

## Cultural Identity and Racism

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### ABSTRACT

This paper delves into the intricate relationship between cultural identity, racism, and the various factors shaping these dynamics, particularly within the context of the United States. Cultural identity is explored as a pivotal aspect of individual and collective existence, profoundly influenced by racial constructs and historical legacies. Racism, deeply embedded in societal structures, is identified as a significant impediment to fostering harmonious cultural relations. This paper emphasizes the critical role played by films, academic works, artworks, and increased cultural diversity in shaping and improving cultural identities. Examining the concept of race, the paper underscores its historical and cultural underpinnings, pointing out its impact on societal divisions and inequalities. Stuart Hall, who promoted Afro-Caribbean cultural identity through cinema, is discussed. Cultural practices, historical events, and film depictions of the Black experience are examined as crucial to cultural identity maintenance and rediscovery. The paper also emphasizes race diversity and Black intellectuals' role in cultural reshaping. Cultural identity is complex, and double consciousness and Black Atlantic diaspora experiences are crucial. Music is especially effective at expressing cultural diaspora and continuity. Jazz and contemporary Black art movements helped shape cultural identity. The paper argues that art, intellectual pursuits, and written history help people feel connected and understand diverse cultures. Despite these positive influences, racism still hinders cultural identity, the paper says. The paper argues that cultural identities

must be preserved by avoiding racism and promoting cultural relativity. Lack of cultural integration also erodes cultural identities. The paper concludes by emphasizing cultural identity preservation and recommends a multidisciplinary approach involving media, history, academia, and art for overcoming racism to promote diversity and cultural integration.

**Keywords:** Cultural Identity, Racism, Racial Profiling, Afro-Caribbean Culture, Cultural Diversity, Modernity, Cultural Integration, Ethnic Nationalism.

## 1- Introduction

Cultural identity is a major topic in postcolonial literature around the world. Bianco (2015) contends that “race as an identity has seemed more malleable than ever”. For several decades, race has shaped the cultural identities of various societies and nations in the United States. Race has had various impacts on the identities and relationships of individuals in society. Racism, in particular, has had far-reaching negative impacts on people of color, incorporating several negative impacts such as racial profiling. In society, however, films, academic works, and artworks have contributed immensely to improving cultural identities. Moreover, the increased cultural diversity across the US and the world has contributed to cultural tolerance. Nonetheless, racism and lack of integration continue to act as barriers to the betterment of cultural identities and relations of people of diverse cultural backgrounds. Therefore, to improve cultural identities and cohesion among people of diverse backgrounds, society needs to address the topic of racism.

## 2- Cultural Identity and Race

In modern society, individuals must possess their own identities. They must know who they truly are, where they fit in, and whom they will become (Hall, 2012). However, sometimes it is difficult for some groups to fit in with others due to racial

differences. The race has shaped some cultural identities and nationalities since the birth of nations. Timothy Patrick McCarthy asserts that “If slavery was the nation’s original sin, race and racism are our enduring inheritance. The benefits and burdens of this inheritance have always been 'enjoyed' unequally” (Bianco, 2015).

However, according to Bianco (2015), "multiracial Americans are on the upswing, expanding at a rate three times that of the country's overall population". This implies that the need to put people into certain race groupings will never feel completely relevant to this younger demographic, whose opinions might alter by the day, depending on who they are with.

Even as Americans acknowledge the mobility of identity, it is critical to recall the complicated, structural injustices that remain linked to racism. It is encouraging to advocate for the abolition of "race" as a term that separates us. However, to say that America is a "post-racial" country would be completely delusory (Bianco, 2015).

The race is a classification determined mostly, but not entirely, by skin color. It is a distinctively American innovation in certain ways, relying on historical and cultural settings. Consider the history of the US Census, in which racial categories were altered, added, and removed on a decade-by-decade basis to reflect cultural and political shifts.

The most concerning aspect of race as a construct is its construction with insidious and destructive consequences. The race is not real, but racism is—it is a drama that has played out and been punctuated throughout America's history. The interracial drama that has played out on the American continent has generated a new black man and a new white man. The world is no longer white, and it will never be again.

