GOSPEL RAP AND IDEOLOGY: EXPLORING NEW PATHS IN CRITICAL MUSICOLOGY

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God of the Sparrow

God of the sparrow
God of the whale
God of the swirling stars
How does the creature say Awe
How does the creature say Praise

God of the earthquake
God of the storm
God of the trumpet blast
How does the creature cry Woe
How does the creature cry Save

God of the rainbow
God of the cross
God of the empty grave
How does the creature say Grace
How does the creature say Thanks

God of the hungry
God of the sick
God of the prodigal
How does the creature say Care
How does the creature say Life

God of the neighbor
God of the foe
God of the pruning hook
How does the creature say Love
How does the creature say Peace

God of the ages
God near at hand
God of the loving heart
How do your children say Joy
How do your children say Home

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LIST OF ARTICLES

Questions of Musical Meaning: An Ideology-critical Approach

Summary

Representing various disciplinary perspectives, recent models of musical meaning range from formalist, semiotic/structuralist and semiotic/stylistic to 'New'-musicological/postmodern. While increasingly concerned with contextual dimensions of musical meaning, the latter approaches often result in one-sided readings propagating a specific (and obvious) socio-historical or cultural agenda. In the case of the semiotic/structuralist and/or semiotic/stylistic paradigms, even extensively developed theories of musical meaning do not move significantly beyond the 'autonomous' text. While either isolating or overburdening the musical text, such approaches fail to address music adequately as a multi-faceted, complex ideological form that is grounded in diverse, yet intricately interwoven discursive contexts of implication relating to both the production and the reception of the text.

Drawing on Johann Visagie's (1990 & 1996) approach to ideological culture, this article introduces the foundations of an inclusive analytical model which evolves around a speculative but reasoned interpretative design for theorising the relationship between symbolic (semiotic) content and discursive socio-cultural contexts, without denying the relevance of other perspectives/contexts which form part of an 'archaeology of discourse'.

No question is more fundamental to the nature and being of music than the 'cursed' question of musical meaning.[1] While the mere possibility of this controversy has occupied philosophers since classical antiquity, the rather volatile recent histories of music theory and musicology have, with renewed vigour, impelled questions of musical meaning to the forefront of polemical debate. Inundated with a broad range of ideological issues, this interdisciplinary discourse has strategically expanded the musicological agenda in particular. In its persistent evasion of transparent answers, the ambiguous, elusive nature of musical meaning continuously inspires and invigorates disciplinary dispute.[2] Recognising this enigma, and formulating a response to recent developments from an ideology-critical perspective, this article attempts to contribute to the debate.

In a recent exploration of the topic, Nicholas Cook (2001: 176) aligns current theories of musical meaning with two influential schools of thought, namely that of Hanslick ("meaning as inherent in the music"), and that of Adorno (music as "a purely social construction").

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[1] This is Richard Taruskin's ideologically strained expression, appearing in a cover blurb introducing Lawrence Kramer's (1990) *Music and Cultural Practice*.

[2] In this regard, I draw on the broader argument of Van den Berg 2002.

The continuation of Adorno's thought as the basis for certain strains of contemporary analysis needs qualification. In claiming that the primary function of art is social criticism, Adorno transposed social imperatives into the sphere of 'the musical' (compare Subotnik 1991: 147). Yet it must be stressed that he consistently strove to uphold the dialectical opposition/integration of autonomous work and social context. As Zuidervaart (1999: 154ff) observes, Adorno's explicit emphasis on the autonomy of art therefore marks a contemporary site of contention. This problematises direct correlations between Adorno's thought and recent analysis, where texts are overburdened with social-critical or metaphysical content, a tendency directly opposed to the Kantian notion of the isolated (autonomous) aesthetic experience. Menke (1998: viii) claims that Adorno refused to sacrifice either of these analytical strands, granting them both "full expression...in all their mutual tension".[3] However, Zuidervaart (1999: 161) observes that it was Adorno's explicit emphasis on autonomy that served as a way to preserve social-critical and utopian capacities in advanced capitalist societies, by means of art.

Having made this qualification, Cook's distinction retains important perspectives on the ideologically opposing positions dominating current musicological and music-theoretical literature, including viewpoints from the realm of musical aesthetics. At a later point in this article, I will use this divide as a profitable arena within which a critical consideration of various theories of meaning may be staged. Again, however, it needs to be noted that Cook's explicit emphasis on the legacies of Adorno and Hanslick disregards the influence of earlier perspectives which contribute significantly to the controversy surrounding questions of musical meaning. It is indeed perplexing that Hanslick's forceful persuasions, published as a thin volume in 1854, should have assumed the status of a classic manifesto on the purely internal value of music, greatly influencing almost all subsequent thought on what music is, or is not. Hanslick's impassioned formulations, which neither aspired to nor achieved rigorous philosophical analysis, may by no means be described as a refined account of musical formalism (cf. Bowman 1998: 133ff).

[3] See also DeNora 2000: 2ff, as well as Martin's (1995: 75ff) extensive discussion of the problematics of Adorno's thought and its application within more recent contexts.

While Hanslick's worth is undeniably vested in his insights concerning the entirely unique nature of music and of musical experience, the phenomenal status which his ideas have been granted seem to obscure more nuanced thought on the polarities between form and expression, or form and content, notably the views of Kant and Hegel. Likewise, Adorno's 'negative-dialectical', neo-Marxist agenda, however erudite and influential, hardly explores questions beyond those introduced as early as the Greek philosophers: matters ontological, epistemological, ethical, socio-cultural and political. And while the disciplinary confines of the 'neo-Hanslickian' and 'neo-Adornian' positions do not straightforwardly accommodate the now more or less discredited 'symbol' theories of Susanne Langer (1953) and Nelson Goodman (1978), it bears pointing out that there have hardly ever been more explicit assertions of symbol and metaphor in music than those suggested by the Greek idea of *mythos*. The idea of *mythos* is also indicative of deeper, ideologically potent strata of ideas and meanings inherent in music, conveyed by associative cultural patterns or 'clusters' rich in figurative allusion. These are phenomena suggestive of an 'archetypal' semiological analysis that transcends the limitations and restrictions of specific textual contexts.

It is my thesis in this article that recent (as well as earlier) models of musical meaning grapple interminably with the complex relationship between intra-musical and extra-musical perspectives, constantly seeking the indecisive performative 'parities' between the universal/general and the individual/unique aspects of musical meaning. The ideology-critical approach proposed here explores this ambiguity of meaning in terms of concealed distortive biases or partialities resulting from profound ideological commitments to absolutised (or what I will later define as 'hypernormative')[4] stances. Here, the notion of partiality is a central idea, encompassing both the masking and the critical unmasking of a musical meaning indissolubly associated with ideological blindness and the hypernormative stance characteristic of any ideological position. Such biases are inherent in the structural aspects of all representational media, but also powerfully direct the interpretative strategies of musical analysis.

[4] See footnote 9, page 15.

Following recent theoretical models, my position presupposes that musical meaning can never be reduced to 'immanent' meaning alone, whether this be on the 'esthesic' level (compare Nattiez 1990: 15) or on the level of the 'material trace' (compare Cook 2001: 181 & Nattiez 1990: 15). The reason for this is that musical meaning only emerges when music is interpreted within an inclusive socio-cultural and semiotic-hermeneutic framework, including the mediation of human role-players such as the performer and the listener. Contrariwise, musical meaning can never be understood from these dimensions *alone*. I will therefore endeavour to propose an interpretative framework in which different aspects of (musical) experience are acknowledged to exist (i) on a purely formal level (in themselves), and (ii) in coherence with one another. Such aspects include the physical, the biological, the psychological, the symbolic/semiotic, the conceptual, the aesthetic, the social and the cultural. I understand these aspects in roughly the sense in which Chomsky (1996: 6), for example, talks about "aspects of the world". These aspects both emerge in *and* sustain a broad socio-cultural framework: the context within which meaning is socially and culturally constructed.

This approach fundamentally undermines the notion that text and context exist as separable domains of meaning. However, as I will argue in the last section of this article, rather than simplifying the text/context debate, complex border-crossings of the intra- and extra-musical are suggested, where the divide between inside and outside is always contested, and always functions at the elusive centre of ideologically-inspired debate. From this perspective, neither text nor context is seen as self-explanatory; they are equally complex and 'opaque' (cf. Bryson 1994). In this framework, I will also attempt to locate the ideologically contested and shifting roles of human agency. This aspect has received minimal attention in theoretical accounts of musical meaning, including recent interpretation where, in Korsyn's (1999: 55) words, the threshold between work and surrounding world is passed. Such boundaries between 'inside' and 'outside' entrench the kind of ideological conflict referred to above, implying that musical texts are always ideologically partial, just as interpretative stratagems set up their own privileged contexts. Here, as Korsyn (1999: 95) observes, one side of the opposition may dominate or control the other. In this article I suggest an ideology-critical approach that unmasks such power asymmetries

within various forms of discourse, fundamentally undermining the text/context opposition.

In formulating the theoretical framework sketched above, I draw on Johann Visagie's (1994 & 1996) approach to ideological culture called 'The Ideological Topography of Modernity' (ITM). This theoretical model may be described as a highly structural, even structuralist enterprise. My adaptation of this interpretative framework, however, explores the domain of musical meaning primarily through a separate dimension of ITM, the analysis of figurative meaning. Allowing for informal or intuitive analytical 'translations' of cultural meaning, from this more or less fluid perspective on musical meaning different readings of the same text may creatively contradict each other, and figurative-semiotic content is allowed to suggest and develop its own consequences. Thus applied, Visagie's framework provides for an unusually dynamic approach to questions of meaning where not only aspectual coherence, but also the axes that traverse this coherence, namely the general/universal (associated with formalism) and the individual/unique (the dynamic, ambiguous) are recognised.[5] This implies that, while ITM allows for a certain critical distance, the musical text may also be approached via an almost embodied involvement with content and form, in which music is granted no immunity from configurations of power, and ideology may operate in all its perverted forms.

As a systematic conceptual framework for the interpretation and critique of ideology, Visagie's topographical model, representing in the first instance a 'landscape' of interactive ideologies, builds on two analytical dimensions, namely ideology critique and the above-mentioned analysis of figurative meaning. ITM is deemed to form part of a broader project labelled 'discourse archaeology'. Figurative semiotics on the one hand features as an independent subtheory *alongside* ITM, and on the other hand

[5] What is operative here is the principle of 'uniqueness/coherence', a primordial philosophical (ontological) principle, implying that different aspects of the world are acknowledged to exist both in their uniqueness, and in their coherence with one another. As mentioned above, we can distinguish for example between the physical, biological, linguistic, aesthetic, and other aspects of the world (or things in the world). Running through these aspects we find a general/universal side (formalism) and a particular/individual side (emphasised in historicism or anti-rationalism). In terms of the aspect or the aspectual complex of (musical) meaning, this points to a differentiation between the empirical structure of the work, and its particular characteristics (which differentiation in principle excludes totalisation and unfounded generalisation).

plays a role *within* ITM. Within this critique, the proposed theoretical approach enables a nuanced, multi-dimensional socio-cultural reading of the musical text, while, as has been suggested above, at the same time facilitating the delineation of an integral theory of musical meaning. For example, the metaphorical part of figurative meaning may be employed to draw *all* the aspects mentioned above into a 'metaphorics of musical meaning'.

ITM may, however, also act as a powerful critical tool for the evaluation of theoretical discourse. In the course of my argument, therefore, I will use principles deduced from ITM to review recent models of musical meaning representative of various disciplinary perspectives. First, however, I will discuss the phenomenon of ideology and situate it within Visagie's theoretical framework. Extended by an analysis of figurative meaning, this reformulation of the ideological phenomenon offers a considerably more differentiated conceptual 'map' for the critique and analysis of ideological culture than is provided by existing theoretical schemas, including the classical model of Marx and Engels.

My acknowledgement of ITM's interpretative possibilities does not mean that I take an uncritical stance towards Visagie's model. Indeed, the last subsection of this article is a judicious probing of the epistemological premises I ascribe to this analytical framework.

1. The Concept of Ideology: An Ambiguous Heritage

Definitions of the term ideology and explanations of the ideological phenomenon differ extensively among writers; indeed, explanations of the phenomenon are based on a wide variety of perspectives and assumptions. Before introducing the specific perspective on ideology and ideology analysis underpinning my approach, the historical roots of the concept must first be briefly investigated.

John Thompson (1990: 3 & 1984:1) claims that the contested nature of the study of ideology is, to some extent, a product of the history of the term, which is equally marked by controversy and dispute. It was first introduced by Destutt de Tracy at the end of the eighteenth century and only fully developed as a concept during the

nineteenth century. Larrain (1979: 27) points out that, in its original sense, the term ideology had a positive connotation: it pointed to the rigorous science of ideas which, by overcoming religious and metaphysical prejudices, could serve as a basis for social transformation through educational change. The term acquired its negative meaning when used by Napoleon in his scornful referral to the so-called *idéologues* of post-Revolutionary France. In accusing these *idéologues* – including de Tracy – of substituting abstract considerations for 'real' politics, Napoleon gave the word 'ideology' its classic modern meaning, signifying abstract and essentially dubious theories or ideas influencing the social and political order.

1.1 Ideology in the Tradition of Critical Theory

In the writings of Marx and Engels, the concept of ideology is again conceived in decidedly negative terms (Larrain 1979: 13). Here, ideology is understood to constitute "an illusory and erroneous perception of human circumstances that underlies a warped and mystifying interpretation of socio-economic relations, the laws for social development, as well as the attending influence of class interests and class conflicts" (Schoeman 1997: 3-4). Thus, in the orthodox Marxist interpretation, ideology is the instrument by means of which a particular ruling class derives its privileges while sanctioning, legitimising and perpetuating its domination of the underprivileged. Contrasting 'consciousness' with social existence, the rejection of 'consciousness' as the epitome of ideology in the sense of an abstract and illusory theoretical doctrine is a basic assumption underlying the Marxian view; an idea Marx (1970: 37) based on the metaphor of the *camera obscura*.

More recently, the concept of ideology has been taken up by a variety of authors and disciplines, and has thus been integrated into the corpus of concepts underlying scientific social thought (Thompson 1984: 1). Yet, however generalised in referring to a set of closely related beliefs, ideas, or even attitudes ascribed to a group or community, the term cannot be stripped easily of its negative connotations if it is to serve normative social analysis. Ideology, in this context, is not a neutral term: to characterise a view as ideological is implicitly to criticise it. In Schoeman's (1997: 12) formulation, ideology "always represents a reductionist and warped (slanted) perspective of reality and is coercive without exception".

The *neutral* conception of ideology, however, attempts to deprive it of its negative connotation, specifically in serving descriptive concepts employed by the social sciences (Thompson 1990: 5). According to this conception, ideologies are viewed as systems of thought, systems of belief or symbolic systems pertaining to social action or political practice. Similarly, the analysis of ideology rests on the delineation and description of major systems of thought or systems of belief steering social and political action. This conception of ideology and its line of enquiry is generally exemplified by the tendency to think of ideologies in terms of 'isms' – for instance, conservatism, communism, capitalism – which (presumably) may be analysed without making, or implying, any disparaging judgements concerning the belief systems on which they are based. Another view of ideology is found in the conception adhered to by the so-called *end of ideology theorists* (Thompson 1990: 81). Though these theorists also tend to view ideologies as comprehensive belief systems, they do detect utopian and dogmatic elements in them, which they think have been recognised as such in more developed societies.

A third response to the ambiguous heritage of the concept of ideology is the view that it is simply *too controversial and contested* to be useful for the purposes of social and political analysis, and that it is therefore to be dispensed with. This response, which has recently gained ground even among prominent social analysts, has in part resulted from the recent political demise of Marxism, with which the concept of ideology was closely associated.

While the term 'ideology' may thus be used in different ways in different contexts, it is the critical, 'negative' connotation of the concept that may point to its more useful theoretical consequences. This negative conception does not merely lead to deeper social analysis, but indeed enables the formulation of a critical social theory.

1.2 Thompson's Reformulation of the Concept

The Cambridge ideology theorist John Thompson (1990: 6ff) develops a position which leads to this kind of theoretical enterprise. Drawing on the tradition of critical thought following Marx, Thompson maintains that the concept of ideology remains a useful and influential notion in the intellectual vocabulary of social and political analysis. Taking its negative sense as an index of the problems to which the concept

of ideology refers and as a focal point which must be retained – indeed creatively developed – his reformulation offers an outstanding example of ideology theory.

