS TO DELINK AESTHETICS FROM THE
SOCIOGENIC VALUES AND NEVER
QUESTIONS THE CONTEXT IN WHICH
ARTIFACTS ARE PRODUCED, THEREFORE
RECREATING OUR CURRENT ORDER OF
KNOWLEDGE/TRUTH/CONSCIOUSNESS. ON
THE OTHER HAND THE DECONSTRUCTION
MODEL TAKES AWAY THE
REPRESENTATIONS IN THE AESTHETIC AND
TRIES TO BOIL THINGS DOWN TO THEIR
ESSENCE. WHILE THIS ANALYZES THE
CONTEXT OF AN ARTIFACT, IT NEVER
VALUES THE ARTIFACT ITSELF. WYNTER'S
NEW METHOD, THE DECIPHER METHOD,
USES BOTH A READING OF THE TEXT AND
OF THE CONTEXT IN WHICH THE ARTIFACT
WAS PRODUCED.

Human beings are magical.
Bios and Logos. Words made
flesh, muscle and bone
animated by hope and desire,
belief materialized in deeds,
deeds which crystallize our
actualities



Sylvia Wynter

THEN ANALYZE WHERE THESE MEANINGS
CONVERGE AND DIVERGE, THUS
REVEALING WHAT IS BEING CONVEYED
ABOUT POWER. ULTIMATELY, THE FINAL
STEP OF HER ANALYSIS REQUIRES A
CONVERSATION ABOUT WHY THE SPECIFIC
CONVERGENCE AND DIVERGENCE OCCURS
(AUTHOR INTENT VS SOCIO-POLITICAL
IMPACT) TO FIND A WYNTERIAN
DECIPHERING OF THE MEANING AND
IMPORTANCE OF AESTHETIC CULTURAL
PRODUCTIONS.



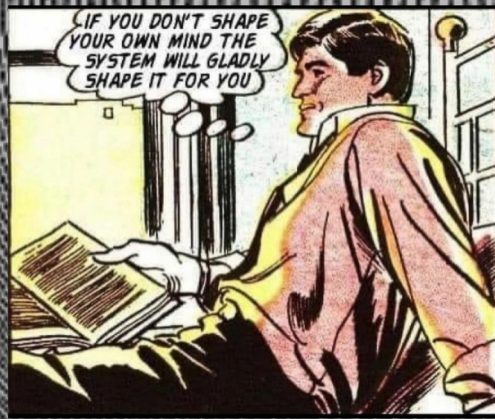
<i>Juvenile-Character Women</i>	"THE SPOTLIGHT" Casting Directory	<i>Spring, 1958</i>
SYLVIA WYNTER		
Representation: MARY HARRIS AGENCY 81, Shaftesbury Avenue, W.1 (Day) GERard 5217 8 (Night) MA Caulay 4988		