Bianco expresses the racial divide that underpins America. "The white man's motivation was to defend his identity; the black man's motivation was to construct

an identity," he adds (Bianco, 2015). The definition of the other as "blackness" bolstered the authority of "whiteness." This tension persists to this day.

The concept of "whiteness" has been exploited by mainstream America to exercise authority over those who do not fit into that group. It is "horror" in the collective black psyche, as Bianco eloquently expressed it (Bianco, 2015). Whiteness is not a biological or ethnic identity in this sense. It is jargon for the hidden forces that keep racism alive and well in America.

"On Being White...Furthermore, in *Other Lies*", Bianco states that "there is, in reality, no white community" in America. He claims that generations of immigrants, ranging from Swedes and Jews to Italians and Japanese, "paid the price of the ticket" when they arrived: "The payment was to become 'white.'" No one was white before coming to America." Whiteness, he claims, is a "moral choice" that perpetuates the slavery of black bodies.

"After decades of women living beside men, and races living close to one another, even if only figuratively," Bianco says, "our strictly enforced gender and racial divisions are now falling down." "There's a feeling of fluidity and permissiveness, as well as a shattered sense of binary." "We're all morphing into one another" (Bianco, 2015).

This mobility, nevertheless, has limits. Bodies are still important. The history and cultural legacy of such bodies are important. As the killings of Bland, Gray, and many other Black and brown Americans demonstrate, the political, economic, and cultural systems that comprise America discriminate against specific bodies. These bodies are maimed and killed by police.

As a result, what makes many people uneasy with racial identity as a social construct is the prospect that if we accept it, society will make the irrational jump to the notion that racism does not exist. This is why so many journalists and critics argue that race

is biological, oblivious that this is precisely the argument used by racists to justify state-sanctioned segregation, eugenics, and extermination (Bianco, 2015).

Hall (2012) discussed cultural identity, placing the Black subject at the center of the discussion. Specifically, he focused on the emergence of a new cinema in the Caribbean, known as the Third Cinema. He talked about the essential role of the Third Cinema in promoting the Afro-Caribbean cultural identity, the diaspora and hybridity, and the difference between the new postcolonial subjects and the ones in history. Hall illustrated two concepts of cultural identity. The first one emphasizes the similarities that purportedly comprise the oneness. The second definition of cultural identity points out the similarities and differences among a cultural group (Hall, 2012).

Gilroy (1993) discussed the complexity of the concept of identity and focused on the racial consciousness of Black people brought across the Atlantic Ocean to become slaves. He explained that homogeneous and oppositional are among modern racial and ethnic concepts. These social concepts tend to shadow and bewilder racial realities that do not fit into categories. Gilroy focused on the combination of Black and White rather than how they vary in the history of race and ethnicity in the West. Ethnic absolutism has an allure that has captured the attention of both Blacks and Whites in cultural studies.

On the other hand, Fanon (1988) talked about racism as a vaster whole that systematized the oppression of people. He explained that many European colonial governments did not hold racist prejudices when they colonized other lands and exported their cultures as superior choices. Fanon explained the impossibility of abandoning racist ideas while practicing colonialism in a system or institution built upon racism.

Even though these perspectives seem different, all authors emphasized the importance of keeping cultural identity alive. All authors addressed several ways to keep the cultural identity of Black people alive and respected by White people. Although some individuals do not recognize the importance of respecting Black culture, others believe that this idea is essential for Black people and other minor cultures. In fact, all authors argued that it is crucial to keep cultural identity alive by using cinema, intellectuals, history, art, song, and equality.

### **3- Factors Impacting Cultural Identity and Race**

#### **3-1 Films**

Cultural identity is crucial for the peaceful cooperation of civilization. Maintaining cultural identity is to have a better economic situation and keep alive traditions and history. The emergence of the new cinema has helped to discuss cultural identity, practices, and productions (Hall, 2012). This new form of cinema features the Afro-Caribbean culture and diaspora in the new postcolonial period as the main theme. As a result, people often think that identity and representation are finished products based on the context of the visual medium.