While expanding on traditional concerns with the ways in which social relations are sustained, Thompson also explores links between language and ideology, an area which has become a focal point of contemporary social analysis. Visagie (1996: 74) points out that Thompson's treatment of language and power specifically analyses the ways in which language *facilitates* forms of power, pointing to relations of *systematic domination*. Drawing on Castoriadis's and Lefort's notion of 'the social imaginary', Thompson (1984: 6; 1990: 7) thus formulates the relation between language and ideology in terms of the role of this relation in the asymmetrical organisation of social relations:

> In reformulating the concept of ideology, I seek to refocus this concept on a cluster of problems concerning the interrelations of meaning and power. I shall argue that the concept of ideology can be used to refer to the ways in which meaning serves, in particular circumstances, to establish and sustain relations of power which are systematically asymmetrical – what I shall call 'relations of domination'. Ideology, broadly speaking, is *meaning in the service of power*.

This definition of ideology implies that ideology critique calls for an analysis of the ways in which meaning is constructed by symbolic forms of various kinds, from everyday utterances to complex images and texts, as well as for an investigation of the social contexts within which these symbolic forms are employed and deployed. Thus, the analysis of ideology is brought into a domain of conceptual and methodological issues of a more general scope and significance than was the case in the orthodox Marxian view, for instance. This means that the phenomenon of ideology is construed to be of more than merely *political* significance (Visagie 1994: vi).

Thompson thus departs from earlier critical theory in enabling an analysis of important sites of power and domination other than those institutionalised in the modern state. Furthermore, he extends ideological categories of domination to include not only class, but also gender, race, age, and the like. In these contexts, the complex inequalities and asymmetries of social power relations may be analysed in terms of a wide range of social symbolic forms and actions. Importantly, the understanding of power and meaning in Thompson's formulation differs from the classical Marxist view of ideology as being an illusion, a distorted image of what is 'real'. To view

symbolic goods as contextualised phenomena is to regard them as produced and received by individuals situated in specific socio-historical contexts, thus implying that these forms may indeed become the objects of very 'real' material processes of valuation, evaluation and conflict (Thompson 1995: 11).

Thompson's systematic model for the investigation of ideological systems advocates the development of a 'depth-hermeneutics', an approach deriving from aspects of the work of Paul Ricoeur.[6] Thompson's specialised model for hermeneutics consists of three phases or levels of analysis:[7]

Phase 1 involves a social analysis, dealing with the socio-historical conditions related to the origins of ideologies. These categories include such factors as the specific spatio-temporal settings in which symbolic forms are produced and received, settings which, in themselves, are typically situated within certain fields of interaction. This phase also involves what Thompson (1990: 283) calls 'the technical media of inscription and transmission', pointing to material substrata in which, and by means of which symbolic forms are produced and transmitted. While technical media endow symbolic forms with certain characteristics – such as degrees of fixation, a certain kind of iterability, and a particular scope for participation by recipients, for instance – technical media, again, are embedded in particular socio-historical contexts which not only presuppose certain 'rules' and resources for the encoding and decoding of messages, but may also involve uneven distributions of power.

Phase 2 involves a discursive analysis focussing on the actual expressions contained in discourses that are in some way, or at some level, ideologically compromised. Since social symbolic forms are highly structured, complex phenomena, the expressions they contain may be analysed as *linguistic constructions*; that is, as constructions with *articulated structures*. Thompson (1990: 284-285) points out, however, that formal or discursive analysis may easily yield misleading results if

[6] Ricoeur explicitly and systematically demonstrated that hermeneutics could offer a philosophical reflection on being and understanding, as well as a methodological reflection on the nature and tasks of interpretation in social enquiry: "The idea underlying depth hermeneutics is that, in social enquiry as in other domains, the process of interpretation can be, and indeed demands to be, mediated by a range of explanatory or 'objectifying' methods" (Cf. Thompson 1990: 278).

[7] See Thompson 1984: 133-139 & 1990: 277-291.

removed from the context of the methodological framework of depth hermeneutics and undertaken in isolation from socio-historical analysis or what he describes as 'interpretation' or 're-interpretation'.

The *third and final phase* of Thompson's depth-hermeneutical approach is that of interpretation proper. Here, the problems of discursive structure are transcended in an endeavour to creatively construct the kind of meaning by which discourse actually sustains relations of domination. Thompson (1990: 289) maintains that the methods of formal or discursive analysis, however rigorous and systematic, still need to engage creatively in the *construction of meaning* for an interpretative explication of what is represented or 'said' by symbolic forms.[8] As Visagie (1996: 74) points out, it is on this level that certain dimensions of social reality may be illustrated. It is also on this level that sensitivity to the role of literary devices like ambiguity, image and metaphor is of essential importance; this is Thompson's level of 'speculative' interpretation.

Apart from this particular model for ideology analysis, Thompson (1990: 60) offers some valuable insights into what he calls 'ideological modes of operation', which also concerns *strategies of symbolic construction*. While pointing out that these strategies are not the only ways in which ideology operates, or that they always operate independently of each other, Thompson distinguishes five general modes by means of which ideology may function. These are 'legitimation' (rationalisation; universalisation; narrativisation), 'dissimulation' (displacement; trope; euphemisation), 'unification' (standardisation; symbolisation of unity), 'fragmentation' (differentiation; expurgation of the other), and 'reification' (naturalisation; eternalisation; nominalisation/passivisation).

Having focused thus far on these aspects of Thompson's approach that are useful for the analysis of ideological culture, it is necessary at this stage to consider the fact that this approach does not cover of itself the full complexity of the ideological world. We will therefore now examine the schema designed by Johann Visagie for the critique and analysis of ideological culture.

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[8] In this regard, however, it should be kept in mind that ideological motivations also operate at Ricoeur's (1979: 136) attudinal level for 'basic communication', that is, functioning as a rhetoric of 'what goes without saying'.

2. The Ideological Topography of Modernity

Working with the various analytical phases or 'stages' reminiscent of Thompson's model, Johann Visagie's approach to ideological culture at the same time offers a markedly differentiated analytical framework and method for the critical study of ideology. While Thompson's depth-hermeneutical model is structured as a multi-level framework within which various existing theories and methodologies may be integrated, ITM is designed to give a comprehensive account of the specific *forces* comprising ideological culture (Visagie 1994: 6-7). Yet ITM endeavours to provide a suitably complex 'map' of ideological culture at the level of socio-cultural discourse, a sphere of operation to which elements of other methods of analysis, as in Thompson's model, may be added. This attempt at a mapping of ideological culture differs from Thompson's model in that it not only sets out to account for relations of domination between social groups, but also wants to specify cultural discourses of domination – where it is *goals* or *values* that act as agents of conceptual domination. The idea of ideology analysis as criticising distorted thinking is thus retained, such analysis interacting with the model, which deals with ideology on the level of *discourse* (and not *group*) domination. The strong point of Visagie's model and its particular relevance for an analysis of ambiguous symbolic forms (such as musical texts) is exactly this commitment (in principle) to a double-edged critique of ideology.

Let us now take a closer look at the actual structure of Visagie's topographical model. ITM is designed as a comprehensive analysis of what Visagie (1996: 74) calls 'ideological culture'. Defining the latter as "that aspect of industrial-advanced Western societies that comprises a complex of (inter-related) dominating discourses", Visagie believes that these discourses are each characterised by some autonomised (= selectively privileged) norm, value, or goal which dominates other values, norms or goals. This implies that Visagie's theory of ideology is as involved in questions of power and relations of domination as is the case in Thompson's theoretical enterprise. In Visagie's conception, however, the nature of ideologised power is understood in a broader sense: it includes *power as an effect of autonomisation*. This broader conception of ideologised power results in the multiple levels that ITM distinguishes

within ideological culture. Visagie (1994: 8) explains that, schematically speaking, there is both a "horizontal" and a "vertical" dimension to this differentiation:

> On the horizontal axis, different spheres of cultural activity, each infiltrated by assorted ideological formations, are distinguished: spheres like those of social life, or scientific or theoretical knowledge, or the world of art. Vertically, different levels of ideological culture are distinguished. In relation to the social sphere, for example, they range from macro-contexts which have to do with the great trans-cultural ideals of history (knowledge, power, personhood, and the like); through the "steering powers" of contemporary western culture (technology, economy, bureaucracy, mass-media, etc.), via a complex of mediating ideologies connected to these steering powers (the ideologies of the nation-state, of revolutionary practice, of the free market, etc.); to, eventually, micro-contexts which have to do with the customized "pastoral havens" provided in our narcissistic culture for the needs of the individual (power and prestige, love and sex, aesthetic pleasures, consumerist consolations, etc.).

From the above it is clear that ITM structurally encompasses the various spheres of cultural activity, such as the sphere of socio-cultural life, the sphere or 'world' of ideologies that comprises the various philosophical currents, and the aesthetic world of art. While ITM is specifically designed for the critique of ideological forms that are formations of modernity, it is also true that the spheres mentioned above may be traced back through history up to Greek Antiquity. This renders ITM an analytical enterprise ideally structured not only for the critique and analysis of the symbolic forms representative of modernity, but, in fact, for all cultural expression. It should be noted, too, that the various spheres are all implicated in the implementation of ITM as a tool for theoretical criticism. In this sense, ITM serves primarily to critically analyse theoretical frameworks in terms of a certain *balance* of approach.[9]

Figure 1 below presents a schematic representation of the above 'topography'. Although I will refer to all three spheres mentioned above, for the sake of simplicity, and also because my own implementation of ITM is almost exclusively focused on the socio-cultural sphere of discourse, I have omitted representations of the theoretical and art-historical spheres of ideological discourse. I have also left out a number of levels that are distinguished within the socio-cultural sphere, and chosen to represent only one 'intermediate' level. Note, in the upper hemisphere, the relationship between the (hemi)spheres of dominating discourses and the (hemi)sphere of relations of

[9] Under section 5, I will discuss models of musical meaning that belong either to the positivist paradigm with its disregard for context and its fixation on 'facts', or to its direct opposite, the postmodern paradigm of 'contextualism'.

domination obtaining between social subjects (Thompson's focus). In my rendition these spheres actually constitute the two interacting halves of the world of ideology:

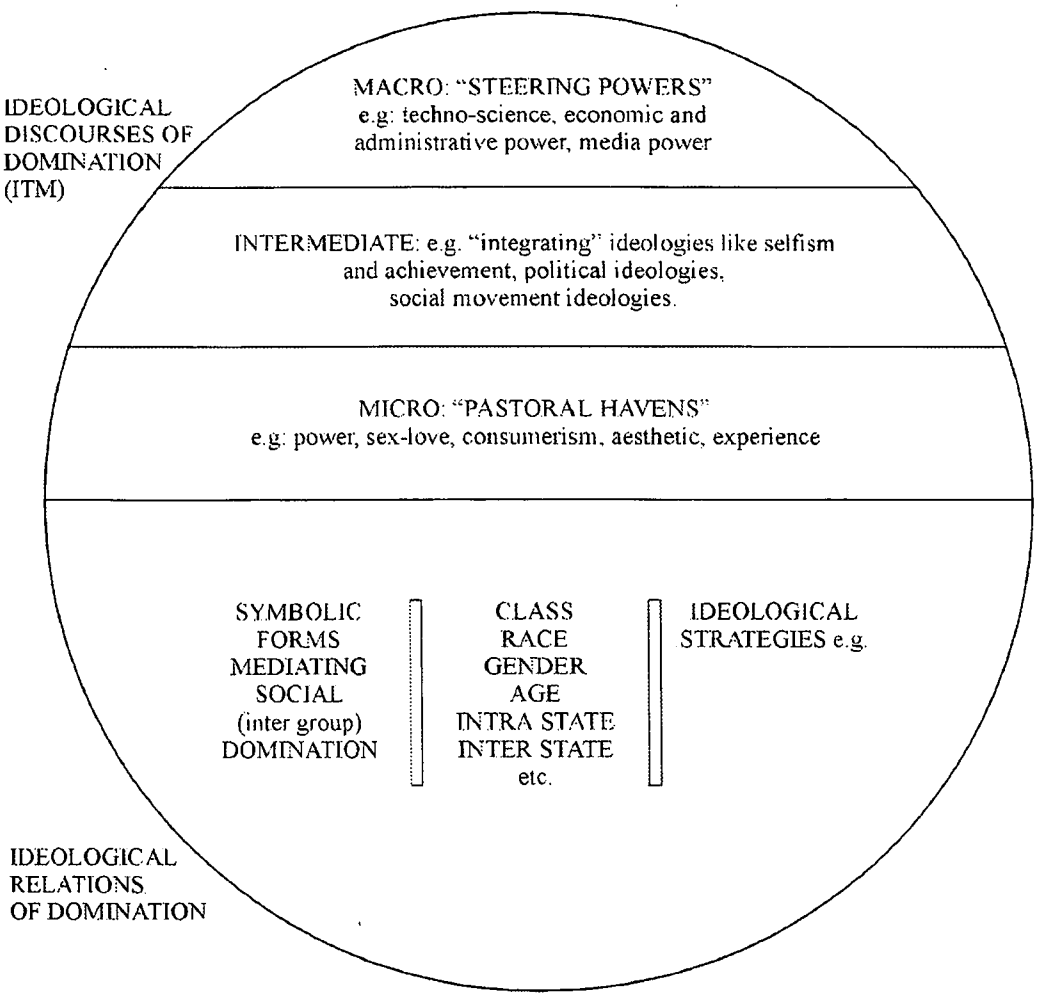

Figure 1: The Ideological World

To my mind, ITM (in its wider sense, comprising both hemispheres) constitutes a useful analytical tool for an analysis of the musical text that emphasises the domain of meaning. To elucidate: Music can serve ideological/domination purposes in two ways: by being instrumental in sustaining relations of domination between social groups, and/or by representing a form of aesthetic pleasure (aesthetic 'power') that attains dominance in the lives of individuals or communities, thereby leading to a distorted, one-sided practice of life in which other relevant values are ignored, repressed, or reinterpreted in terms of the dominating value (the 'hypernormative'

value – to use a technical ITM term).[10] In terms of the principle of topographical interconnectedness, the "pastoral" (in the ITM sense) experience of music can in fact symbolically reproduce other pastoral fixations: a preoccupation with power and prestige, romantic love, a consumerist lifestyle, or even a form of moralism, for example. Systematically, the goals of ITM are to link the concept of ideology to the functioning of a whole complex of inter-related dominating discourses, presenting a comprehensive overview as well as a typological ordering thereof and then to analyse the systemic inter-relationships that obtain between the elements of this discursive universe. The interconnections of aesthetic experience just mentioned are in fact located on the same topographical (micro-) level. But complexes of such interconnections may also relate to ideological discourses/practices on other levels: links might be established, for example, between the pastoral functions of music and the ideologised values of social movements or of the capitalist economic machine. Finally, complex interconnections of the kind just mentioned might in various ways be traced back to the 'lower half' of the ideological world to ascertain their inter-subjective effects in various kinds of power configurations (in Thompson's sense).

Having concluded this sketchy survey of the topographical model, there remains one further dimension to this whole enterprise. This is what Visagie (1996: 79) refers to as a *figurative semiotics of ideological discourse*. Figurative semiotics is supposed to analyse topographical discourses in terms of their figurative or 'tropical' content. Here, the aim is to analyse specific semiotic structures (such as images, symbols, signs, metaphors, models, narrative, etc.) in terms of their function in communicating ideologised meaning. ITM semiotics will thus attempt to elucidate the pastoral functions of music by focussing on explicit or implicit images, metaphorical meanings, archetypal symbols, narrative representation, and so on. Even here the attention will be focused on relations of domination between such tropes, for example the 'hiding' of one metaphor by the 'highlighting' of another, and on asking critically

[10] In Visagie's definition, a hypernorm is some autonomised (that is, selectively privileged) norm, value, or goal which assumes a conceptual status with which it dominates other values, norms or goals. Although he distinguishes between hypernorms as applying to the socio-cultural world of ideology, and 'logosemantic' subjects as governing theoretical or philosophical ideologies, I will assume that the notion of hypernorms may serve equally to characterise the central elements of both ideologies.

what the significance of such 'figural' dominance is.[11] Although ITM can incorporate this kind of analysis as part of ideology critique, I distinguish, for practical purposes, between the two main modes of my own analytical approach: ideology analysis and the analysis of figurative meaning.

