does not address the convention that exists among many young people. To address that convention one must be willing to live with contradictions, recognize that aspects of popular youth culture are not necessarily counter-hegemonic.

If we were to follow Lipset's argument we might end up thinking that hip hop culture is youth culture today. While it is true that hip hop culture carries many ways, care should be taken not to produce narratives of youth culture that place hip hop culture as over-determining youth culture. Discourse around Gen Xers, Slackers and grunge rockers are mainly concerned with young white male youth who seem to be lamenting that they will never wield the same kind of power to organize the lives of others as their fathers did and still do.

Many such situations. *Mongrelian Friend* uses rap as the point of departure to address youth culture today. While rap as form and hip hop as cultural practice/lifestyle has been an articulation of the urban black subculture's hopes with profound effects for popular culture, the construction of materials and meaning have not been straightforward; they seem to say what they see as the heightlessness, exhibiting the symptoms of fear of black planet. Rap's power as an articulable form that focuses onto the agenda questions of political nature, does not mean that rap is drooping*'s* science for all. It is necessary to work with rap as a cultural base, "The State of Rap: Time and Place in Hip Hop Nationalism*. Jeffery Louis Decker argues that two different forms of nationalism exist in rap music. He identifies three forms: 1) a nationalism that heartens back to black nationalism of the 1960s and appropriates the images of folks like Malcolm X, Angelas Davis and so on, as exemplified by Public Enemy, and 2) a nationalism that is Afrocentric and see Africa and African culture through which its politics will ultimately be exemplified, as exemplified by X Clan.

Decker analyzes the lyrics of P.E. and X Clan to show that the groups differ in articulated political influences. Yet his analysis demonstrates that both groups produce a kind of series that is not connected to the past and restricted and limited potentials. While his exercise is

an interesting one, Decker's project does not address the overall problematic of a nationalist politics but instead focuses on the "language of nation to manifest a history of social oppression and struggle which can energize the movement toward black empowerment and independence." (1990) It would continue that the use of rap as a political tool continues to produce a disabling politics of incommensurability and domination, and thus decries Decker's argument in a weak position.

After dealing with the politics of the "boys" that Decker turns to the music and videos of Queens Latifah to reexamine any counterpoints in possibilities in what he terms nationalist rap. Decker wants to hold on to the discourse of nation, but by mov- ing to Latifah's he is forced to jettison nation in favor of a diaspora gathering a flux of bodies. I would contend, however, that Latifah's rap—especially "Ladies First"—defies notion as we know it in relation to rap's nationalism. Instead Latifah's music is diasporic, or what Paul Gilroy calls a "black Atlantic" phenomenon. This love from England raps on a similar album and specific song and Winnie Mandela's image on the video—point all questions to exist beyond the strict confines of nation to address the more interesting and complex relations of transnationalism. While often defined as the historical relations, practices, assertions and duties that the best rap evokes. The diaspora is further explored in George Yule's "The Specification of Raps." Yule writes of the ways in which subaltern youth in Brazil have begun to disrupt and challenge the mythic idea of racial harmony in Brazil through their critical cultural reflections. The funkosis, the popular belief, dance for the revolu-
tion. Their music calls for resistance to the system that dominated their cultural traditions. The funkosis, the popular belief, dance for the revolution. Their music calls for resistance to the system that dominated their cultural traditions. The funkosis, the popular belief, dance for the revolution. Their music calls for resistance to the system that dominated their cultural traditions.

In America, the issue is not whether youth have an organized political consciousness, but how who are able to maintain youth force as a "Youth". To discover that New York has been conducting paramilitary training exercises in the Woods, that the young are able to articulate a strong position against the Right. The relevant question might not be "Why can't they articulate their position better?", but "What if these youth were able to do this in a more coherent, disciplined and strategic way?". The paradoxes that Beauford's forces in the past, oversee the present and command the future. The imaginary lineage exists in an anticipatory tension with the project, a "hot" antagonistic or offensive line of force that Beauford's forces in the past, oversee the present and command the future. The imaginary lineage exists in an anticipatory tension with the project, a "hot" antagonistic or offensive line of force that Beauford's forces in the past, oversee the present and command the future.
The neo-Nazis are dangerous, but their capacity for violence is nothing beside the punitive power of the state.

But does not admit to itself that this exposition of ill in its midst is nothing but a sign of its own empty projects and weakness. While Baudrillard's "reversibility" seems to such an incomprehensible "Otherness" of ritual game and gesture, that we may not wish to give ourselves to the looseness and abstraction of illusions.

Baudrillard's "reversibility" seems to be a sociological phenomenon whereby the idea of "all things, inasmuch as it becomes detached from its imaginaries and referentiality. Instead of discharging the alienating government structure in an ideal of Greek city politics, political qualities like citizenship, moral responsibility, leadership and power itself dissolve in simulation, in the people's corresponding indifference in understanding and in the respect for power to more genetic, uncompromising spheres. But is not reversibility also a myste-

rystic metaphorical principle, whereby things or ideas just flip their meanings by themselves, without intervention from the "real" world? Baudrillard suggests as much by opposing the national spheres, where logic is based on irreversibility (of time, meaning, progress), to the symbolic, where things are reversible by "natures", and according to rules which are played up but seem unknown. Does the essential keeled of things just flip because the essence is symbolic and "objectively" irreversible, or is it as if to flip through stages in the real as a parody of the symbolic?

By means of a vulgar pragmatism we may ask, in the end, whether the value in Baudrillard's analysis is simply not contained in what it can do. With respect to the neo-Nazis we are offered a strategy of analysis that would not name anything as such.


By Nicole Shukin-Simpson

L u e n e  D o n a l d s o n. D e c o l o n i n g F e m i n i s m s . R a c e , G e n d e r , a n d E m p i r e - b u i l d i n g. c h a p e l H i l l : U n i v e r s i t y o f N o r t h C a r o l i n a P r e s s, 1992.