However, Hall argued that cultural identities are never considered finished products or completed in any sense. Cultural identity is always in progress, and new cultural practices can be used to represent it, with people speaking based on various places, times, histories, and cultures. Hall says, “It is worth remembering that all discourse is ‘placed,’ and the heart has its reasons” (Hall, 2012). Thus, cultural identity and diaspora seem to be political, scholarly, and personal concerns simultaneously. For example, people could have lived in the Middle East throughout their adolescent years but later spent their adult lives in Canada or the United States.

Therefore, it is important to explore the conceptualization of cultural identity fully. The following are the several concepts of cultural identity and race.

Cultural identity can be viewed as a collective society and a shared culture. A group of people has common historical, cultural practices. They have codes that promote fixed practices to maintain oneness. Therefore, it is essential to shed light on the Black diaspora and Blacks' experiences through the Third Cinema and to show the similarities among this collective identity to portray the true self, as the visual representation of the West is a dominated regime in the cinema.

Representing the Black experience is a creative tool for truly identifying the identities of such marginalized people. This rediscovery has helped spark many crucial social movements, such as the anti-racist, anti-colonial, and feminist movements. Images provide the imaginary coherence of the diaspora and fragmentation experience as they happened in history. These pictures and films help people to discover their true identities by seeing what people went through, and it enables them to maintain their cultures so that they can be proud of themselves and be like others who have identities (Hall, 2012).

Cultural identity and racial similarities. Another way of thinking about cultural identities is to view identities as having multiple points of similarity. However, significant differences also constitute the reality of people or cultures. This includes the following: who they are and what they become. It is related to disconnected historical raptures within cultural identities because if people do not know the past, they cannot speak for identity or experience.

Cultural identity is a matter of both people's past and future. It is "A matter of 'becoming' as well as of 'being'." (Hall, 2012) Cultural identity is subject to the play of history, power, and culture due to constant transformation.

Cultural identity and colonialism. In addition, cultural identity elaborates the proper comprehension of the traumatic experiences of Black people in the colonial period. Western representations of Black people's experiences are characterized by power

and knowledge. Western representations also make Black people think of themselves as others (Hall, 2012). This leads to the diaspora. If people continue to be silent and avoid arguing, they will produce people without anchors—people who are colorless, stateless, and rootless.

The experience of a profound discontinuity that dragged people into slavery, migration, colonization, and transportation came mainly from Africa. In particular, the African presence, although repressed by slavery and colonialism, hides many aspects of Caribbean society and culture, including religion, art, music, and language. Therefore, when people saw how Black people lived during the diaspora, their home became an imagined community. African people felt a sense of belonging to their culture, and they needed to keep their cultural identity alive by using the Third Cinema to represent their cultural identity, as they could not go back to their home.

In light of this, people should avoid collaborating with the West by normalizing some cultures over others and freezing African culture in some timeless zone of the primitive. They need to increase their awareness of cultural differences and preserve their cultural identity, even as it keeps moving to encompass others. Preserving and understanding the differences between cultures can signify a new conception of cultural identities, such as a new Africa to the world.

This discovery has led to an indigenous cultural revolution. Such colonial imaginary is present here in Canada for First Nations, but a recent shift toward so-called reconciliation has invited Canadians to end this static representation and to embrace indigenous cultures as alive and flourishing in modern Canadian society. This move appears to be attached to the expectation that indigenous economies and traditional governance structures capitulate to multicultural yet mono-economic Canadian interest that is most obvious and most confrontational in terms of resource extraction and pipeline politics.



In addition, the variation between cultural identities can be simply cinematically represented in the theme of past and present between each culture, especially in Africa, which initially was an unspoken culture because Europe dominated Caribbean culture. Returning to the past through the cinema helped people create a new Africa while still connecting to the old Africa. People would think of stories related to these cultural identities as pure, everlasting, and unified stories that happened in the past, especially if trusted people wrote the script.

