

TOWARDS A NEW THEORY OF NEGRO PROPAGANDA

MORGAN PARKER

The hunted must be clever.

The hunted has two primary tools of survival: imagination and hyperbole. White propaganda operates cyclically and within its own tragic limits, reaching a linear end only to begin again at a linear starting point.

Where the White might see linearity, for example, the Negro might see reproduction. Where the Negro might see luck in a collard green, the White might see \$7.99 per pound.

For example, on July 4, 2017, I unearth a website called NIGGERMANIA. I walk into an antique store in a liberal California town and emerge with \$88 worth of mummies and golly-wogs. I have names I do not know about. For example, when Sylvia Plath wrote "nigger eye," what do you think she meant? When she said Lazarus, was it a noun or a verb? White propaganda operates cyclically and within its own tragic limits, reaching a linear end only to begin again at a linear starting point.

White propaganda is a stutter of imagination.

For example, the Negro obviously understands how the talking heads of reality TV stars are essentially a manifested rendering of the Greek chorus; how fault is assembled episode by episode; how it matters who gets named what. The Negro thinks about Greek Myths quite a bit, how such stories, for all their respected antiquity in the American imagination, are sanctums of Whiteness, such that the realm of them and their reverence presumes that only Whites may be cast in multiple representations of model behaviors, while the Negro must repeat less-revered "folklore" on an endless and aching loop. White Propaganda relies upon the unwavering belief that any versions of nirvana require the absence of the Negro. This is both the conscious and unconscious peak of White Imagination.

Of course, the feedback loop of Sambo and Panther fables is inescapable only if the Negro concedes to internalize the mythology of the White (and as such, the imagination of the white, and as such, the latent desire for the Negro's own demolition) as Standard. It is therefore in the Negro's best interest to learn the language and rhetoric of the White and use the fluency to their advantage in matters of not only self-preservation, but self-recognition.

The Negro is suspicious of the laugh track, and any rhetoric or imagery that inherently denies the space of the Negro body. The Negro is suspicious, and they ought to be, lest the Negro begin to render themselves invisible, inferior, and unbeautiful in their own imaginations.

Case study: Closing a window, a young Negro woman sees a police car idling in front of her apartment building and thinks What did I do wrong? A young white woman has called the police.

It is possible that in the dark slumbering of their unconscious, the White imagines that the only remedy for fear is death.

Negro propaganda is borne of the opportunity in blips, dead air, revision, imploding narratives, and space travel. Negro propaganda at its best should seek to play the Offense as opposed to the Defense, and really go out there and give one hundred and ten percent, as it were. Negro propaganda insists upon simultaneity, the incongruent and antithetical, continuity only by way of a freestyled repetition. The Negro is Nevertheless. Here go the Negro, hanging roses to dry in the archways.

One example of successful Negro propaganda is the song "Grillz," from Nelly's album Sweatsuit, on the cover of which our hero grabs his crotch determinately. In the beginning, a scenario is proposed wherein the listener is encouraged to hold up a jewelry store and, in lieu of paper money, demand a custom-made dental apparatus constructed with diamonds and rose gold. (Why are there so many luxury cars in the hood?) Of another such instance of supply and demand, it is said that, when paired, the colors yellow and red, as signifiers within a landscape of White propagandist imagery, will stimulate insatiable hunger. (But do you have McDonald's money?)

The Negro is not good with money, but why should mathematics be applied to something as precious as flesh?

Why should the Negro be good with money when the Negro is always getting sold?

The Negro imagines a flood, and another flood, and endlessness, a limitless Negro Imagination.

Angela Basset with a match & Clair Huxtable filing her nails & Dave Chapelle in Africa & Lil Uzi Vert & the gap between James Baldwin's teeth & the gap between Angela Davis' teeth & imagine possible homelands & refusal is not inaction & protest is not palatable & who got the keys to my jeep & the church parking lot & the measured size of our skulls & leave my body alone & only Judge Joe Brown can judge me & back in the day & a joke about my hair & Diana Ross eating a rib & Harriet Tubman's face & laugh track & laugh track

Laugh Track Laugh Track Laugh Track
Laugh Track Regular Black Regular
Black Nigger I Nigger I Black We
till soil We murdered for capital

*We ride around shining
in our own wake
We even make chains I
look good*