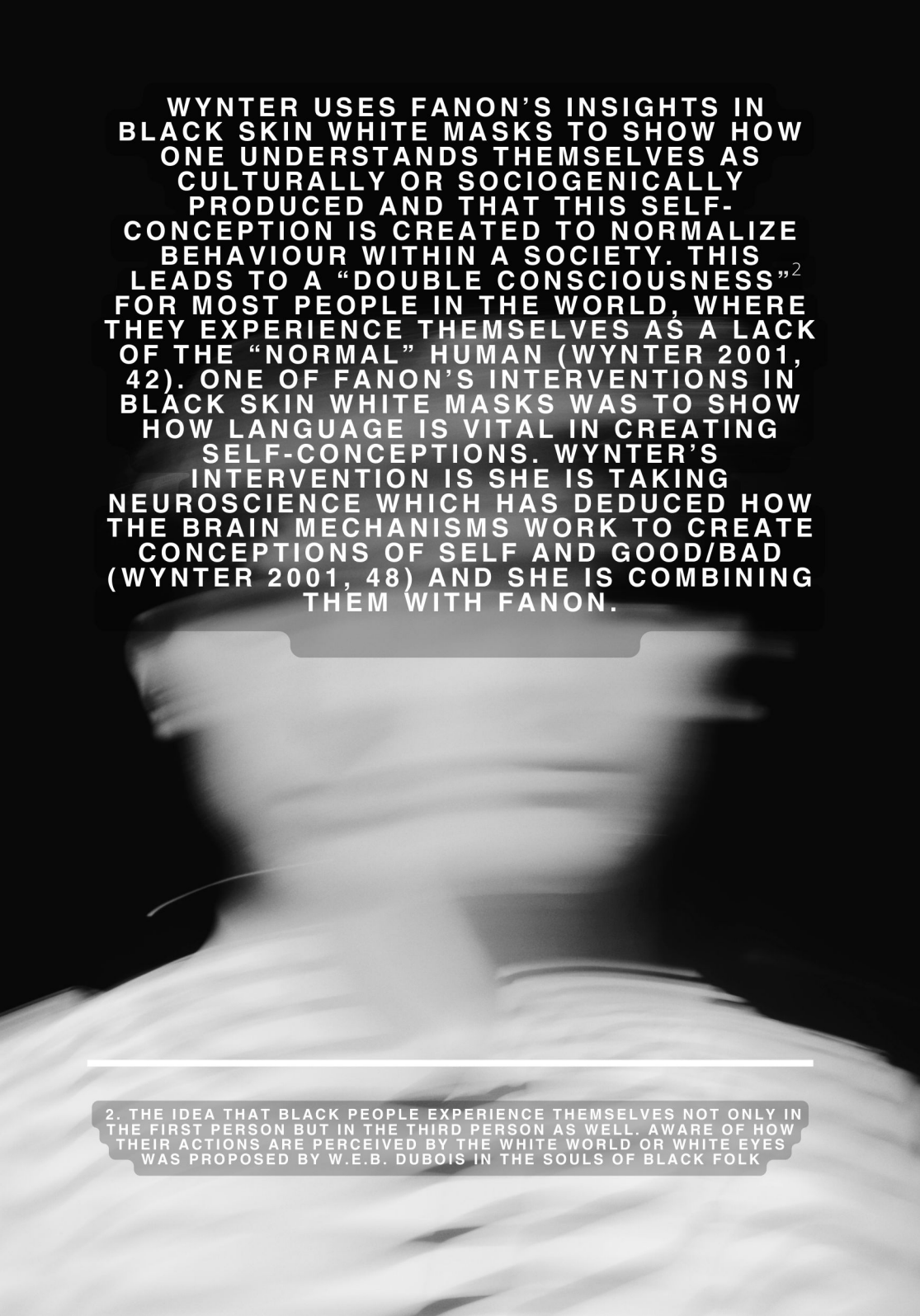
USING THE DECIPHER METHOD WE CAN ANALYZE THE DISNEY/MARVEL HIT MOVIE "BLACK PANTHER" TO UNDERSTAND WYNTER'S THEORY BETTER. FIRST BY "READING THE TEXT" WE WILL SEE WHAT THE FILM SAYS ABOUT BLACK PEOPLE AND BLACK COMMUNITIES. ONE COULD SEE THAT THE FILM ARGUES THAT BLACK COMMUNITIES COULD BE TECHNOLOGICALLY ADVANCED AND ECONOMICALLY EQUAL IF IT WEREN'T FOR ENSLAVEMENT AND COLONIALISM. LIKEWISE THE FILM ARGUES THAT BLACK COMMUNITIES THAT MAY BE FOCUSED ON VENGEANCE ARE VILLAINOUS, LIKE KILLMONGER, AND SHOULD INSTEAD LOOK TO CREATE COLLABORATIONS WITH WESTERN WHITE COMMUNITIES, LIKE T'CHALLA IN THE END. WHILE THE FILM MAKES THESE ARGUMENTS, A TOTAL UNDERSTANDING OF THE SIGNIFICANCE OF THIS AESTHETIC ARTIFACT CAN ONLY BE UNDERSTOOD BY ALSO ANALYZING THE CONTEXT IN WHICH THIS FILM WAS MADE.

DESPITE THE FILM BEING SET IN A MYTHICAL AFRICAN COUNTRY, IT WAS NEVER FILMED IN AFRICA AND INVOLVED NO PROFIT SHARING WITH AFRICAN COMMUNITIES. IN FACT, THE FILM NOT ONLY APPROPRIATED AFRICAN CULTURE WITHOUT PROFIT SHARING BUT IT ALSO WAS FILMED IN A STUDIO COMMUNITY IN GEORGIA THAT HAS BEEN SUED FOR RACIAL DISCRIMINATION OF BLACK RESIDENTS.