Throughout the cinema, people can easily understand the complexities of the Caribbean and Black cultural identities if cinematic people relate to the presence of the three kinds of cultural identities: African, European, and American. First, African cultural identity is the space in which every part of Caribbean daily life is hidden. Second, the European presence refers to the site of the colonialist. It has power that is considered to be completely outside of the displaced African people facing the dominant culture. Finally, the new world presence of Americans is characterized by the cultural confrontation between Africa and the West.

As a result, these cultural identities present the potential of creolization and a new beginning. It is the beginning of the diaspora of Black people, diversity, differences, and hybridity. Therefore, the emergence of new cinemas for the Caribbean and Black culture has to apply new relationships of the past that resulted in bringing relationships of the past and a new cultural identity together. Modern Black cinema reflects and recognizes various aspects and histories of itself, which has helped Black people construct aspects of identifying their cultural identity and keeping their cultural identity alive.

### **3-2 Academics**

The constructive communication of placing ethnicities with other cultures fostered respect for one another's cultural identities through academics, music, and art. Gilroy

(1993) focused on the cultural aspect of the Black Atlantic identity, the history of African intellectuals, and the construction of Black culture. If people are concerned with critiquing ethnic nationalism, they need to focus more on the diversity within the races rather than on building boundaries among them. People in the West should recognize the importance of joining two cultures, impacting their futures, and saving their cultural identities.

Thus, the Black Atlantic is not particularly African, American, Caribbean, or British; rather, it mixes all at once. It enriches and complicates the concept of Black cultural identity, as evidenced by a series of compelling readings of a cohort of key modern Black intellectuals and artists. Ethnic absolutism has an allure that captures both races, Blacks and Whites, in cultural studies that introduce the experiences and inheritance of the African slave trade and the plantation system in the Americas; it transcends both the nation-state and ethnicity.

According to Gilroy, some Black intellectuals, such as Frederick Douglass, W.E.B Du Bois, and Richard Wright, helped build a movement toward racial justice during the late 19th and 20th centuries through pathbreaking journalism, research, and activism. This helped introduce African culture in modern life and highlighted what slaves went through in the past and what caused slavery. In turn, this helped keep Blacks' racial and cultural identity alive by increasing awareness of their abandoned culture and allowing Blacks to participate in a crucial movement of White history actively.

The characteristic features of Black Atlantic cultures include the ability to propose a synthesis of cultural phenomena so that people can normalize other cultures and cohabit with people from different ethnicities and cultures. In addition, public intellectuals play an important role in encouraging deep thinking, challenging norms, producing new ideas, and modeling forms of argument that enhance people's

discourse. Throughout slavery, Black abolitionists, ministers, and poets theorized about freedom and exposed the hypocrisy of American democracy.

Therefore, if people keep writing about intellectuals, particularly Black ones, Black colleges will be encouraged to train generations of writers, artists, and scholars to broaden Black intellectual life. Blackness has been ingrained in the very basis of modern thought and writing. For example, Black men have been deemed the adversary of cultural thought and identities for a long time because the German and British were white and dominated the idea of identity. Thus, in the past, Blacks had a hard time feeling connected to the identities of their nations. Thus, the idea of Black history and the African homeland were examined closely through writing and intellectuals to empower Blacks, reduce racism, and create a nation for Blacks.

Moreover, the Black Atlantic epitome of travel involved transporting Black slaves from Africa to America. Therefore, Gilroy (1993) argued the idea of double consciousness by Du Poiso and double vision by Richard Wright, along with the compelling ideas of Toni Morrison, who explored internationalism as it is manifested in Black writing. This double consciousness is essential for recognizing the international experience of the Black diaspora, which alienated Blacks not only from their common experience of the terror of slavery but also from the experiential aspects of their lives, such as the psychological terror of slavery.

The dual identities of the Western Blacks have undergone transformation and recognition over time. Therefore, they cannot contain essential historical roots for the original identity and the modern European world. Even though Blacks and Whites are defined in modern times using a subjective dichotomy and an emphasis on “cultural insiderism” (Gilroy, 1993), they still function by relating the concept of nationality to that of culture to determine how racial politics transverse and reform the European identity.