3. Hermeneutic and Cognitive Perspectives on Figurative Meaning

In this section I will briefly survey recent approaches to elements of figurative meaning, especially symbol and metaphor, returning in the next subsection to the relationship between figurative and ideological meaning.

During recent decades, the study of metaphor has been increasingly applied to the traditional concerns of philosophy, challenging assumptions that have stood at the centre of Western thought for centuries. This development has transported metaphor from the status of a subsidiary – if not devalued – concern to a central problem. Johnson (1981: 4 & 42) explains that for centuries a one-sided view of metaphor has dominated philosophical thinking on the subject. This view, characterised by a rationalist suspicion of metaphor, has prevailed from the Greek philosophers through to the mid-twentieth century. More recently, however, the philosophical account of metaphor has been rescued from confinement to a narrowly conceived aesthetics; as Johnson (1981: 3) puts it, metaphor has been recognised as "central to any adequate account of language and has been seen by some to play a central role in epistemology and even metaphysics". Having increasingly invaded the disciplinary fields of cognitive psychology and psycholinguistics, the debate on metaphor is currently in the midst of an important battle over the nature of human understanding.

Traditionally, metaphor has been regarded as a purely literary phenomenon (Fludernik et al 1999: 384). A close analysis of non-literary, and particularly spoken language, however, has uncovered a prevalence of metaphor and other so-called literary devices. The analyses of De Man (1978: 13-14) and Derrida (1972), in particular, have established the pervasive importance of metaphor in advertisements, political prose,

[11] Compare Lakoff & Johnson 1980: 10ff.

philosophical texts and everyday conversation.[12] Turner & Fauconnier's (1999: 407ff) analysis of advertisements in American news magazines illustrates that metaphorical 'blending' is not restricted to language, but is, for example, common in visual representation. In the field of musical multimedia, Cook's (1998: 97) general theory of meaning similarly evolves around metaphorical cross-media interaction, involving "the reciprocal transfer of attributes that gives rise to a meaning constructed, not just reproduced".[13]

Lakoff & Johnson (1980: ix) are specifically concerned with the role of metaphor in everyday language and thought. Moreover, their research is driven by the conviction that metaphor is not only a matter of central concern in Western philosophy and linguistics, but, as mentioned above, holds the key to an adequate account of human understanding (Lakoff & Johnson 1999: 45ff).[14] In this regard, they maintain that "[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff & Johnson 1980: 3). Thus, they understand metaphor not primarily as a property of language, but rather as a property of the conceptual system (and a problem for understanding it; cf. Katz 1998: 4).

Concerning the role of figurative thought, Turner (1998: 82) posits that language offers "sets of prompts" for cognitive operations conducted on available conceptual structures. Typical of the cognitive paradigm, he views *story* as a basic principle of mind; in fact, he holds that most of our experience, knowledge and thinking is based on stories. Since the mental scope of story is magnified by projection, one story helps us make sense of another. This projection Turner (1996: v) calls *parable*, a basic but all-pervasive cognitive principle. The principles of story, projection and parable, according to Turner, "make everyday life possible". Hence, he views the "literary

[12] Along with the hermeneutic and cognitive paradigms discussed in this and the following section, this may be viewed as a third (postmodern) stream of metaphor interpretation. A fourth paradigm is that represented by structuralist semiotics.

[13] Important work has been done by Guck 1981a, 1981b, 1991, 1994, Saslaw 1996 and Zbikowski 1997 and 1999 in relating music and metaphor. The musicological approach developed in Viljoen 2002b and 2002c draws mainly on the work of Lakoff & Johnson (1980 & 1990) and explorations of metaphor and multimedia in Cook 1998.

[14] The claim that metaphor is not merely a figure of speech, but a specific mental mapping that significantly influences how people think, reason and imagine in everyday life is also advocated by Gibbs 1994, Kovecses, 1986, and Lakoff & Turner 1989. Gibbs (1998: 90ff) and Katz (1996) review some recent controversies in cognitive science on questions regarding the relationship between metaphorical thought and language.

mind" as not a separate kind of mind, but as "our mind"; "the fundamental mind". Moving from the thesis that the central issues for cognitive science are those of the literary mind, Turner (1996: 140ff) explores the possibility that language is not the source of parable, but instead its complex product.[15] Seen in this way, narrative imagining appears to be inseparable from personal experience, functioning as a fundamental target value for the developing human mind (Turner 1996:25).

Johnson (1993: 165) explores the origin and nature of narrative structure in our lives in relation to morality and imagination. In his account, the stories that we "live out and tell to ourselves and others" are meaningful precisely because of the way they make use of the imaginative cognitive processes and models that make it possible for us to have any coherent, unified experience at all. In this regard, Johnson (1993: 166) draws on Ricoeur's conviction that, in order for an account of events to become a story, it must pass beyond being a mere succession of events in serial order to become a "narrative configuration" (Ricoeur 1984-88, I:65). Johnson (1993: 168) goes so far as to propose narrative as an eminently appropriate mode for explaining human action for the reason that all forms of action – from mundane tasks to life plans – can be understood metaphorically as *journeys*.

4. Metaphor, Narrative and Ideology

Critical social theory unveils the fact that the meaningful constitution of the socio-historical world also implies its constitution as *a field of force*, "a realm of power and conflict in which 'meaning' may be a mask for repression" (Thompson 1990: 278). Ricoeur (1981: 63) points out that a 'hermeneutics of suspicion' unmasks tradition as "the systematically distorted expression of communication under *unacknowledged* conditions of violence" (emphasis mine). Turning the hermeneutics of texts towards the critique of ideology, Ricoeur (1981: 93) emphasises the power of the text to open up dimensions of reality which, in principle, imply "a recourse against any given reality and thereby a critique of the real".

[15] Note that this is a typical example of a logocentric formula dispute (in the Derridean sense): 'language being the source of story' versus 'story/parable being the source of language'.

Above I have already suggested that metaphors, in themselves, are 'texts', 'stories', or 'narratives' which propose and project a 'world', a possible way of seeing the nature and value of human being and identity. In this regard, I have stressed both the cognitive import of metaphor and its imaginative character, pointing to what Ricoeur (1981: 235) calls its *pictorial* dimension.[16] Approaching metaphor from the standpoint of a hermeneutics of suspicion, however, implies that the ideas and values projected by this 'world' are produced and used for specific purposes, that they are embedded in (among other things) very real 'material' conditions (compare Thompson above), being closely linked with the exercise of power in society. In so projecting and preserving the power relations that structure society, metaphor indeed demands interpretation in Thompson's terms: *meaning in the service of power*.

Thompson (1990: 59ff) directly links the role of tropes such as metaphor, metonymy, and irony with ideological modes of operation (see Figure 1). Each of these specific modes uses relatively typical strategies of symbolic construction. Particularly pertinent to my view of metaphor is the strategy of *narrativisation*, a valuable source of stories, but one which may ideologically project bygone 'days of glory' in a nostalgic, idealised way, or depict states of affairs (such as asymmetrical relations of domination) as 'natural'. Citing a familiar example from Barthes – a cover illustration of *Paris-Match* with a picture of a young black soldier in French uniform – Thompson (1990: 142) illustrates that relations of domination are born out of symbolic forms, and that the creation of symbolic forms is likewise dependent on relations of domination.

While the strong point of Thompson's model is its thoroughly socio-historical orientation, his preoccupation with power relations generated by *group* domination may itself be criticised for excluding the ideological implications of *discourse*

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[16] Both the conceptual and the literary-figurative domains of metaphor have ideological potential. Lakoff & Johnson (1989: 63) provide grounds for linking this potential with the all-pervasiveness of metaphor in our conceptual system:

> For the same reasons that schemas and metaphors give us power to conceptualize and reason, so they have power over us. Anything that we rely on constantly, unconsciously, and automatically is so much part of us that it cannot be easily resisted, in large measure because it is barely even noticed. To the extent that we use a conceptual schema or a conceptual metaphor, we accept its validity.

domination. In this regard, Thompson's analyses and his understanding of narrativisation, for example, may be said to involve only the 'lower' half of the extended ITM model (the sphere of group domination), whereas the analysis of dominating discourses concerns symbol/metaphor/narrative on the level of ideological formations that feature hypernormative constructions as such (a point derived by Thompson) and that characterise the culture of modernity itself. Thus we find specific figurative meanings (symbolic, iconic, metaphoric, etc.) attached to specific ideological formations (discourses). This means that we can for example analyse the ideological function of music (say, for instance, on the level of pastoral havens), by exploring figurative analysis that does not necessarily presuppose relations of group domination. Ironically enough, such a presupposition has natural ties to the hypernormative conceptualisation of a socialist ideology that promotes group conflict as the explanatory fact of societal phenomena. Within the intellectual sphere of ITM, critical theory is not necessarily tied to group conflict.

5. Models of Musical Meaning: Nattiez, McClary and Scruton[17]

Having introduced the conceptual framework of ITM, as well as the implications of its two analytical dimensions, ideology critique and the analysis of figurative meaning, I shall now selectively draw on critical perspectives enabled by this schema in order to evaluate recent influential models of musical meaning. Thus I shall examine the ideological assumptions underlying each model, at the same time critically evaluating the guiding metaphors on which these models build. The theories discussed in this and the following section are all active within current musicological practice; some of them are contested or controversial. Intensively taught and researched within the discipline, they have been tremendously influential on my own thinking and critical practice. However, in introducing the interpretative angles of ideology critique and metaphor analysis, I engage with these models of meaning in an interrogative manner that does not seek merely to uncover the assumptions and applications of each, but to critically expand these debates and practices.

[17] In this article, I employ models of meaning as analytical case studies. In Viljoen 2002b, 2002c, 2002d, and 2002e, I demonstrate the interpretative framework elucidated here in terms of multimedia analyses focussing on the topics of gospel rap and South African kwaito music. Currently, no examples of South African gospel rap exist.

In the last section of the article, I will return to what I have earlier described as an integral model of musical meaning where the coherence between 'external' and 'internal' musical factors is critically poised. Here, intrinsically musical contexts ('meaning in the narrower sense') dynamically emancipate 'meaning in the broader sense' as a prejudiced or 'biased' result of various aspects comprising both 'internal' and 'external' contexts of musical meaning, subsequently framed by a general socio-cultural interpretative milieu.[18] Here, I will draw into discussion the more nuanced theories of Kramer, Krims, and Cook.

The first model with which I would like to engage critically is that propounded by Jean-Jacques Nattiez in his *Music and Discourse: Toward a Semiology of Music* (1990), a model which might be described as representing a 'semiotic/structuralist' perspective. Moving to a radically different disciplinary stance, I will then examine Susan McClary's feminist criticism as elucidated in *Feminine Endings* (1991), as well as the theory of musical meaning in her more recent *Conventional Wisdom* (2000). This approach, which may be broadly characterised as 'New'-musicological/postmodern, finds a direct antithesis in the formalist attitude of Roger Scruton's *The Aesthetics of Music* (1997) and his earlier *The Aesthetic Understanding: Essays in the Philosophy of Art and Culture* (1983), which are representative of the 'neo-Hanslickian' line of thought. Having been selected from the viewpoint of representing a certain autonomisation of theoretical hypernorms (compare Visagie 1994 & 1996), these models also, paradoxically, represent important (though isolated) aspects of the inclusive model that I will eventually sketch. Since these theoretical schemas are all to a greater or lesser degree reducible to what Cook (2001: 176) calls 'Neo-Hanslickian' and 'Neo-Adornian' positions, I will first comment briefly on the basic assumptions underlying these opposing philosophical orientations. This means that my focus will be on ITM's 'second' world of ideology, where disciplinary theories of a hypernormative nature are situated.

Defending the idea that musical meaning is inherent in the music itself, that is, that music's "tonally moving forms" *are* its content, Hanslick (1986: 29) emphatically

[18] Dahlhaus (1983: 150ff) was one of the earliest exponents of 'contextual' approaches which focussed on *Rezeptionsgeschichte* and *Wirkungsgeschichte* (a "history of impact") as opposed to formalist, autonomist models.

rejected the idea that the emotional effects and representational capacities of music are relevant to its beauty. This viewpoint has been widely misinterpreted by subsequent writers, interpreting Hanslick's stance as one which denies music all representational dimensions. The problem with this viewpoint, supported in recent work such as that of Roger Scruton and Peter Kivy[19], is that the *inherent* meaning of music is crudely dislodged from its coherence with the 'poietic' process (the procedures of its composition), and the various circumstances and actions of its reception, incorporating participants in particular circumstances, each with their human involvement, personal investment and ultimate commitment. Note that 'circumstances' here imply 'contexts of situation'/ 'situational contexts'/ 'contextual exigencies' in contrast to 'purely musical' or 'formally musical' textual constraints.[20]

Arguing that even the most abstract art suggests in its listener/viewer/reader/performer some or other connotation because it is always conceived within complex networks of values, associations and connotations from which it can never be disconnected, Visagie (2000: 54ff) posits that it is impossible for art *not* to represent. Thus, even in its very conception, apparently non-representative art reflects a certain vision or stance which unavoidably influences its composition, performance, reception, and interpretation. At the same time, receptive postures are undeniably shaped and influenced by the world-views of recipients. The 'Hanslickian' viewpoint of musical meaning – that its *total* meaning is inherent in the music itself – is of course vested in the view that music is seen as being *equivalent* to its meaning, a problem to which I will return.

Focussing now on the 'Adornian' position where music is seen as a purely social construct, the formal 'conventions' of music being "artificial constructs human beings

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[19] As well as Scruton and Kivy, one may also add the names of Stephen Davies, Robert Hatten, Jerrold Levinson, Jenefer Robinson, Edwart T. Cone, Leo Treitler and Eero Tarasti – cf. Cook's (2001: 174) discussion.

[20] Besides its 'external/contextual' social situatedness, music (like all art) also has an internal aesthetic sociality, a *pro nobis* (made/performed for us) quality, a specific kind of 'fellowship'/ 'partnership'/ 'co-equality' of intersubjectiveness of its participants which differs from but is situated among other societal forms of intercourse. Compare Dufrenne's notion of the aesthetic object as 'quasi-subject' – like all art, the musical work as aesthetic object (internal, formal, Hanslickian, etc.) is something human, bearing the mark of an utterance by human beings, uttered for human beings and eliciting a human response (or interaction worthy of interpersonal intercourse).

have invented and agreed to maintain" (McClary 2000: 6), from the perspective of ITM, I would say that this viewpoint seems to rest on a hypernormative construct where music as a medium of social intercourse is elevated to the status of origin and centre, ruling all other aspects. Such a viewpoint needs to be 'deconstructed' in the sense that this 'hierarchy' is questionable. In the case of Adorno's own thought, such an emphasis on the social is problematised by his own governing logosemantic formula, which might be described as a rather esoteric aesthetic individuality.

While social relations can never constitute the essence of aesthetic experience (to which the 'purely' musical belongs), it is certainly true that music always functions within socio-cultural contexts which also shape its very conception. Thus, as Nicholas Cook (2001: 180) observes, music can never be 'alone'. Indeed, it is part of the very nature of music that the particularity of its sounds and patterns – its conventions (cf. McClary 2000) – opens up a terrain of cultural politics in which, as Krims (2000: 40) has pointed out, music is both situated and contributes to create.[21] Within an integral model of meaning, however, the social significance of music would be seen as only *one possibility* (or level) of mediation. In introducing such a model, therefore, I will argue later on in this article that music can only 'mirror' society if it is given a function in various aspects of reality, and not only within the societal world of particular intersubjective relationships.

Returning to the models of meaning to be reviewed, let us now examine the most important assumptions on which Nattiez's theory is based. First, it should be noted that Nattiez has been interpreted in widely differing ways. While McClary (1991: 170) describes his system as "a self-contained, formalistic context with scrupulous disregard for social signification", Bowman (1998: 248) observes that Nattiez renounces the structuralist foundation of music. In fact, Bowman (1998: 249) sees Nattiez's model as "a rich interpretative process that attempts to examine the 'total musical fact' from as many perspectives as possible". This appears to fulfil the conditions for Visagie's idea (following philosophers like Dooyeweerd and

[21] Contributions from various disciplinary perspectives which affirm music's ability to signify in terms of social patterns and conventions include the work of Deryck Cooke (1959), Philip Tagg (1992 & 1982), Leonard Ratner (1980), Robert Hatten (1996), Kofi Agawu (1991), Lawrence Kramer (1990 & 2002), Adam Krims (2000), Susan McClary (1991 & 2000) and Nicholas Cook (1998 & 2001).

