

Cynthia Estremera (Villanova University)

Panel Proposal: “Shifty Subjectivities: Race, Gender, and Contingent Imagery in Popular Culture”

This panel organizes three individual but somewhat interlocking papers that wrestle with the ways in which intersectional identities (constructed across and within multiple genres of popular culture) are informed by/through ideology, culture, and power. Taking cues from theories of subjectivity, visual narrativity, and cultural studies, each paper explores a particular popular genre via the visual, literary, and lyrical texts of these genres (photography, film, literature and rap music) in order to engage and ultimately to embrace the uncertainty that various artisans of 21st Century popular culture are so frenetically encountering in their work.

#### Cultural Miscegenation in Mansbach’s Angry Black White Boy

Adam Mansbach’s protagonist, Macon Detornay, is a white boy who authentically reflects and refracts his abiding identification with Hip Hop Culture. One result of his embrace of Hip Hop culture is Macon’s ultra-identification with blackness, uncertainly construed in a world where even in his most earnest desires to deconstruct whiteness it is black identity that is repeatedly over-determined. Hip Hop culture presents the most fertile ground for the project of cultural miscegenation in the 21st century, and the narrative of Macon Detornay generates the attendant uncertainties that such a project both invites and warrants.