These intellectuals provided Blacks with their history and explained Black culture during their time in Africa and the West. This was done to acknowledge the trauma of Blacks and to shape their lives in modern life. Because White people have been the gatekeepers for a long time in history, highlighting Black intellectuals in the community would help eliminate racism among ethnicities and combat White supremacy. For instance, the rise of Barack Obama in politics pushed the concern of race to the forefront of national politics, with Black thinkers becoming the most important public intellectuals in the United States, especially in Internet publications.

It is important at the university level to validate the information from the past and understand the transformation of cultural identities to communicate this in the future accurately. Black intellectuals project freedom, citizenship, and social and political autonomy. Therefore, these intellectuals are deemed absolute ethnic property. Cultural studies–related academic projects can be satisfying experiences if there is a clear explanation of ethnocentrism and nationalism. Gilroy argued that cultural studies could be either more or less attractive candidates for institutionalization depending on the appearance of a specific ethnic group.

Therefore, it is crucial to ask whose cultures are being studied, as using the appropriate instruments will make the study possible. This highlights the importance of considering the ethnohistorical specificity of the discourse of cultural studies. Exploring cultural studies in education requires looking at subjects associated with cultures, such as history, English literature, and politics, to examine cultural perspectives, express unknown cultures, and analyze history. It also provides valuable information on some ways in which ethnicity has been appealed to in English history. It helps people understand how the political culture of Blacks in Britain affected their cultural identity and enabled them to avoid problematic slavery in the future. Gilroy contends, “Let us die like men and not be sold as slaves” (Gilroy, 1993). However, sometimes experiencing slavery can be a powerful orientation to

the ideologies of liberty and culture. It can provide inspirational stories, such as the fastest ship in the world made by slaves.

Because history is a part of cultural studies, it illustrates the racial politics associated with the old discourse of racial and ethnic variation in the history of cultural identity. History is extremely contested due to the debate of multiculturalism, cultural pluralism, and political correctness. It supports the production of aesthetic discussion judgments, such as Hegel, Schopenhauer, and Nietzsche, and it marks the moment of cultural relativism. Through cultural studies and history, people can recognize how discussing race, beauty, ethnicity, and culture contribute to critical thinking about cultural identities. They could also understand the dominant approaches to cultural politics, oppositional consciousness, and social movements in idioms or poetry as cultural reflections.

Regarding Black people or slavery, the political discourse has aligned race closely with the ideas of national belonging as a simple biological hierarchy. It has built a connection with race and ethnicity by reminding Blacks of their past difficulties, such as postcolonialism and national identity. Gilroy believed it is a political issue that has caused internal conflict from external colonial experience, leading to crises. However, these crises of inner and outer relationships should be understood as powerful elements in the social, historical, and cultural memory of the great nation that people once had.

According to “The Black Atlantic as a Counterculture of Modernity,” throughout history, moving between nations and crossing borders in modern machines could cause linguistic problems and political diaspora (as cited in Gilroy, 1993). This relationship is especially important to the early politics and poetry of the Black Atlantic world. Intellectual history has indicated that ethnicities and political cultures have introduced new essential strategies for Africa, Europe, and Black America.

### 3-3 Artworks

The rise of jazz music introduced valuable signs of a new assertive mood. The aesthetics of the music is a matter of modern-day society that still entertains Eurocentric people who articulate the beauty of art. The songs were created by Caribbean children and remixed with the Jamaican format in the United States by an African American named Teddy Riley, and they included samples of music taken from African Americans and Jamaicans.

These songs show a formal unity of diverse cultural elements that are more than powerful symbols of culture. This illustrated a diasporic period that Black people experienced, and that period concluded to transition to another period after colonialism, which marked the transnational features of Black Atlantic creativity. The positivity of these records and songs not only enacted ties of affection and affiliation, so to articulate the discontinuous histories of Black settlers in their new community, but also helped to express the cultural diaspora in the past, to make it a strong culture in the future, and to allow all people to appreciate the Caribbean and African cultures.