Habermas) of a recognition of the notion of 'uniqueness/coherence' as a meta-theoretical condition for systematic ('archeological') analysis.
Based on the tripartite model of Jean Molino, Nattiez (1990: ix) proposes a semiological model for music:

(i) The 'neutral' level (structure)
(ii) The 'poietic' level (procedure)
(iii) The 'esthesic' level (perception)

Nattiez (1990: 1x & 42) draws on the thought of Marcel Maus when he speaks of music as a 'total social fact' whose definition varies according to era and culture. Yet, since all three levels of his interpretative schema may be viewed as basically belonging to the 'aesthetic' (compare also Cook 2001: 181), Nattiez does not move beyond an examination of purely musical-textual events.[22] Viewing the structural foundation (the 'neutral' level) of music as just *one* level of referring, Nattiez's schema is an elaborate system for elucidating the *perceptual* experience of music.

McClary rightly observes that Nattiez's model is a semiotic system that escapes all socio-cultural perspective, acknowledging no link between music and the 'real' (ideological) world. Though recognising a certain instability between the two fundamental modes of musical reference ('extrinsic' and 'intrinsic'), within the context of the tripartite model, these modes of referring themselves concern nothing but purely textual meaning on the aesthetic level. Nattiez's approach, while certainly not conceived as structuralist, may therefore be seen as a method firmly grounded within the disciplinary ideology of the material immanence of the musical text, which may be described as a kind of hypernormative textualism.

Considering Nattiez's consistent reliance on the metaphor 'music = a total social fact', there seems to be a fundamental contradiction between the aims of his schema and the kind of analysis it enables. It is important to note in Nattiez's sophisticated account of the perceptual experience of music, on the one hand his recognition of some level of

[22] 'Aesthetic' is not to be confused with 'esthesic', Nattiez's level of musical perception. However, as explained above, Nattiez's esthesic level is part of the aesthetic contemplation of music.

material immanence in the musical text (1990: 27-28), and, on the other hand, that creative interpretative possibilities are suggested by the acknowledgement of an instability between extrinsic and intrinsic modes of musical referring (Nattiez 1990: 118). Not moving beyond the aesthetic level, however, Nattiez's equally important observation that music gives rise to "a complex and infinite web of interpretants" (compare Peirce and Eco), is prohibited from resulting in any kind of comprehensive (socio-cultural) symbolic reconstruction of the musical text.

We will now briefly survey the disciplinary positions on musical meaning put forward in Susan McClary's *Feminine Endings* (1991)[23] and *Conventional Wisdom: The Content of Musical Form* (2000).

In the former publication, McClary (1991: 3-4) represents traditional musicology via the metaphor of "Bluebeard's castle", feminist criticism being "the key to the forbidden door". While in principle (as in the case of many other '-ologies' also recognised in ITM as a kind of overarching ideological 'filter'), traditional musicology *has* been fundamentally influenced by patriarchal ideology, McClary's potent metaphor betrays an equally ideological position. In terms of ITM, such a stance would be placed on the level of 'social movements',[24] but representing a position where feminist criticism tends to ascribe hypernormative status to the goal of gender recognition.

McClary (1991: 7ff) examines musical meaning in pursuance of the following issues:

- musical constructions of gender and sexuality,
- gendered aspects of traditional music theory,
- gender and sexuality in musical narrative,
- music as a gendered discourse, and
- discursive strategies of woman musicians.

[23] The critique of McClary's *Feminine Endings* is well documented, so that I will not reproduce it here. See, for instance, DeNora 1995, Miles 1995, Martin 1995, Treitler 1999, and Cook 2001.

[24] See again Figure 1. Focussing on the broader terrain of gender studies, the collection of essays from Solie's (1993; ed) *Musicology and Difference* interrogates the gender debate via considerably more diversified perspectives than is the case in McClary's *Feminine Endings*.

While, ultimately, these issues all focus on musical conventions that construct gender relations, McClary pursues but one problem, which is that of *gender domination*. While admitting that gender represents merely one aspect of social life among many others, McClary (1991: 8) propagates a musical 'gender'-semiotics in which the musical code itself is 'ideologised', one-sidedly projecting aspects of gender onto music and music-theoretical discourse. Though it is certainly true that musical conventions (and the conventions of the discourses describing it) draw on metaphorical representations of male/female domination-patterns and/or sexuality, these are of course not the only metaphors on which music build. Also, these 'constructs' may be not only linked with sexually or gender-related metaphors, but may also be dependent on wholly 'intramusical' patterns of 'implication' and 'realisation', such as those identified by Meyer (1956) – aspects granted a definitive legitimacy within a more encompassing interpretative model.[25] Yet, McClary does not hesitate, in principle, to imply that *all* music may be reduced to one inflexible 'gender' formula.

This means that, in terms of ITM, McClary's feminist criticism assumes the status of a conceptual domination of the kind it condemns, resulting in an explicit form of group domination. Within a more inclusive interpretative context, feminist criticism might deconstruct patriarchal hypernorms and replace them with the internal logic of the various 'aspects of the world', rather than with a reactionary hypernormative concept of gender ideology. This means that aesthetic norms, for instance, are decisive for aesthetic evaluation and should not be dominated by other norms/goals/values. At the same time, this does not deny the intimate coherence of aesthetic norms with other norms or principles. However, it should be recognised that conceptual domination is as colonising within theory and practice as social domination.

Breaking away from her earlier exclusively feminist orientation, McClary's *Conventional Wisdom* (2001) attempts to offer a more differentiated theory of musical meaning. The agenda here is two-fold: the strategy of the book – anachronistically,

[25] By contrast, in McClary 2000: 16, desire (and its fulfilment) is represented via the convention of musical prolongation/closure.

within the current intellectual climate – also challenges ideological divides between elite and popular art. McClary accounts for the construction of musical meaning in quite literal terms: analogies are established between socio-historical events and what she calls "shared procedures and assumptions about music".[26] These conventional cultural codes are then correlated with historically specific constructions of individual and social subjectivity – as Goehr (2002: 88) observes, a wholly "non-mystical and non-metaphysical account of musical practice". Inclining towards a dangerously "positivistic directness" (Goehr (2002: 89), McClary (predictably) grants music thus construed a forthrightly critical function. As Goehr (2002: 89) observes, on this view, music either "mirrors" the world (endorses the establishment), or "paints a new world" (constructs counter-hegemonic modes of subjectivity).[27]

In itself, this standpoint is problematical. First, it does not recognise the existence of self-critical or self-reflective music, or of music that merely consoles, and, in that sense, fulfils a genuine psychological need.[28] More serious, however, is the fact that it presupposes a 'pure' subjectivity in relation to which counter-modes are constructed. Related to this question is McClary's view of what is 'hegemonic'. In line with the practices of New Historicism, McClary tends to reduce all representations of history to basic models of power relations, subjecting texts to a more or less generalised reading (cf. Brannigan 1998: 205). As mentioned above, this reduction of the text to a passive function of power relations denies the potential of the text to speak back, and to work against the grain of the power relations it unmasks.

As in her earlier "*Feminine Endings*", McClary's most recent theoretical account of musical meaning restricts the phenomenon both as idea and as concept. Once more granting socio-musical codes and conventions hypernormative status, the social aspect of music is absolutised, and music is consequently denied a function in relation to what Visagie might call various other macro-realities besides society, such as nature

[26] Note that this is in stark contrast with Nattiez's account where musical meaning is never determined in terms of sonorous configurations representing socio-cultural 'conventions'.
[27] Note again that McClary does not follow Adorno in this regard; her claim is that music is assembled of "heterogeneous elements that *lead away from the autonomy of the work* to intersect with endless chains of other pieces..." (emphasis mine).
[28] See DeNora 2000.

or forms of knowledge other than the social, or personhood.[29] McClary (2000: 2) in fact states openly that she finds it impossible to accept the certainties of "anything natural or purely formal in the realm of human constructs".

Yet McClary's theory rests on a set of contradictions. It is an irony that her intense involvement with the close correlation between what she calls "genuine social knowledge of music" (McClary 2000: 5) and music's 'conventions' highlights the importance of the very aspect which she denies legitimacy: musical formalism.[30] Furthermore, while her so-called 'positivistic', non-metaphysical approach implies an exclusion of figurative analytical dimensions, McClary's explanation of music is, ultimately, based not on convention but on metaphor. Limiting musical meaning to a representation of reality 'as it is', however, it becomes impossible to construct social realities via a richly figurative *interpretation* of musical content, which would allow for a considerably more complex mapping of cultural forms and a more differentiated social analysis. Moreover, McClary's (2002: 2 & 8) emphatic denial of transcendental meaning is in direct conflict with her complex cosmological metaphor for musical meaning ("turtles all the way down"). This renders her aspiration towards a wholly non-metaphysical interpretative account of music all the more ironic.

McClary's (2000: 5) awareness of the intensely ideological formations masked by the formal procedures of music is acute. However, her perspective on the functioning of ideology is restrictive and simplistic. Her insistence on the critical function of music's conventions one-sidedly projects a socio-cultural world where ideologies function within perverted contexts. In this sense, one might critically ask whether McClary's explanation of musical meaning does not imply a certain 'demonisation' of society and culture. While Goehr (2002: 87) maintains that this theory of musical meaning "does not describe the practice", but "also has independent legitimacy, resting as it does on a theory of convention", in terms of McClary's critical perspectives it is

[29] Macro-realities are the cross-cultural archetypal themes that feature pervasively in the ideological framework of a given era. For example, with reference to modernity, 'knowledge' will translate into science and technology.

[30] Lochhead (2002: 151ff) observes that McClary's views on formalism powerfully echo modernist notions of tonality.

certainly true that her (ideologically) carefully selected case studies have won her more than half the battle.[31]

McClary's *Conventional Wisdom* is a vigorous, richly pluralistic exploration of contemporary musical thought. Despite her genuine commitment to an investigation of the social premises of musical works, sustained by relatively detailed, compellingly embodied readings of a wide-ranging repertoire, McClary's theory is however weakened by discrepancies between ideological motivations and the assumptions of her metaphor. Nowhere is this better illustrated than in her first two analytical case studies. Motivated by an attempt at rethinking music in more postmodern, and democratic terms, the analytical comparison between "Quanto invidio" from *La Susanna* by Stradella and the Revivalist hymn "Jesus, Keep Me Near the Cross" does not ultimately reveal the absolute contingency and arbitrary particularity of these texts, but rather unites them via the undeniably foundationalist idea of immutable essences.[32]

As the direct antithesis of McClary's theoretical assumptions, Roger Scruton proposes a foundational, formalist approach to musical meaning. Ironically, this model of meaning targets the very focus of McClary's analysis: the music itself – that is, the sounds and their patterns. Opposing the view that music is a 'language' (musical and verbal meaning not being identical), Scruton (1997: 172ff) offers a decidedly narrow perspective on music semiotics, focussing mainly on earlier quasi-'linguistic' models.[33] Finding semantic and semiotic theories of music untenable, he nevertheless admits that the analogy of music and language is not "empty", although it is more "metaphor than simile" (Scruton 1997: 202). While music has "a structure of a kind", for Scruton (1997: 210), "it is not a syntactic structure".

[31] The same observation may be made pertaining her earlier *Feminine Endings* (1991).

[32] Lochhead (2002: 152) similarly critiques McClary's universalist notions of tonal conventions underlying the various 'narratives of subjectivity' depicted in *Conventional Wisdom*.

[33] In the light of later argumentation, the metaphorical quality of language analogies should be noted here.

Also, there is no semantic structure in music. Musical meaning is purely a matter of expression, dependent on the artistic gestures of the surrounding musical context.[34] This leads to the conclusion that musical meaning is not given by convention, but by perception.[35] Contrary to Nattiez (1990: 15), however, Scruton is not involved with the perception of music as a 'material trace', but as a wholly intentional 'immaterial' object. It should be noted here that Scruton's (1997: 210) view of musical meaning (as "purely a matter of expression") is in itself a (linguistic) metaphor. Since Scruton distinguishes between the 'mere' psychological perception of hearing a sound and *musical* perception, his idea of perception constitutes another metaphor.

It comes as no surprise, then, that for Scruton (1997: 135) music is not representational. His discussion of the parameters of music culminates in the conviction that all musical experience is grounded in concepts extended by metaphorical transference. As Cumming (1994: 3) points out, Scruton's concern with metaphor arises from his desire to provide an answer to the question posed by Hanslick: how absolute music is capable of having expressive content, given that music lacks reference to anything outside of itself. Boghossian (2002: 49-50) observes, however, that Scruton departs from Hanslick in finding the impossibility of grounding music's expressiveness to be "a fundamental and immovable fact about it, an insight into the nature of musical expression, not a denial of its existence".

Scruton's way out of this dilemma is not to examine conditions under which a piece of music may express a given property, but to analyse "states of mind by which expression is recognized or apprehended" as well as "the role that such states play in our aesthetic experience" (Boghossian 2002: 50). As has been noted above, this brings him to the finding that all musical experience may be accounted for by metaphor. Discerning between 'ordinary' sound and 'musical' sound, Scruton identifies a series or circle of metaphors constituting the musical experience, including kinematic, spatial and sensory metaphors. Under these (theoretical) circumstances, a rather naturalistic model of meaning emerges which stands in a somewhat tense relation

[34] In a more dynamic interpretative context where the musical work is not merely a passive object of perception, the concept of musical expression may allude to the projection of a fictive or imaginary subject-function referring, for instance, to a particular composer or performer.

[35] The direct antithesis of McClary's argument.

with Scruton's idea of 'states of mind' which allow for the recognition of musical expression.

In terms of the balance between uniqueness and coherence, it should be pointed out that Scruton largely abstracts from musical meaning in limiting his range of metaphors,[36] but also in presenting an incomplete view of metaphor, recognising only 'literal' and not 'figurative' aspects of metaphorical meaning. However, in isolating the formal elements of music, Scruton concerns himself with the key elements comprising the very essence of what is 'intrinsically musical'. Yet his failure to discern between 'internal' and 'external' musical coherence justifies Boghossian's (2002: 50ff) and Cumming's (1994: 26) questioning of his need to describe music at all in metaphorical, rather than 'truly' literal terms.

The power of Scruton's theory is that his metaphors, however limited, *are* 'genuine'. While his interpretation of these metaphors does not allow for an unfolding of figurative meaning of the kind suggested by the findings of recent metaphor theory[37] and does not proceed from formalist, 'immaterial' contexts to those of 'real', socio-cultural life-worlds – a milieu to which music is inextricably bound – his reliance on the function of metaphor for the experience and understanding of music is, nevertheless, significant.[38] As Cumming (1994: 27) observes, Scruton's pre-occupation with metaphor unmasks not only musical matter, but also theoretical systems for 'hiding' metaphorical content in their most pragmatically 'literal' terms, leading to questions about the intrinsic objectivity of such theories.

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[36] Zuidervaart's (1977: 96-98) philosophy of music suggests a considerably wider range of metaphors, including some identified by Scruton: kinematic ("flows, motions, progressions, passages, paces, glides", etc), arithmetical/numerical (pitch patterns; organisation of tones and tonal relations), spatial (rhythm and meter), physical (dynamics), bio-organic (musical 'organisms'), psychic-sensitive (shading, nuance, blends, composite textures), techno-formative (design) and aesthetic (the stylising and re-stylising of sounds).

[37] Compare the discussion under 3.

[38] Cf. Bühler's 'organon' theory of language as extemporated in Abrams 1953. Here, a distinction is made between the following relationships: work/universe (symbolic function of meaning – *Darstellung* – as in mimetic theories); work/artist (symptomatic function of meaning – *Ausdruck*, *Kundgabe* – as in expression theories); work/work (syntactic function of meaning – Hanslickian self-reference as in objective or formalist theories); work/audience (signal function of meaning – *Appell* – as in pragmatic or rhetorical theories).