SO THE CONTEXT OF THIS AESTHETIC
ARTIFACT IS THE CONTINUED
SUBJUGATION AND EXPLOITATION OF
BLACK AND AFRICAN PEOPLE. SO WHEN
WE PUT THE TEXT AND THE CONTEXT IN
CONVERSATION WE SEE THE SOCIOGENIC
LOGIC OF BLACK SUFFERING IS CENTRAL
TO THIS AESTHETIC ARTIFACT. POWER
UNDERSTANDS THAT BLACK SUFFERING IS
STRUCTURAL BUT ARGUES THAT THE ONUS
FOR FIXING THIS PROBLEM IS UP TO
BLACK PEOPLE CREATING
COLLABORATIONS AND NOT ON
CORPORATIONS LIKE DISNEY TO STOP
EXPLOITING BLACK COMMUNITIES.

WYNTER'S ARGUMENT FOR A NEW
ASSESSMENT OF AESTHETICS REQUIRES
THE READER TO ACCEPT HER
FORMULATION OF A SOCIOGENIC
PRINCIPLE AS A DRIVER OF HUMAN
SOCIETIES. IN ORDER TO FLESH OUT THIS
POINT WYNTER ANALYZED THE
SOCIOGENIC PRINCIPLE AND HOW WE MAY
STUDY IT IN HER ESSAY "TOWARD A
SOCIOGENIC PRINCIPLE". IN THIS ESSAY,
WYNTER IS ATTEMPTING TO UNDERSTAND
WHAT CONSCIOUS EXPERIENCE IS LIKE TO
BE HUMAN (SPECIFICALLY A BLACK
HUMAN) AND WHY WE HAVE THIS
CONSCIOUSNESS (WYNTER 2001, 31).





WYNTER USES FANON'S INSIGHTS IN BLACK SKIN WHITE MASKS TO SHOW HOW ONE UNDERSTANDS THEMSELVES AS CULTURALLY OR SOCIOGENICALLY PRODUCED AND THAT THIS SELF-CONCEPTION IS CREATED TO NORMALIZE BEHAVIOUR WITHIN A SOCIETY. THIS LEADS TO A "DOUBLE CONSCIOUSNESS"² FOR MOST PEOPLE IN THE WORLD, WHERE THEY EXPERIENCE THEMSELVES AS A LACK OF THE "NORMAL" HUMAN (WYNTER 2001, 42). ONE OF FANON'S INTERVENTIONS IN BLACK SKIN WHITE MASKS WAS TO SHOW HOW LANGUAGE IS VITAL IN CREATING SELF-CONCEPTIONS. WYNTER'S INTERVENTION IS SHE IS TAKING NEUROSCIENCE WHICH HAS DEDUCED HOW THE BRAIN MECHANISMS WORK TO CREATE CONCEPTIONS OF SELF AND GOOD/BAD (WYNTER 2001, 48) AND SHE IS COMBINING THEM WITH FANON.

2. THE IDEA THAT BLACK PEOPLE EXPERIENCE THEMSELVES NOT ONLY IN THE FIRST PERSON BUT IN THE THIRD PERSON AS WELL. AWARE OF HOW THEIR ACTIONS ARE PERCEIVED BY THE WHITE WORLD OR WHITE EYES WAS PROPOSED BY W.E.B. DUBOIS IN THE SOULS OF BLACK FOLK

FANON HAS DEDUCED HOW SOCIETIES INSTITUTE A PARTICULAR IMAGE OF SELF AS THE UNIVERSAL TO SHOW THAT IF WE WANT TO RID OURSELVES OF OUR CURRENT SYSTEMS OF OPPRESSION, WE MUST CHALLENGE THE LOGIC OF THIS CURRENT SOCIOGENIC PRINCIPLE OR ORDER OF CONSCIOUSNESS (WHAT I WOULD CALL THE ORDER OF MAN) ON BOTH THE CULTURAL AND BIOLOGICAL LEVEL. LIKE WITH AESTHETICS WYNTER USES THIS CHAPTER TO ARTICULATE HOW A NEW SCIENCE OR NEW STUDY OF HUMAN CONSCIOUSNESS COULD BE CREATED USING THE TOOLS OF THE HUMANITIES (LIKE RHETORIC STUDIES) AND THE NATURAL SCIENCES. THIS NEW APPROACH TO AESTHETICS IS THE BUILDING BLOCK TO CREATING A NEW DEFINITION OF THE HUMAN. FOR WYNTER THE OLD IDIOM HOLDS TRUE "LIFE IMITATES ART".



FRANTZ FANON

JUL 20, 1925 - DEC 6, 1961

“
**Imperialism
leaves behind
germs of rot** which
we must clinically detect
and remove from our land
but **from our minds as well.**”

FRANTZ FANON



B E D T I M E R A D I C A L I S M

Q U E S T I O N S ? C O M M E N T S ?
E M A I L O R D M M E Y O U R
T H O U G H T S