The contemporary Black movement in visual art, music, theater, and film provided a background for musical releases and created loyalty and identity to structure a nation left behind, as it is old-fashioned by today's standards. These art releases helped people understand the struggles toward emancipation, autonomy, and citizenship, which provided a means to reexamine the problems of nationality, identity, location, and historical memory. As a result, art can supply vital foundations that build up and recognize identity and cultures. African Americans' music should be appreciated because it communicated their stories across generations and kept their stories alive. Blackness music is in some degrees painful by its natural operation and is independent of any association whatsoever.

Furthermore, the art of painting slave ships is a useful image and tool to increase self-conscious moral power, fight racial terror, and understand how cultural and political units have been produced through art, such as painting. It also helped to remember the micropolitics of the slave trade and its relationships to both indoctrination and modernization. It promised to reconceptualize relationships between modernity and prehistory, specifically in rethinking modernity via the history of Black Atlantic and the African diaspora through the Western universe.

Modern Black politics has required a fresh start to reconsider the revolution of African American politics through the development and movement of resistance. Gilroy (1993) stated that people should comprehensively understand the difference and complexity of childhood interests, invest in modeling their lifestyles, and recognize the tragedy of culture. Raising questions about Black culture and art is vital because it has a powerful effect in understanding the temporary experience of exile, relocation, and displacement. For example, why was the jazz song created? What is the meaning of its rhythm, and how can it illustrate a story or describe something?

In addition, explaining Black people's travel experiences through various art and intellectual history will explain how Black people broadened their perception and understanding. Also, it shall describe how they developed ways to communicate with people during and after the colonial period. In addition, it will explain how they bonded with ethnicity, race, and national identification so that people who explored this art or intellectual history could learn from their ancestors' experiences and deal with political issues.

People living in the modern world need to acknowledge their history to understand the formation of modern politics and cultural criticism. Moreover, to acquire strategies to embed Black movements in national political cultures and nation-states

in America, the Caribbean, and Europe. Finally, to structure a peaceful nation with diverse and proud ethnicity, as Gilroy said, there is a need for some serious modification.

Therefore, Gilroy discussed the Black Atlantic ties to the identities of African and Caribbean diaspora. People need to establish a homogenous culture in the modern era. For example, the modern social infrastructure helps bring people from different ethnicities together and builds social groups, but people should be gentle, get along with each other, and avoid racism, as it destroys societies and cultures because some ethnicities will be controlled more than others.

Gilroy (1993) saw that the Black Atlantic framed the doorway of double consciousness. The author used a powerful historical example of Martin Delany to explain this idea and address the tensions between identity and rootedness as a meditated process and raised historical issues of Black culture and politics through travel and voluntary relocation. Therefore, Gilroy addressed that Martin used a mixture of Africanism and Enlightenment concepts that cited the conformation between nationalism and travel experiences ignored by historians. He illustrated the relationship between scientific reason and racial domination.

Also, through his traveling experiences, he compared the fate of Black people with the Jews and their goals with those of Zionism, and he dreamed of a Black national state because all people deserve to have a nation and maintain their identity for the future generations. The author of *The Black Atlantic: Modernity and Double Consciousness* found an alliance between English capital, Black American intellect, and African labor power, and he also explained that, through his writing, people accumulated evidence of the inner dialectics of diaspora identification during his trip to his home, which is Africa (Gilroy, 1993). If the writer had not visited Africa and written about it in his book, people would not have understood the reality of Africa



and African Americans. Thus, the writer tried to elevate, enlighten, and modernize Africans, as he indicated that Africa was a fatherland; thus, he tried to form a bond between nationality and masculinity (Gilroy, 1993).

Providing such important information through art, intellectual, and written history encourages more Black thinkers to enter the field to make an argument toward the indignity of race and Black people. It is a power that encourages people to think and establish the truth to build a foundation and clear ideas about others' ethnicity and race, as all people are equal and deserve credible information. Black people's survival relied on a new means to build alliance beyond several issues, such as language, skin color, gender, and religion, and the best way to create multicultural identity is to facilitate the transnational structure of the slave trade. According to Gilroy (1993), "Blake is useful to this . . . an argument against ethnic absolutism because its affirmation of the intercultural and transnational is more than enough to move the discussion of black political culture beyond the binary opposition between national and diaspora perspectives." (Gilroy, 1993).