The implications of this finding are also far-reaching for Scruton's own hypotheses. While highly systematic theoretical systems such as that of Schenker are grounded on conceptual metaphors that are culturally (ideologically) influenced and therefore fallible, attempts at explaining the expressive content of a work may, by implication, also be understood as intrinsically 'subjective'. As in the case of theoretical systems, the musical metaphor may also 'hide' or 'highlight' ideological content, and, under certain circumstances, 'overstrain' the metaphor (compare the above critique of McClary). This implies that even Scruton's restricted view of metaphor cannot restrain its power as a critical interpretative tool – a finding which is the direct antithesis of Boghossian's (2002: 50) suggestion of replacing the idea of metaphor with the restrictive positivistic notion of "normatively constrained projection".

Cumming (1994: 28) rightly observes that the recognition that metaphor discloses a hidden mental reference necessitates the further conclusion that allusions to the expressive content of music do not belong in a separate class of explanation, but "demonstrate a projection onto sound of aspects of our own mentality". In his earlier work, Scruton (1983: 86) found that "it is the experience of ourselves rather than a scientific representation of the world which prompts the metaphor which we apply to music". Ironically, this observation is closely allied with the implications of Visagie's view that art *always* represents, and that it always reflects a certain 'viewpoint' in both its conception *and* its reception.

6. Towards an Encompassing Hermeneutics of Musical Meaning: Kramer, Krims and Cook

Having suggested that the theories critiqued above all contain essential aspects of the hermeneutic model that I will introduce in this last section, I will now draw into discussion recent theories of musical meaning that allow for more heterogeneous interpretative perspectives. While, again, these theories all contribute towards the formulation of a critical analytical model, I will also show how they differ in important respects from the interpretative framework I will propose.

In his *Music as Cultural Practice* (1990: xii), Lawrence Kramer introduces a musical hermeneutics grounded in various interpretative methods, including speech act theory, psychoanalysis, feminism, deconstruction and the theory of practice. It should be noted, though, that Kramer seems to use the term 'deconstruction' in a more or less metaphorical sense, since his musical analyses in fact represent a very active 'reconstruction' of the musical text (a criticism that may, incidentally, also be levelled at McClary 2000). Though Kramer's approach draws on an eclectic mix of post-structuralist stratagems, his musical-analytical tools are (as in McClary's case) conventional and supportive of the formalist paradigm (cf. Agawu 1997: 302).

While Kramer's model of musical meaning has been described as an "opportunistic (and soon obsolete) amalgam" (Cook & Everist 1999: x), its most salient contribution is his notion of the structural trope, a formal procedure "that ... functions as a typical expressive act within a certain cultural/historical framework" (Kramer 1990: 10). These expressive acts elucidate the temporal specificity of the text and its contingent function in a particular discourse under particular historical conditions – a strategy characteristic of so-called New Historicism (cf. Brannigan 1998: 203). While drawing on extensive close readings of selected texts, Kramer's hermeneutics is thus based primarily in a speculative aesthetics of reception, a salient characteristic also of his more recent *Musical Meaning*.[39]

Cook (2001: 177) objects to Kramer's (1990: 5) description of music as resistant to fully disclosing itself, or being, in certain important respects, "mute". This statement, Cook interprets as an affirmation of the fact that, for Kramer – a literary critic – music "can be made to talk". Though music is not a language (cf. among others Agawu 1999: 138ff), Kramer's probably more or less unconscious use of this metaphor may be understood from the perspective that metaphorical allusions to music's ability to 'speak' are both logical and natural – and probably a figure of speech which we have little choice about using. It should be noted, however, that Kramer's use of meaning as a linguistic metaphor represents an attenuated view of musical meaning that is directly in conflict with his broader agenda for uncovering the "cultural embeddedness of music" (Kramer 1990: xii).

[39] See particularly Kramer's speculative reception-oriented 'construction' of Beethoven's "Moonlight" Sonata, as well as that of Liszt's public persona.

As in his recent *Musical Meaning* (2002), Kramer explains that a more comprehensive understanding of music is to be articulated via both formal and humanist dimensions.[40] Most important is the fact that Kramer's notion of the structural trope does not restrict musical meaning to non-metaphysical or non-metaphorical contexts. Rather, it acknowledges the deeply figurative nature of expressive forms while, at the same time, Kramer's readings confirm their wholly material grounding.

Despite this interpretative flexibility, Kramer's cultural perspective on the musical text is not diversified (compare also Cook 1999: ix). Although his interpretation of ideology does not function in McClary's generalised or even demonised contexts, in terms of a differentiated interpretative model, his copious interpretations allow neither for a substantial social analysis nor for the formulation of a critical social theory.[41] These objections may relate directly to the fact that Kramer's readings lack a grounding within a relatively complex encompassing theoretical framework, and that – as is often the case in postmodern musicology – his analyses do not reflect rigorous theoretical probing.

While *Musical Meaning* presents a theory which appears to balance "an interplay of autonomy and contingency", Kramer (2002: 2-3) privileges an understanding of music as a wholly contingent practice. Under these conditions, for Kramer (2002: 26), ultimately, musical hermeneutics may prove "nothing". This view differs considerably from his earlier theorisation based on the metaphor of the hermeneutic window (Kramer 1990: 6ff), which, however provisional, presupposes insight and understanding.

As a whole, Kramer's collective essays on musical hermeneutics represent a unique and culturally relevant speculation on the interplay between musical experience and its contexts. However, his readings are not exempt from serious weaknesses regarding his musical-analytical insights, a shortcoming related directly to his theoretical-philosophical inclinations. A clear example of this is to be found in his reading of Chopin's Prelude Op. 28 no. 2 (Kramer 1990: 72-101). Kramer (1990: 73) bases his

[40] This is in accordance with the position Cook (2001) puts forward in his extensive theory of musical meaning.
[41] This may also be said of McClary's (2000) work.

interpretation of this piece on the *musical processes* at work in the prelude, understanding the work as "a study in reversal, or, more precisely, a study in dialectic...". Arguing that this composition is essentially "disruptive", Kramer (1990: 72) finds that the music "repeatedly breaks away from structural or textural patterns while maintaining a deceptive uniformity in melody and accompaniment". Thus, from a hermeneutic standpoint, the question for Kramer is not what deep structure holds this music together, but rather what motivates it "to keep breaking apart".

A Schenkerian reading of the prelude reveals a structural context in which the piece powerfully bridges the tonalities of the first two preludes, at the same time demonstrating unifying melodic-motivic links with the preceding and following preludes. In itself, Prelude 2 represents a strong A min V-I cadential progression in the deep structure, the V (e) following from the last upper voice tone of Prelude 1 (third scale degree of C maj).[42] Motivic figures in both the melody and the accompaniment of Prelude 2 can be traced to similar motions in Preludes 1 and 3, again suggesting a powerful context of unification.

Kramer's erratic interpretation of this work is founded on an isolated, musically de-contextualised understanding. His subjective, purely experiential explanation of the music is based on a contingent, superficial reading of the surface play of materials, a reading that goes not only entirely against the grain of the actual musical context, but clashes directly with the Romantic notion of unity, a profound characteristic of this Prelude (and in fact of Op 28 as a whole). On these grounds, Kramer's unconvincing (postmodern) interpretation may be described as an unwieldy analytical anachronism.[43]

Adam Krims's (2000) formulation of musical meaning represents an approach to cultural theory in which detailed music analysis is given a prominent role, and rests on a remarkably balanced account of music as a 'social force'. Situating musicology

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[42] Compare Schenker 1979: 110a3.

[43] One does not need Schenkerian analysis to deconstruct Kramer's (1990: 102-134) reading of Liszt's *Faust Symphony*. Even a superficial observational analysis reveals that Kramer's gender-biased reading ignores introspective elements in Faust's music, the highly transformative nature of the music that includes the cyclic development of materials, and the serene 'return' of Gretchen towards the end of the Mephistopheles movement. Furthermore, 'Mephistopheles' equally mocks and demonises quotations from Faust's and Gretchen's music.

and music theory squarely within the terrain of culture studies, musical poetics is conceived as but *one* level of social mediation – a perspective differing considerably from McClary's standpoint. However, the implication of Krims's theory may be closely aligned with McClary's position: music's internal structuration is crucial to an understanding of its complex social functions. In this view, musical poetics no longer functions as a "discrete and externalised dynamic", but rather as "a moment of symbolic production that internalises the other levels of mediation" (Krims 2000: 46).[44] Krims consistently develops this metaphor – music as a relational (socio-cultural) 'map'[45] – via a detailed (and balanced) critical account of the parallels between musical design and cultural workings.

Krims's (2000: 46ff) understanding of musical meaning builds primarily on his notion of genre, illustrated convincingly via the medium of rap music. Invoking an autonomous world of discourses, style and genre function here no longer as objective properties of music, but rather as discursive matters of social behaviour and negotiation. In this regard, Krims makes a most important contribution by suggesting that genre-conflict is also typical of *ideological* conflict, so that his genre system may be said to function as an analogy to a formal/theoretical analytical system – an application that indeed presents genre as a powerful critical 'tool'.

Despite the objection that genre is but one aspect of (any body of) musical signification, the criticism applicable to neo-Adornian theories of meaning in which homologies between music and society are posited but only the former are developed in detail (cf. Miles 1997: 728) is hardly relevant in the case of Krims's specific mappings of musical matter. Similarly, Cook's (2001: 172) reproach that such relations may depend on an understanding of both music and society operating at levels of abstraction excluding 'real' empirical illustration is not applicable in the case

[44] Note the influence of Greenblatt's (1989) thought. Within musicological studies, Krims's standpoint corresponds to a certain degree with the assumptions on which Robert Hatten's (1996) elaborate account of historically-grounded expressive codes is based. However, Hatten's interpretations do not move 'outward' into the socio-cultural world, but rather 'inward' into an expressive exploration of intrinsically musical matter. This interpretative account of music has been criticised by Cook (2001: 190) for creating the impression that it is based on structural analysis onto which a dimension of meaning has been grafted almost by way of an afterthought.

[45] Note the correspondence with ITM's metaphor of the 'landscape' or 'topography'.

of Krims's more or less precise correlations between musical and societal domains of meaning.

However detailed and refined, Krims' analyses are restricted by a categorical adherence to his socio-cultural relational 'chart'. Since his interpretative model is not situated within a broader theoretical context than that which is implied by the relation between (rap) genre characteristics and socio-cultural dimensions, Krims's methodology lacks the relative complexity and arduously structured organisation that characterises, for instance, systemic-functional semiotic models such as O'Toole's (1995) art-historical adaptation of Michael Halliday's comprehensive social semiotic.[46] His readings tend towards a certain pragmatism which inhibits a more intensive or creative exploration of (for instance) the richly figurative dimensions of his topic. Yet, as a critical interpretative apparatus, Krims's genre system suggests a powerful model for the analysis of cultural identity, also involving the roles of artists and audiences.

Krims's redefinition of music theory as a close reading of musico-poetic discourse is an invigorating approach. Powerfully confronting recent caricatures of music theory, it proposes a broadened "theory about music" encountering more generalised theories of societies, ethnicities, and histories (Krims 2000: 28ff), yet closely and meticulously explores musical organisation, musico-poetic processes, and the specificity of sound.

Nicholas Cook's (2001) extensively developed theory of musical meaning is an explicit account of analytical balance steering carefully between the ideological pitfalls of musical formalism and the 'Neo-Adornian' socio-cultural bias. As explicated by his metaphor – 'between Scylla and Charybdis', this interpretative model fully takes into consideration the uniqueness/coherence principle introduced at the outset of this article.

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[46] Halliday's (1974) systemic-functional linguistics suggests a powerful model for the study of semiotic codes besides natural language where semantics is integrated within syntactic forms. Halliday (1974: 24ff) in fact describes structures, words and sounds as a *realisation* of meaning potential that provides a set of definable, typical options that are functional within certain social contexts. These functions – the social functions of language – Halliday explains in terms of a close match between structure and function, explored by way of a rigorous systemic-analytical model. For a critique of Hallidayan systemic linguistics see Reid 1992: 7ff.

Cook (2001: 185) describes the perspectives of the ('Neo-Hanslickian') contour theory as being based in perception – an "experienced" potential for meaning "as yet undefined". At the same time, 'Neo-Adornian' accounts of musical meaning are found to rest on "the double articulation between musical trace and realised meaning" – an interpretative account that operates under the illusion of "unmediated access to musical meaning" (Cook 2001: 186). Drawing on Nattiez's idea of the material trace, Cook (2001: 181) proposes that a parallel between musical experience and that of mixed media genres such as film, music video, or television commercials offers a productive model for the understanding of 'purely' musical meaning – a phenomenon that, according to Cook (2001: 180), is never 'alone'. In this regard, a metaphor model derived from the analysis of multimedia contexts is proposed, drawing on Lakoff & Johnson's (1980) metaphor theory, as well as the more recent contributions of Turner (1996) and Turner & Fauconnier (1995). Building on the idea of enabling similarity and the consequent notion of the blended metaphorical space, music's expressiveness enable emergent properties of meaning via the perceptual interaction of different multimedia elements and the interaction of media within individual receptive contexts. This emergent quality of musical meaning, together with the idea of a 'bundle' or 'cluster' of semiotic potential, forms the basis of Cook's (2001: 173) attempt to formulate a theory of meaning "in which we can understand at least some of the meanings ascribed to music as at the same time irreducibly cultural *and* intimately related to its structural properties".

Cook (2001: 190) explains that multimedial interaction subverts, disrupts or shatters the hierarchy of individual textual parameters. Via an imaginative conceptual leap, he suggests that, in examples of abstract music, points of musical incoherence or breakdowns of hierarchical organisation – 'gaps' within the musical text – similarly "reflect or perform the intrusion of meaning". Considering Cook's symmetrical approach to the construction of musical meaning, this deduction constitutes a rather mystifying, surprisingly 'postmodernist' move.

Cook's broader multimedia perspective is extremely valuable, implying that musical meaning is just one autonomous agent among others, including either the structural or the surface phenomena of music – the direct opposite of the Hanslickian viewpoint

that equates music with its meaning. It is also a standpoint that fully coincides with a model which acknowledges different *levels* of meaning, drawing on the uniqueness/coherence principle.

From the methodological position which I develop, there is one point of critique on Cook's methodically constructed account of musical meaning. On closer scrutiny, it becomes clear that this sophisticated theoretical model depreciates precisely those socio-cultural dimensions in which semantic meaning is to be constructed. Focussing on music as a material trace, Cook's theory provides no framework for situating or critically interpreting the musical text within the socio-cultural habitat in which it is both conceived and received, that is, within the various configurations and structures of power that generate and shape the kind of emergent meaning with which Cook is involved. Thus, while fully acknowledging the semiotic potential of cultural symbolic forms, this interpretative model provides no systematic means for exploring that potential, or moving significantly beyond the boundaries of the autonomous musical text. This is a finding illustrated in Cook's (2001: 181ff) analytical case studies, where it also becomes clear that, while acknowledging that 'the musical' involves a metaphorical presence of meaning, Cook does not explore the figurative dimensions of music as a complex socio-cultural symbol, but rather deals with the expressive properties of music at the level of the 'raw' material trace.[47] However, his carefully formulated metaphor model represents an outstanding tool for immanent text criticism in the case of multimedial contexts – the contexts of all musical works – acknowledging both the autonomous *and* heterogeneous nature of musical matter.

[47] This criticism also applies to Zbikowski's (1999: 195) model of musical meaning which similarly strives to "fill the void between existing approaches that understand musical meaning as *either* inherent *or* socially constructed". Cook's (1998: 147-171) analysis of Madonna's video MATERIAL GIRL develops Goodwin's idea of the 'startext' in a sophisticated manner, exploring a kind of semantic haemorrhage between the two narrative levels of the video clip. While relating his analysis to ideological constraints projected by the text, this discussion does not investigate broader socio-cultural discourses relevant to this text (the values, norms, or goals of the entertainment industry), nor their powerful links with capitalist steering powers, evidence of which is literally built into this mediated video text. McDonald (2000: 1ff) critically analyses the ideological mechanisms of the star image and the production of popular identities, a circuit of commercial exchange where the star unequivocally becomes a form of capital. However, the star identity is not simply a theorised construct of the 'model' reader, but is also spontaneously invented by the 'ordinary' listener/viewer; see Viljoen 2002e. Cook's analysis disregards also this moment of reception.

7. Formulating an Inclusive Ideology-critical Interpretative Model

This seems to be a productive point at which to return to my earlier thesis that existing models of musical meaning continuously negotiate the elusive border between the general/universal and the individual/unique aspects of musical matter, implying a systematic 'reading' of the musical text within socio-cultural interpretative contexts of implication.[48] Introducing the hypothetical ground of an integral ideology-critical model, I propose an analytical context in which no distinction is made between formalist and hermeneutic approaches, the reason being that, within a depth-hermeneutical context, the formal analysis is seen as part of the hermeneutic process. Also, I will explain how *intrinsic* and *extrinsic* musical meaning are here inextricably bound, a certain kind of perception being part of what is 'intrinsically' musical, while the (indispensable) socio-cultural context links both 'intrinsic' and 'extrinsic' elements.

In both cases, metaphor provides an invaluable key for the unlocking and understanding of musical meaning. At the same time, ideology analysis enables an examination of the privileged ways in which meaning is constructed by symbolic forms of various kinds, as well as a critical investigation of the social contexts within which these forms are employed and deployed. This means that musical meaning in the 'narrower' sense has to be distinguished from meaning in the 'broader' sense, where music relates to many aspects that all contribute to meaning, and where ideological meaning is revealed via socio-cultural entrances into the musical text, as well as through semiotic interpretative points of entry.

Let me begin by sketching the logical unfolding of this model. As repeatedly suggested above, meaning may be used in two senses. The 'broader' sense implies different aspects (of the world) involved in an overarching hermeneutic context in which music is conceived, performed, and listened to (spatial setting, physical sounds, perception of such sounds, the language aspect, social and cultural settings, etc.). In the 'narrower' sense (Scruton's metaphorical sense), meaning describes intrinsic

[48] I am most indebted to prof Johann Visagie for introducing me to the primordial philosophical principle of uniqueness/coherence, and for pointing out the hermeneutic possibilities of this principle for the theorisation of musical meaning.

musical meaning (those aspects which may, for example, be discerned by the 'educated' listener). But this particular linguistic metaphor is accompanied by a spectrum of other metaphors: compositional musical space, musical balance (compositional balance), musical life, musical sensitivity, musical conception, etc. In terms of the principle of uniqueness/coherence, these metaphors cohere closely to constitute yet another dimension of complex meaning.

The two dimensions of the 'wheel' of meaning described above concern only *formal* aspects of musical meaning, and not *content*. To be able to construct the latter, the above-mentioned dimensions of meaning have to be situated within socio-cultural contexts of emergent meaning. Figure 2 below is a schematic representation of the different dimensions of musical 'reality', here illustrated as a kind of 'macrocosm'- and 'microcosm' of meaning. From this simplified figure, it is clear that musical syntax represents only one particular kind of meaning, however closely it may cohere with both aesthetic meaning *and* (what I see as) ideological meaning.

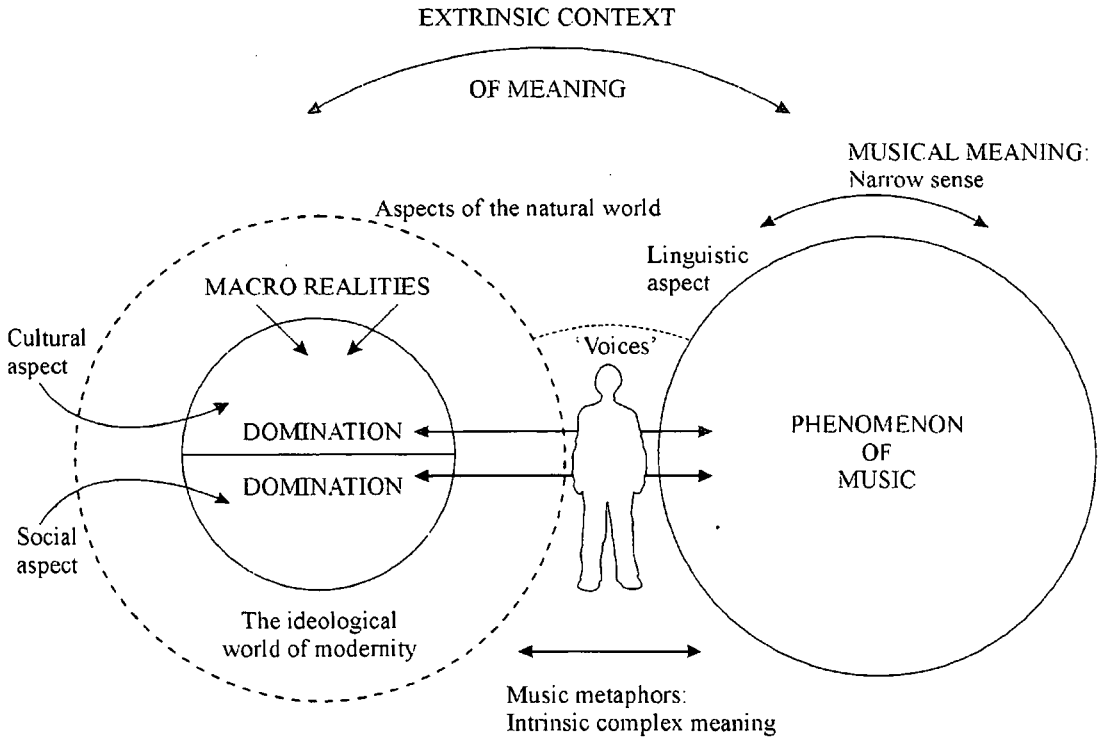

Figure 2: The Dimensions of Musical Meaning in Relation to Ideology and Metaphor Theory

Returning at this point to the relevance of Visagie's two analytical 'tools', it should be noted that the analysis of figurative meaning and ideology critique concern *all* dimensions of musical meaning 'individually', but are also made up of all relevant 'coherent' aspects. Thus, while the coherence between the 'internal' and 'external' musical aspects must always be borne in mind, Visagie's analytical apparatus at the same time allows for an interpretation in which the uniqueness of musical expression is acknowledged. This means that a reading in which (for instance) the socio-cultural dimension of music is absolutised or exalted above other 'macro-realities' (compare Visagie 1996b), detracts from music's uniqueness. In such a context, as has been argued above, Visagie's notion of the hypernorm becomes relevant, and an imbalanced account of 'reality' results.

These theoretical perspectives suggest that a semantic study of music may indeed involve a complexity of aspectual concepts incorporating (and even exceeding) *all* the various matters traditionally involved in questions of musical meaning. These aspects include musical syntax (grammar), musical design (form), as well as musical content (emotional/moral narratives or plots),[49] and may all be explored in terms of semiotic possibilities for relating to the 'reality' of the ideological world. As Monelle (1992: 273) observes, this leaves room for both the formalist purity of the structuralist approach, and a more broad-minded view of musical semantics informed by an indefinite array of socio-historical perspectives. From this it may be deduced that there can be no structure without signifying, and that there can be no signifying without structure, which is where semiotics has "its true home" (cf. Monelle 1992: 273). However, within the inclusive framework proposed above, a figurative analysis of various interrelated discourses specifically investigates the latter in terms of *ideological* implications, "structuring the way we observe, conceptualise and reflect on things" (Visagie 2000: 42).

Finally, the role of human agency in the generation of musical meaning needs to be considered. Seeking the 'location' of human action and interaction within the model introduced above, I first briefly return to the text/context debate.

[49] Compare Maus 1979 and 1988.

I have suggested that the divide between 'intramusical' and 'extramusical' matters is always a matter of ideological dispute, and that it is therefore always a contested site. While certain strands of recent analysis lay claim to a critical reconsideration of the text/context opposition, the object of analysis is generally a single, closed text which is subsequently contextualised (compare Korsyn 1999: 61).

Bryson (1994: 66ff) questions the idea that a text is something to be explained by context; an opposition established in the guise of a separation that is at the same time an evident hierarchy in which context controls text. As Culler (1988: xiv) has observed, context is no less 'impenetrable' or 'opaque' than text; it is "just more text"... "context is not given but produced; what belongs to a context is determined by interpretative strategies; contexts are just as much in need of elucidation as events; and the meaning of a context is determined by events".

Korsyn (1999: 59ff) problematises metaphors of 'inside' and 'outside' by proposing an inter-analysis which reprobates the idea of the "closed, self-identical, unified piece", and, in fact, erases all boundaries between text and context. Drawing on the Bakhtinian (1986) notion of the intertext, Korsyn proposes a dialogic analysis that moves from the apparent unity of the autonomous text towards heterogeneity, activating and releasing the voices of a musical heteroglossia where all contexts imply a kind of intertextuality.[50] This position, in an important way, deconstructs the binary oppositions that create hierarchies and an order of subordination (compare Derrida 1972: 329); oppositions that have caused, in Korsyn's (1999: 56) words, "the impasse, the crisis, of musical research". From the perspective of ITM, however, Korsyn's position, ironically, relinquishes all critical potential. Moreover, it erases all reference to the expressive uniqueness of a text, of its socio-historical context, and of the particular human actors who generate interpretative text/context interaction.

A more useful perspective on the text/context divide is Derrida's (1978) discourse on the limit between 'inside' and 'outside', a discourse on the 'frame' of the work, where the divide between *ergon* (work) and *parergon* ('supplement', 'aside', 'remainder') becomes an ideologically partial, constantly shifting area. For Derrida (1987: 54-55),

[50] In Viljoen 2002b: 7 and 2002e: 4 & 40ff, I draw productively on Jonathan Culler's (1981: 103) broadened definition of intertextuality.

the *parerga* does not simply stand "outside the work", but also acts "alongside", "right up against the work", being "additives which are neither inside or outside".
It is here, within the dynamic field of influence of the *parergon*, that I would like to situate human interaction with regard to the generation of musical meaning. Acting on (and across) the 'border', the 'limit' of the musical work, the performer, the listener, and the hermeneutic analyst creatively shape musical meaning. They respond to its musical autonomy by constantly enacting it anew within novel performative frames, and renegotiate boundaries which fit new situations. Thus they constantly emancipate the expressive capacities of the text by imaginative 're-enactments' in which its meanings are no longer bound, as Ricoeur (1981: 16) puts it, "to the intentions of authors or the apprehensions of first readers" ... "What has to be appropriated is the meaning of the text itself, conceived in a dynamic way as the direction of thought opened up by the text". Obviously, these performative enactments constantly imply a confrontation with the figurative dimensions of meaning, and with the workings of ideology.

It is from the constantly moving interpretative ground of the *parergon* that the phenomenon of the 'voice(s)' of the text is constructed, whether these be the 'voices' of tonally moving forms (as in the 'neo-Hanslickian' model), or the 'voices' of socio-cultural role-players (compare 'neo-Adornian' perspectives).[51] While the 'neo-Hanslickian' 'voice' implies first and foremost 'tonally moving forms', these may also be understood as expressions of the 'voice' of the composer: formal-expressive 'agents' projecting a unique musical identity.[52]

Bal (1999: 14ff) argues that Althusser's notion of the interpellation is of great consequence for 'inside'/'outside' oppositions. Taking linguistics a step beyond itself, the idea is here that first-, second-, or third-person address in a speech act does not belong to the field of 'external' rhetoric, but to the ideologically shaped 'intrinsic'

[51] 'Voice' is used metaphorically at several levels of the utterance of musical meaning as figurative expressions of musical identities.
[52] Compare in this regard Edward T. Cone's (1974) *The Composer's Voice*. Cone proposes that the composer is the experiencing subject of a composition, his inner life being symbolically constructed through formal musical elements. This idea is also explored by Newcomb (1984), while Goehr's (1998) *The Quest for Voice* imaginatively constructs the relation between philosophy, politics and the musical 'voice' of Wagner.

content of the utterance. From this perspective, any attempt to separate 'inside' from 'outside' is, in Bal's (1999: 19) words, "blocked".

Following the lead of Emile Benveniste, Bal (1999: 17) posits that the subject in language is constituted by the second person, the 'you' to whom every speech act is addressed. Transposing interpellation to the musical work, this means that the idea of 'voice' as utterance always presupposes the notion of the listener. It is within the contested site of the *parergon* that 'voice' and 'listener' become as interchangeable as the 'I'/'you' opposition in Bal's and Benveniste's theorisations. This means that, in opposition to the projected compositional identity, there exists an implicit or implied role for the listener/recipient, conceived in the Hanslickian line of thought as an aesthetic contemplator; a passive, quasi-absent participator in the self-referential, objective work-work relationship. From an Adornian perspective, however, the idea of a single 'voice' might project or construct the symphonic illusion of a reconciled societal order (existing only in the idealistic consciousness of the aesthetic contemplator). Ironically, even a formalist analysis might unmask the existence of poly-vocality in the text, and in this case, the Adornian perspective would focus on repressed authentic 'voices' as giving voice to human suffering. Here, 'voices' would act as shifting interpellations projected from social roles; 'interventions' from 'outside' the text. Such narrative 'voices' mask the potential of the text to act as a critical instrument characteristic of human behaviour and thought (compare Cohen 2001: v-vii).

This means that the refiguration (in Ricoeur's sense of the term) of musical 'voices' and the imaginary roles which these project for possible participants is dependent on both intra- and extra-musical factors. While the text influences the listener/performer/analyst, various and varied interpretative contexts 'prescribe' particular readings thereof. Structural homologies between musical and material forms uncover connections between 'work' and 'world'; between work and the social group or the individual producing and/or consuming it (Frith 1998: 108ff). Similarly, a particular musical text or performance 'produces' human interactors in creating and constructing experiences, taking on both a subjective and a collective identity. Thus, performatively, music becomes 'story'.

While the musically configured 'self-in-process' is always an imagined self, this project can only be envisaged within a particular organisation of social, physical and material forces, assembled by means of an endless wager between text and context. This primacy takes the text out of formalist and autonomist idealisations, presenting it as expressively dynamic. Here, the formal grammar of music itself parergonally implies social roles. Under these conditions, a semiotic 'archaeology of discourse' focuses on meaning and a meaning-production where all aspects of the text are considered as (potentially) ideologically compromised figurative expression, rather than representing formal or material elements.

As far as the ideological topography as such is concerned, human agency is implicit in the basic concept of ideology as social or conceptual domination. Thus, ITM stands in direct opposition to structuralist models which marginalise or eliminate the agency of the so-called subject.

8. ITM as Text and Context

Referring once more to the critique of the various models of meaning presented above, it has been suggested throughout that ITM critically unmasks hypernormative imbalances within theoretical systems of thought. In this regard, it should be noted that, within its own schematics, ITM enables a kind of self-reflexivity that is foreign to some post-structuralist positions in which interpretation becomes overwhelmingly self-referential, losing all tenable allusion to the 'real' socio-cultural world (cf. Atkinson 1992: 50). Here, the theoretical position in itself rests on a chain of (often extreme) hypernormative concepts.[53]

Important in this regard is that, within ITM, analytical perspectives are constantly relativised. As two separate 'keys' to the meaning of reality, the analysis of figurative meaning and ideology critique function together in exactly this way.[54] This relativity

[53] Figuring within ITM's 'second' world of theoretical ideologies, this may emphasise the absolute over constancy, individuality over universality, contingency over and against necessity, and so forth.

[54] Visagie's ITM is a sub-theory of a comprehensive philosophical theory of discourse called a theory of 'Discourse Archaeology'. Apart from Visagie's figurative semiotics, another sub-theory is a logosemantics which analyses the conceptualisation of ground-ideas in the context

of interpretation is, furthermore, part of the nature of metaphor analysis, where the very systematicity of metaphorical concepts simultaneously 'highlights' and 'hides' certain aspects (cf. Lakoff & Johnson 1980: 10). In terms of the perspective on ideology critique proposed in this article, the theory accounts for both group domination (compare with the orthodox Marxist view) and discourse domination, which means that two traditions within critical theory are united, yet work constantly towards a mutual relativisation and critical questioning.

This does not mean that I take an uncritical stance towards Visagie's model. On the contrary, I realise that the very mechanisms of theoretical sophistication introduced above may act as superior and 'universal' applications of rationality and morality, covertly serving the interests of their own (theoretical) control and oppression while 'unbalancing' alternative intellectual positions as anti-rational, or even irrational.