In addition, music is one of the unique aspects of the Black Atlantic, as Gilroy (1993) was concerned with analyzing the music of Black culture in the Black Atlantic and the idea of nationality and the nation-states concerning Black opposition and expressive cultural music. The growth of music in Black and the West cultures has kept cultural identity alive throughout history. Gilroy relied on Delany to illustrate how the intellectual heritage of Euro-American Blacks affected the conceptualization of nationality within the Black discourse.

Black music is powerful evidence of Black diaspora and contamination that have spread widely throughout the West, and it has been a proven approach to show that blackness had inner divisions, such as gender, class, and sexuality. Some people confuse and formulate debates on how to look at Black aesthetics and cultural

production, which guides them to the dilemmas faced by cultural and intellectual historians of the modern Western and African diaspora. Gilroy argued that music symbolizes racial authenticity despite music's heterogeneous origins and function, such as hip hop.

However, Gilroy stated that “black musical expression has played a role in reproducing what Zygmunt Bauman has called a distinctive counterculture of modernity” (Gilroy, 1993). Gilroy emphasized that African-American music and Black music play a vital role in society. It should be appreciated and remembered by Blacks and other cultures, such as the Western culture. Black music is a psychological strategy of expressing the terror, pain, and rage caused by the past and the continued oppression and fear that cannot easily be put into words. It is important for people who refuse to read and write to listen to Black music because it is the only way to understand the feelings of their ancestors and what they have gone through in the past, as they expressed their feelings through music.

In addition, Black music has helped to reveal hidden internal fissures in the concepts of the past and modernity due to the politics of transfiguration. Music has allowed people to map out ethics and politics and to reproduce knowledge. African music has aided people in feeling connected to others but has also produced a sense of comfort in their music; thus, they tend to maintain their Black cultural identity by remembering the old days, increasing nostalgia, and building consciousness about their traditions to transfer them to the next generation. For example, listening to music, in general, affects people's emotions and involves them in some stimulation. Generally, music treats stress and depression because it is a healing process that links people to their traditions and helps them find their belongingness.

Further, Black music has evolved worldwide, from the traditional African slave ship spirituals to daily habits, to cultural traditions. “The power of music in developing

black struggles by communicating information, organizing consciousness and testing out or deploying the forms of subjectivity which the political agency requires, whether individual or collective, defensive or transformational, demands attention to both the formal attributes of this expressive culture and its distinctive moral basis. (Gilroy, 1993)

Therefore, Gilroy developed his thesis on Black culture's music to show the dynamism in the evolution of African music, to defy categorization, and to illustrate the hybrid idea of race that he hopes will replace an older, and in his view, destructive traditional or roots-based conception of what it means to be Black. Music has transmitted racial messages and passions worldwide, from the Jubilee Singers in the 19th century to Jimi Hendrix to rap music.

#### **4- Barriers to Cultural Identity and Race**

##### **4-1 Racism**

Cultural identity must be kept alive. Avoiding racism and cultural hierarchy would introduce cultural relativity (Fanon, 1988). However, the existence of racism around the world has encouraged the death of cultural identity. For example, the domination of White Europeans over other cultures, especially Blacks, still negatively affects their lives. If someone applies to a job and his name is Osama or Mohammed, he is less likely to be hired, but if her name is Kathryn, she will most likely be hired. As a result, most jobs will be occupied by White people, and their cultural identity will stay alive, whereas other cultures never have the opportunity to fill certain jobs; thus, these people will never receive recognition, even if they are talented.

According to Fanon (1988), how could someone who abandons racism still participate in colonialism that encourages the formation of racist ideas? It is an impossible logic, and it cannot be denied that it leads to the death of several cultural identities. If a group colonizes another land, it will most likely control those people

in the new land and spread that culture. The conquerors may not necessarily force others to follow their culture, but they can reproduce it through the media, such as news and movies. As a result, people can normalize new behaviors, traditions, and habits with the thought that this is the right thing to do, and they will forget about their culture.