While postmodern discourses do not abstain from making truth claims, they do not conceal their situatedness, relativity, contingency, potential fallibility, anti-rationality, or, indeed, irrationality. As an opposing model of ideal knowledge, ITM indeed 'balances' the playful ethos of such accounts. Yet, since ITM is itself a highly aestheticised symbol of hypercontextual power, one may critically question its ideological transparency.[55] For it may be argued that the fascination of Visagie's theory lies not only in the powerful domain of its specialist type of knowledge, but also in the clear and defined form given to this knowledge through a repertoire of ordered conceptual manoeuvres. While the theoretical ideals of ITM constitute the epistemic opposite of the postmodernist aestheticised inclination towards the allusive, the oblique and the figurative, in its elegant networking of logical relations and the economy of its orderliness, Visagie's model may itself be viewed as a pre-eminent example of theory-aesthetics. Thus, as a neo-reconstructionist philosophy of critical theory, ITM finds its pleasures not only in the specialised pursuit of an archaeological mapping of ideological culture, but also in the epistemic seduction of its internalised, aestheticised knowing.

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of religion, philosophy and science. This specialised conceptual semantics is modelled on the transformational-generative syntlactic of Chomskyan theory.

[55] Visagie (1994: xii) defines hypercontextual knowledge as a knowledge of covert force, constraint and coercion, a knowledge of the constraining patterns and paradigms that operate ideologically in culture and society.

In the analysis above, ITM has been introduced as a more or less overtly structuralist interpretative framework. However, in my adaptation of the model, a certain mobility of interpretation is retained which may (ironically) allow for a remarkably 'deconstructive' analytical effort.[56] I ascribe this flexibility mainly to Visagie's extension of his theoretical framework by the analysis of figurative meaning, an endeavour which, from my perspective, considerably broadens his conceptual mapping of ideological culture in terms of its analytical scope. In fact, it is precisely the systematic supervention and interpretative possibility of this double-edged method that distinguishes Visagie's model from more radical examples of contemporary critical thought.

While interpretation drawing on the perspectives of ITM may be characterised as 'reasoned', my habituation of the model ultimately allows for a speculative reading of musical texts in which the analytical apparatus functions as no more than a provisional, partial and perspectival (at times even possibly one-sided) point of entry. Here, the analysis of figurative meaning emphasises not only the schematic, cognitive reach of metaphor (cf. Johnson and Lakoff & Johnson), but also its more imaginative, more poetic dimensions (cf. Ricoeur). To my mind, this is the aspect of ITM that extends a discursive analysis of musical textuality towards readings which take into account its complexity, its richness and its subtlety, exploring what may only be called the micro-modalities of musical meaning.[57] In this regard, Visagie's archival discourse analysis facilitates a depth-hermeneutic probing of the semiotic layering surrounding and infiltrating all of the various (ideologised) conceptual structures that constitute symbolic expression, reading text and context as seamless narratives constructed in relation to complex, intricately interwoven social discourses. Without this figurative broadening, to my mind, ITM may function as a rationalist schematics of understanding, posing as a neutral, objective theoretical machinery which operates in an (illusory) autonomous domain beyond the contamination of ideology.

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[56] I attempt this in Viljoen 2002c, Viljoen 2002d and Viljoen 2002e, multimedia analyses of gospel rap and kwaito texts – studies that may be seen as informal 'translations' or creative transformations of Visagie's model. Viljoen 2002b serves as a more formal 'model' example of Visagie's theoretical framework.

[57] In Viljoen 2002b, I attempt to attain this objective through a detailed analysis of a multi-media text.

Drawing on the uniqueness/coherence principle, ITM securely positions the hermeneutic analyst within the supposedly neutral realm of balance and equilibrium: the domain of impartial rationality. (Ironically) projecting the ideological 'world' as a static construct mediated by abstract theoretical principles,[58] this is a position that may, in itself, become dangerously ideological.

In this article, I argue that the hermeneutic position is always ideologically partial, and always functions at the centre of ideologically inspired debate. For this position is determined by the inseparability of text and context, where interpretation figuratively draws the 'line' between inside and outside, claiming a particular theoretical/philosophical stance within an ideologically saturated site. As Culler (1988: xiv) suggests, as one extended text, both text and context are actively determined by interpretative strategies and events. These are, in themselves, contested ideological fields of force. From this perspective, ITM is a text that may itself be critically read in terms of the context of complementary/competing theoretical ideologies, even those which are apparently absent from the hermeneutic terrain of this ostensibly transparent framework.

ITM has been formulated as an inter-theoretical forum responding critically to John Thompson's (1984 & 1990) depth-hermeneutical model for the analysis and critique of ideological culture. However, it is a disciplinary effort that engages with various mainstream discourses such as those of the Neo-Marxist theorists Horkheimer, Adorno, Marcuse and Habermas, as well as the poststructuralists Foucault, Derrida and Lyotard, including within this gallery of influential yet divergent authors and traditions also the neo-conservative Peter Berger and the neo-pragmatist Richard Rorty (Visagie 1994: ivff). Yet, this productive dialogue with complementary or opposing disciplinary perspectives does not preclude ITM from projecting the illusion of a self-referential structuralism masking universalist claims.

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[58] As a theoretical context, ITM does not provide optimal conditions for empirical, individual and contextual social and historical analysis and its grounding in terms of concrete circumstances of space and time; the space and place where real people live and breathe and struggle. Concerning the analysis of symbolic expressive forms, I believe that ITM is optimally applied in combination with more topic-specific interpretative strategies. Interacting with other specialised approaches in this way, ITM becomes an indispensable interpretative structure for theorising the relation between symbolic content and discursive societal contexts.

While this referential 'exclusivity' of rational subjectivity problematises the above-mentioned notion of ITM's self-reflexive facility, from an ideology-critical frame of reference, I am convinced that this model, itself not indemnified of ideological imbalance, proliferates and articulates critical capacities that are under-explored within postmodernist musicology. While one may critically argue that ITM is subtly infiltrated by the very ideological systems of thought that constitute (some of) the targets of its critique, as I have continuously argued above, there is an equally objectionable ideological infiltration from the side of postmodernist and poststructuralist counter-ideals. These examples of anti-theory, however, do not facilitate a differentiated account of ideological culture,[59] simultaneously facilitating a rich, multi-layered exploration of figurative content, and of the composite and configurative nature of narrative and symbol.

Though opposed to the formal goals of theory, postmodernist anti-theory is no less fascinated by hypercontextual knowledge. Anti-theory is just as content to make a stand in the domain of language and discourse as theory is, but only to employ evidence from this domain against theory (compare Visagie 1994: xx). Anti-theory exalts the power of its themes and its knowledge of them, yet thrives in its own territory on the same power relations between leading and lesser viewpoints as is the case with theory.

It has already become a cliché that anti-foundationalist critique falls back on fundamental concepts (such as "writing" or "contingency" or "the interpretative community") in its very denial of the legitimacy of such concepts. Yet, it is not to be denied that postmodern thought breaks new interpretative ground and liberates new areas and directions for philosophical inquiry. The more playful approaches towards the musical text suggested by postmodern interpretation, for instance, may allow for the creative exploration of its semantic richness, revealing a plurality of significations that may ambiguously oppose one another. Combining this kind of reading with the analytical articulateness of 'reasoned discourse' may perhaps be described as a cautious yet auspicious middle road between the ideologies of contingent context and universal reason, occasionally inclining towards one or the other.

[59] Cf. Viljoen 2002b: 4-6 for a discussion of the Foucauldian model of discursive analysis and its influence on the 'New' musicology.

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Wrapped Up: Ideological Setting and Figurative Meaning in Gospel Rap

Summary

In recent musicological scholarship, an increasing awareness of the ideological powers suppressed in musical texts has surfaced as part of the critique of the universalist claims and master narratives of modernist approaches, which sustain dominant social orders and power structures. While these developments have resulted in a considerable broadening of the musicological agenda, explanations of the ideological phenomenon bearing on a socially-engaged analysis of musical meaning allow neither for a sophisticated formulation of social critique, nor for subtler forms of discourse analysis. Often, constructions of ideological power are based on basic, reductive models of power relations imposed on musical texts and contexts.

In this article, I shall attempt to demonstrate the application of a superordinate ideology-critical framework designed to give a comprehensive and differentiated account of the forces comprising ideological culture. Based on Johann Visagie's 'Ideological Topography of Modernity' (ITM), this attempt at mapping ideological culture is further extended by the application of a separate dimension of Visagie's model, a figurative semiotics of ideological discourse. This theoretical schema is demonstrated via an extensive analysis of a 'model' example, WRAPPED UP by the gospel group Dawkins & Dawkins. As a metaphorically mediated enactment of contemporary religious meaning, this instance of gospel rap is analysed as a forthright yet complex example of structural ambiguity.

Viewing ideology as an essentially negative phenomenon, yet construing it more broadly than as of mere political significance, Johann Visagie's (1994 & 1996) theoretical framework 'The Ideological Topography of Modernity' (ITM) facilitates a multi-levelled, differentiated interpretation and critique of ideological culture, an enterprise which I believe to be of particular significance in relation to an ideology-critical reading of musical texts. A further dimension of Visagie's theory, a figurative semiotics of ideological discourse, is of particular importance.

Providing an apposite, complex map of ideological culture at the level of socio-cultural discourse, Visagie's schema is especially suitable for specifying a plurality of discourses of power and domination. ITM is designed as a comprehensive analysis of what Visagie (1996: 74) calls ideological culture. Constructing a topography of inter-related dominating discourses, each characterised by some selectively privileged norm, value, or goal, Visagie's concept of ideologised power results from the multiple levels that ITM distinguishes within ideological culture. Schematically speaking, Visagie (1994: 8)

explains that there is both a horizontal and a vertical dimension to this differentiation. On the horizontal axis, various spheres of cultural activity, each infiltrated by assorted ideological formations, may be distinguished, including those of social life, or scientific or theoretical knowledge, or the world of art.

Vertically, levels of ideological culture range from macro-contexts focusing on the overarching cultural ideals of history (knowledge, power, personhood, and the like) to the 'steering powers' of contemporary western culture (technology, economy, bureaucracy, the mass-media, and so on). Connected to these steering powers are a complex of mediating ideologies (of the nation-state, of revolutionary practice, of the free market, etc.). On the ultimate micro-level, Visagie discerns topographical micro-contexts which he describes as the individualist 'pastoral havens' of our narcissistic culture: power and prestige, love and sex, aesthetic pleasures, consumerist consolations, and so on.[1]

Visagie's (1996: 79) figurative semiotics of ideological discourse provides for the analysis of topographical discourses in terms of their figurative or 'tropical' content. The aim is to analyse semiotic entities (such as the image, the symbol, the sign, the metaphor, the model, etc.) in terms of their function in mediating ideological domination (whether relating to social groups or to concepts, values, or various socio-cultural discourses).

In this article, I shall attempt to explore Visagie's figurative semiotics in relation to the productive contexts of gospel rap,[2] locating certain narrative frames and linking them to

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[1] For a more detailed explication of Visagie's model, see Viljoen 2002a: 11-15.

[2] Viljoen 2002e is a speculative theorisation of the contexts of reception related to mass culture texts, projecting onto contexts of production and performance. The relationship is reciprocal, however, in that the typical framing devices of video production not only actively determine the construction of the text and of contexts of performance – including the performance of the act of interpretation – but also situate, to a significant degree, spectators/listeners as consumers. These various 'performances' I speculatively construct from the (differentiated) hermeneutic terrain of uniqueness/coherence. This implies that I acknowledge both productive constraints *and* the relative autonomy of mediated texts as richly layered symbolic (semiotic) systems, that is, as products of a performative interaction of images, words and sounds.
Jauss's (1982) *Rezeptionsaesthetik* refutes the idea that a text has only inherent meaning, arguing that meaning may rather be construed as the interaction between a work and its 'answers to the

the multimedia context of video production, paying special attention to the cliché of the star narrative (cf. Goodwin 1992: 50ff).[3] These typical framing devices – the very figurative elements of gospel video (symbol, sign, icon, model, image, metaphor, etc.) – will be interpreted in terms of a spectrum of archetypal figures representative of repetitive patterns or events pertaining to the human condition (compare Visagie 1990: 10ff). Embedded within clichéd frame narratives (cf. Bal 1985: 21 & 143), such archetypal figures, implying various actions, interactions and social roles, may function in the manner of 'root metaphors'. In figurative texts, these may be interpreted as narrative 'emplotment metaphors', implying that through the fictional world configured by the text, the symbolic dimension of human actions may intersect with and refigure the world of the 'reader'.[4] These figures take on a particular significance as figurative declarations of underlying beliefs and ideologies, and reveal profoundly ontological stances or commitments towards reality (Visagie 1990: 16 & 1994). Such an exploration of archetypal elements coincides with Ricoeur who focuses his hermeneutic enquiry on the imaginative potential of myth, symbol and story, believing that figurative texts play a formative role in the configuration of human identity.

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questions posed by a 'horizon of expectations', the latter being not a random succession of subjective impressions, but the carrying out of a process which may be described as 'directed perception' projected onto implied recipients (cf. also Iser 1978). Culler (1981: 57) criticises this approach, however, for its tendency to work from the text itself, providing 'answers' to questions posed by a homogeneous horizon of expectations, thus oversimplifying the process of response. A similar criticism may be levelled also Hamm's (1992) reception-oriented study of music and radio in South Africa. A more spontaneous focus on the contexts of reception may, however, itself restrict analysis. In terms of mass media texts, in particular, McDonald (2002: 6) observes that the interpretative gamut of receptive stances is inevitably limited by cultural, historical, and institutional constraints, which indeed represent a limited 'horizon of expectations'.

[3] Goodwin (1992: 98ff) defines the star narrative as a meta-text of popular culture intersecting with the narratives of specific video clips, constructing the star persona as a thoroughly mediated identity which the audience objectifies and identifies with. While some stars strive towards the projection of a constant, predictable star text, others (such as Madonna) persistently vary their media images.

[4] The term 'emplotment metaphor' is consonant with Ricoeur's definitions of metaphor, emplotment, narrative, and interpretation. For Ricoeur (1984: 53), mimesis or interpretation is a threefold process, consisting of action (prefiguration), emplotment (figuration) and reading (refiguration).

In the proposed analysis, I shall draw informally on Ricoeur's (1984: 53) narrative concepts of prefiguration, configuration and refiguration, suggesting a reading of metaphorical emplotment which moves from the surface to deeper levels, connecting various spheres of figurative and prefigured meaning at various levels of the text. In video production, the idea of prefigured ('pre-packaged') meaning assumes that emplotment schemas operate in terms of 'prefabricated' mass media tropes. Implicated in strategies of advocacy and promotion, Goodwin's (1992: 50ff) notion of the star narrative provides a relevant example.[5] The implied depth-hermeneutical, ideology-critical interpretation presupposes an exploration of ideological mechanisms masked by the text, which, in the case of the chosen example, is a thoroughly mediated mass culture 'intertext'. My analytical point of departure is the concept of ambiguity, functioning on both the ideological and the figurative axes in the technical-theoretical sense of these terms explained above.

1. Music and Ideology

In recent musicological scholarship, an increasing awareness of the phenomenon of ideology has produced a reading of musical texts that strives to unmask the power relations sustaining dominant social orders and structures. Ideology-critical approaches do not only investigate the intra- and extra-textual parameters of music, but also question the methods of analysis embedded within their own (ideological) theoretical/philosophical contextual frameworks, particularly the ideology of aesthetic autonomy. These developments have led to a rethinking and redefining of music theory and analysis, as well as of musicology.[6]

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[5] The star narrative, a thoroughly ideological figurative construct, may indeed be seen as one of the 'master' tropes of popular culture production; cf. Paul McDonald's (2000) study of star identity.

[6] Cf. Subotnik 1991, Krims (ed) 1998, and Cook & Everist (eds) 1999.

'New' musicological interpretations have critically (and infamously) exposed musical texts which mask ideologised meaning in the interest of power and domination.[7] Here, the musical text becomes an event of temporal specificity with a contingent function in a particular discourse, constructed under specific historical conditions. Heavily influenced by neo-Marxist and feminist critique, and by the theoretical sentiments of New Historicism, these approaches have revelled in what Montrose calls 'the historicity of texts and the textuality of history' (cf. Brannigan 1998: 203).