According to Fanon (1988), “The perfecting of the means of production inevitably brings about the camouflage of the techniques by which man is exploited, hence of the forms of racism” (Fanon, 1988). The European and White hegemonic domination is the foundation of the degradation and dehumanization of people of color worldwide, ensuring that White racial superiority and supremacy have thrived and survived over the centuries. This tends to generate a racist structure that has led to the murder and subjugation of people of color across America and worldwide. There will also be the “Emotional instability of the Negro,” the “subcritical integration of the Arab,” and the “quasi-generic culpability of the Jew” (Fanon, 1988).

#### **4-2 Lack of Cultural Integration**

The absence of cultural integration due to colonialism and modernity is one factor that has led to the death of many cultural identities. For instance, people have been forced to follow these new traditions by dominating one culture over the other through the production of traditions, habits, violence, and thuggery. Also, the spread of urban ideas in today’s societies encourages all people to adopt similar lifestyles to abandon their cultural identity, which will die sooner or later.

On the other hand, Fanon (1988) said a reciprocal action between racism and culture allows cultural identity to survive because racism has renewed, changed, and adapted to integrate with other cultures. The availability of social infrastructures, such as gyms or playgrounds, encourages people from different backgrounds to gather together. Fanon believed that racism would disappear because it is old-fashioned.

However, people still discriminate against others, especially with the popularity of social media. For instance, people structure their friendships based on their friends' family names or tribes.

Some cultures have witnessed the destruction of their cultural values and ways of life, such as language, dress, and techniques, by acting conceited about their culture. Thus, they cannot connect with people from different backgrounds, and there will be a less dominant culture dying due to “functioning under the oppressors” (Fanon, 1988). For example, some people with money and power tend to exploit developing countries rich in coffee by paying less. However, they will sell it at a high price to become coffee producers and make a lot of money simultaneously. It is a racist purpose that is haunted by bad ethics.

People should tirelessly look for the repercussions of racism at all levels of sociability to kill racist ideas and bring cultures together. It is important to respect other cultures, such as indigenous cultures, to keep cultural identity alive and bring people from various backgrounds together to gain equality and a clean community. In addition, customs, traditions, beliefs, languages, food habits, sexual behaviors, rest, and laughter should be respected and kept alive to teach the next generation of Blacks about their ancestors and so that Whites can appreciate other cultures and avoid oppression: “Appeal is made to the sense of humanity, to love, to respect for the supreme values” (Fanon, 1988). This is also vital for cultures to survive, and they cannot be fragmented. Recognizing and accepting the reciprocal relativism of various cultures are universal demands. Multiculturalism provides several kinds of cultural identity to appreciate all existing types of cultural styles and methods. It is a racism of good conscience. Thus, people should learn how to get along with others so that cultures can survive.

## 5- Conclusion

Hall, Gilroy, and Fanon explained the importance of saving cultural identities. They stated that media, such as cinema and music, history, written intellectuals, travel, and equality, can preserve several cultural identities, especially African Americans, and prevent cultural identity from disappearing. All authors illustrated various factors to maintain Black culture for the next generations and for other cultures. They tried to build a healthy and peaceful culture by establishing equality to get along with others from different backgrounds. This theory of life helps people understand the world around them and motivates them to respect other cultural identities.

By sharing with others and thinking about them, people will live in healthy and supportive environments. People should be aware of some aspect of the African culture that does not start with slavery. Africa has contributed to several developments, such as astronomy, medicine, philosophy, and mathematics, which it has abandoned. Thus, Africa is home to many cultures. In addition, Africans should exist happily worldwide, especially in America, even with its dark history. They should be aware of the importance of keeping and passing down their traditions to preserve heritage. Africans need to showcase their native culture to Americans to be proud of their backgrounds and heritage, especially when others ask them about their country of origin.

In my opinion, African American cultural diaspora is one of the best examples of the resilience and strength of their nation. Concerning their dark history, Black people have turned a negative situation into a positive one to preserve their African cultural identity. However, Black people should appreciate other cultures and their differences to avoid egotism because racism is usually reproduced through cultural differences and the performance of exotic structures.

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