Tracing New Historicist critical practice and its conceptions of history and of power to the influential work of Michel Foucault,[8] John Brannigan (1998: 202ff) interrogates its reductive conceptions of history and of the text. Focusing on the tendency to reduce all representations of history to basic models of power relations, which subjects texts to a superficial and generalised reading, Brannigan accuses this movement of perverting Foucault's thought to a degree. Brannigan (1998: 212ff) explains that New Historicism fails to maintain Foucault's tension between the objective existence of the object of study outside discourse or power, and the impossibility of constructing a space 'outside' discourse or power. Sustaining this contradiction, Foucault evades a model of total closure and remains critical of discursive formations, while entirely implicated in their production. The failure to maintain this tension renders New Historicists entirely complicit in the production of power and the silencing of dissent, while constructing the text as a passive collateral of power. This inability of interpretation to distance itself from descriptions of how power operates, and from its own part in this operation, is in my view

[7] I refer specifically to the well-known examples of McClary 1991 and Kramer 1990: 102-134. A potentially more differentiated music-theoretical approach to the analysis of ideology is Adam Krims's (2002) relational socio-cultural 'mapping' of music through style and genre, suggesting that genre-conflict is also typical of ideological conflict in rap music. Lydia Goehr's (1998) detailed exploration of Wagner's attempted restoration of the concept of *mousikē* into modern musical practice is a sophisticated music-philosophical account of theorising about music and ideology in terms of philosophy and politics, and theorising about philosophy and politics in terms of music.

[8] Cf. Foucault 1969.

also characteristic of the discourses of power and domination constructed by the 'New' musicologists.[9]

Brannigan's (1998: 207) critique of New Historicism is also a sharp attack on Foucault. Arguing that texts are, in Foucault's conception, pawns in the game of discursive transformations, Brannigan maintains that Foucault penetratingly interrogates the position they occupy, even in terms of micro-societal contexts, but not their meaning. He thus explains the failure of New Historicism to read texts in a differentiated manner and its relative insensitivity to the differences between texts, genres, and textual or historical events as the result of following the Foucauldian model of discursive analysis.[10] Visagie's (1994: 56-73) theoretically more subtle finding locates the weakness of Foucault's analysis of power relations in its inability to provide for the identification and critique of the formation of idolised value systems in culture and society, and its consequent failure to provide criteria for distinguishing between normative authority and domination; again, the weakness is one which points to an undifferentiated critique.

Concurring with Carolyn Porter (1988: 765), one may critically argue that New Historicism has simplistically replaced the grand narrative of progress with that of power. Porter emphasises the irony of a practice which claims to historicise texts and events, yet constructs them as an ahistorical, universal, and apparently omnipotent force. As part of this strategy, the positions of texts are located in the grid of discursive formations, but without using an ideology-critical perspective to interrogate the interpretability of those texts in a diversified manner.

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[9] Similarly, 'New' musicologists disregard Adorno's complex tension between autonomous work and social context, claiming Adorno as the basis of a socio-cultural analysis which, in some instances, disparages the autonomy of the work (a notorious example is McClary's [1991] reading of Beethoven's Ninth Symphony). Kramer (1990: xii) explicitly acknowledges his debt to 'critical or nonidealizing historicism'.

[10] In this regard, 'New' musicologists maintain an uneasy position. While the power structures they construct are based on reductive, generalised models, their music-analytical interpretations strive to uncover meaning through a meticulous close reading of texts. In my view, these analyses, however detailed, do not allow for differentiated social critique.

In recent critical practice, the idea of discourse as historically constituted as a fabric of differences has arisen (cf. Derrida 1973: 141). When linked to the notion of the power relations involved in differentiations, a text is conceived of as a set of signs which needs the strategy of deconstruction to detect the meanings it ambiguously obscures. Deconstruction takes the signs of a text apart and assembles them again in a surprising way by taking into account signs which are absent or 'outside' the text, part of an all-enclosing textuality in which the text loses any assumed fixed identity, so that it belongs neither to the author nor to the reader, but to language and its infinite possibilities of differentiation (Degenaar 1995: 8ff).[11]

From the perspective of my ideological model, Derrida's deconstructive view of text takes the limits of interpretation too far. My concept of the text subscribes to the view that it represents a relatively 'autonomous' whole, at the same time allowing for what Ricoeur (1981: 139) calls an unlimited series of readings. This does not imply that interpretation is without limits, or that the text has no 'rights'; cf. Eco's (1983) concept of the 'open' work which is simultaneously a 'closed', organic whole.[12] An ideology-critical perspective on broadened notions of textuality does, however, acknowledge the temporality of the text, its complicity in the formation of structures of power and domination, and the relative opaqueness of both text and context. In this regard, I draw productively on Jonathan Culler's (1982: 13) idea that neither text nor context is an unproblematic given, but that both must be defined, delimited and read by interpretative strategies that are themselves inflected by ideological strategies of power and control. From this perspective, the text becomes a thoroughly intertextual event that, understood in terms of Culler's (1981: 103) broadened definition, is a designation of its participation in the discursive space of a culture, and of its relationship with the various signifying practices of that culture which

[11] Ironically, both Kramer (1990: xii) and McClary (2000: 7) state their commitment to deconstruction.

[12] Again, the principle of uniqueness/coherence operates here.

articulate possibilities of meaning.[13] Again, from my ideological perspective, not even these thoroughly intertextual possibilities of meaning are without limits.

Drawing on ITM's topographical approach to the critique of ideological culture introduced above, the analysis below will attempt to formulate for the interpretation of ideology a method encompassing both 'depth-hermeneutics' and 'field archaeology' (cf. Visagie 1990). This model simultaneously allows for a detailed analysis of the semiotic layering surrounding and infiltrating all the various ideologised events that constitute symbolic expression, facilitating a rich, multi-layered exploration of figurative content and of the composite, ambiguous nature of narrative and symbol. Here, meaning does not reside 'in' the text, but is performatively constructed by means of the relationships among intra-textual parameters, between text and extra-textual contexts, and between text and the various acts of performance it implies.[14]

As an alternative to the ideals of contemporaneous anti-foundationalist paradigms, ITM strives to order a range of ideological phenomena through the creation of a network of logical relations, drawing on the basic hermeneutic principle of the general/universal and the individual/unique. For this very reason, this interpretative framework allows for a style of thinking in which modes of formal analysis may be imaginatively combined with modes of non-formal interpretation, and articulated reconstructions of systems and structures may be re-written ('re-figured') in a more informal, even playful manner. Not only Visagie's broadening of his framework by means of figurative analysis, but also ITM's facility for integrating aspects of other theoretical models and approaches, allowing for the application of a relatively wide-ranging, even eclectic selection of relevant analytical tools and methods, are of considerable import for detailed musical analysis.

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[13] The broadening of the notion of text to that of textuality, encompassing all domains of meaning and their interrelated contiguities, acknowledges the existence of relatively autonomous semantic totalities that may be mediated by the written/spoken word, visual representations, musical compositions, and so forth. For an exploration of intertextuality in relation to mediated texts of mass culture, see Viljoen 2002e.

[14] Regarding the musical text, this points to its (literal) performance, but also to the performance of the act of 'reading' (interpretation), and the various acts (performances) of its consumption.

2. The Subversive Art of Rap

The gospel video WRAPPED UP[15] by African-American duo Dawkins & Dawkins is a thoroughly commercialised inter-media text contemplating the sacrifice and love of Christ. I believe that this apparently uncomplicated and entertaining mass culture text offers a visible site of conflict for the forging and negotiation of ideologies, and thus offers an arena *par excellence* for illustrating the interpretative strengths of the approach combining ideology critique and the analysis of figurative meaning, as introduced above.

WRAPPED UP's musical soundtrack features a contemporary Rhythm & Blues (R & B) idiom infused with Latin American inflections, the climax of the text being a theatrical gangsta rap section. A focal point of recent scholarship, rap's impact as an acutely conscious, self-reflexive social poetics has established the genre in terms of its claims to both artistic and aesthetic legitimacy.[16] Rap music – part of the broader cultural phenomenon of hip-hop – has, since it first appeared in the Bronx during the mid 1970's, invaded and reshaped the entire terrain of American and, more recently, global popular culture. Detractors criticise it as a boastful promotion of violence and misogyny; others see it as a creative manipulation of an eclectic mix of cultural idioms, reflecting a penetrating social and political awareness (cf. Shustermann 1992: 201ff).

Baker (1994: 186) considers rap music and its analytical and pedagogical entailments a perfect case study for cultural criticism. Rap, he believes, is the new poetic 'story' of the work of art in the postmodern age of electronically mediated production. From its initial ghetto origins, rap has moved, through crossover commercialised hybrid forms, into the world of microcomputation, multitrack recording, and video imaging.[17] With innovative,

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[15] Following Goodwin (1992), I identify music videos by small uppercase letters in order to distinguish them from song titles, which appear in quotation marks. Following the conventions of scholarship and cultural criticism, album titles are italicised.

[16] See, in particular, Krims (2000), Rose (1994), Keyes (1996), Potter (1995) and Shusterman (1992: 201ff), as well as Griffin (1998), Murray (1998), Brown (1998) and Warner (1998).

[17] Technology, even outside its ideological form, is not neutral: it is always related to beliefs or world-views. However, the technological world should not be demonised, or neutralised as a second

virtuoso vocalisations and black urban choreography, a postmodern form that is fiercely intertextual, open-ended and hybrid is produced (Baker 1994: 193). Potter (1995: 20ff) suggests that rap is a fundamentally post-apocalyptic art, scratching the decaying surfaces of post-industrial Westernised values.[18]

What is particularly striking about rap is its consistent ability to move and to constantly provoke, as well as to constantly transform both itself and its environments of production and reception. A focus on the multimedia form of video is pertinent to my ideology-critical approach, since gospel rap is represented here in its most commercialised and most compromised mass-produced form. Yet, as a living chronicle of the suffering and hope of a particular people, it is also a powerful manifestation of black religious identity, and part of the historical continuum of the spiritual, anti-slavery hymnody, black historical gospel and the blues. As a cultural phenomenon, it resonates deeply with Afrodiasporic practice, signally transformed in cultural gestures and counter-gestures and in hybrid, syncretic, re-located inflections of meaning (cf. Krims 2000: 2).

Rap is a complex fusion of orality and postmodern technology. While maintaining many characteristics of orally based African-American expression, it incorporates yet destabilises characteristics of the literate and highly technological society in which it is practised and received (Rose 1994: 86). I believe the elements of mass culture iconography in gospel rap both contextualise *and* decontextualise familiar historico-religious concepts, placing religious meanings and messages in an ideological relief that compels re-examination. Speculatively constructing one characteristic (yet wholly ambiguous) expression of black

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'Nature', or seen as a messianic force of the modern differentiated world. Rather, technological progress, as a hypernormative goal, should be seen as one of the ideological steering mechanisms of modern and postmodern culture. Note that 'hypernorm' is Visagie's technical term for some selectively privileged norm, value, or goal which assumes a conceptual status with which it dominates other values, norms, or goals.

[18] Given the cultural and material realities of colonialism and slavery, Potter posits that black sensibilities were 'postmodern' long before academics and intellectuals rejected European modernism. I do not agree with Potter, however, that rap music builds a postmodern culture that is devoid of yearnings for wholeness or authenticity, or that it is a 'post-apocalyptic' art.

religious identity, I am sympathetic to Gilroy's (1993) understanding of music and its ritual as a powerful model for the explanation of black identity.

In situating a rap text within the context of the R & B idiom, my investigation of WRAPPED UP allows me to extend the analysis of rap music to a different stylistic idiom, at the same time demonstrating how this idiom is infused with identity-formations also traceable in gospel rap transmutations.[19] In contrast to the influential work of Adam Krims (2000: 54ff) and other rap scholars, I do not distinguish between rap genres (and sub-genres), but rather propose a view of rap *as a genre*, progressively presenting itself by way of interrelated variations or transmutations. This view is conducive not only to the theme of transformation as a basis for the analysis featured here, but also to the thesis that meaning in rap is, indeed, generated by genre 'transformation'.[20] From the perspective of an ideology-critical analysis, this implies that rap transmutations are conspicuous sites of meaning conflict relatable to ideological trends and tendencies.[21] Situating my analysis of gospel rap within the framework of ITM, I modify Krims' genres as (1) pleasure rap, (2) power rap, (3) message rap, and (4) reality rap.[22]

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[19] In gospel production, rap is often combined with other styles, particularly R & B.

[20] I am indebted to prof Dirk van den Berg for pointing out the hermeneutic potential of this view in terms of an ideology-critical approach.

[21] Nicholas Cook has observed that as part of a thoroughgoing intertextual mass culture practice, it is interesting to note that genre transformations establish and retain, to a significant degree, specific, idiosyncratic identities.

[22] Krims (2000: 48ff) identifies four principle genres in rap music, namely (1) party rap; (2) mack rap; (3) jazz/bohemian rap; and (4) reality rap, this being the only one of Krims's terms I retain. Topographically, in the sense of my ideological model, rap transmutations typically function at the levels of havens/lifestyles/'value pockets'. 'Lifestyles' is a level immediately 'above' that of the most individualised operation of ideological mechanisms, namely the level of pastoral havens. At the former level, lifestyles and subcultural values on the one hand serve a hypernormative function in themselves; on the other hand they interact with the pastoral havens that operate in the lives of individuals. Interpreted in terms of ITM, pleasure rap, for instance, relates to consumerist and (mass-cultural) aesthetic values. Here, entertainment is linked to the ideological master-narrative of happiness, translated into the more modern concept of 'fun'. Simultaneously, there is the general link to the ideological formation of capitalist commercialism. *Within* the aesthetic entertainment haven, however, there is a topicalisation/thematisation of the havens of sex/love and consumerist pleasure, as well as the level of lifestyles belonging to a particular subculture.

The motivation for these terminological adaptations is that they are suggestive of the ideological implications of each genre transmutation.

Concerning the analysis of popular music and of rap in particular, I concur with Krims (2000: 46) that musical parameters should be conceived of as a crucial level of social mediation, and that a consideration of internal structuring is vital in grasping the social functions of the popular music text. This implies that musical poetics is no longer viewed as a discrete or externalised dynamic, but rather, as Krims (2000: 46) puts it, "a moment of symbolic production that internalizes [...] other levels of mediation". Thus, musical parameters may be said to 'transcode' social dynamics which, in more traditional approaches, have often been considered merely external factors.

As a dynamic mémoir of black historico-religious experience and a metaphorical distillation of contemporary religious experience, the video text analysed here may be interpreted in terms of the archetypal religious phenomenon of a 'coming and going', a 'journeying' which functions as a narrative model of embeddedness (cf. Bal 1985: 21 & 142ff) within which different roles and identities unfold; a 'coming and going' relating to all performance, and to all religious proclamation. Within this specific mass culture context, this 'coming and going' also relates to the story of stars and their fans. I acknowledge the fact that gospel rap's social construction is not created and maintained only by rap artists, directors and producers, but is also strongly influenced by reception and reportage. Cultural images and public opinion thus construed offer a legitimisation of particular versions of social identity, potentially creating or sustaining patterns of social behaviour and domination.

In this article, analysis gravitates towards a speculative theorisation of the dominating discourses suggested by the gospel rap text, constructed here as a thoroughly mediated 'intertext'. As implied by the interpretative context of my ideological model, this kind of intertextuality presupposes a constant projection of controlled contexts of production onto

contexts of performance and reception, also bearing strongly on media portrayals of cultural stereotypes.[23]

Analysing patterns of discourse representative of social reality in this way, I use the gospel text to suggest parameters for studying comparable symbolic environments related to mass cultural forms. I believe rap music, as a transcultural and transnational phenomenon, to be a particularly viable universal medium for such an enterprise.[24] Gospel video, on the other hand, I view as a powerful embodiment of the semiological aspects of symbolic reproduction, particularly in its deployment of ritual activity such as spatial setting, sequence of events, gesture and movement, discourse structure and the construction of social roles, each symbol encompassing multiple, even contradictory meanings.

3. Wrapped Up

The song "Wrapped up" by the brothers Anson and Eric Dawkins was first released on their album *Focus* during 1998. Distributed by Christian Art Music, the album was issued by Harmony Records, a division of Relativity Entertainment Inc. The song was written by

[23] Though not the focus of this article, a detailing of responses from listeners in focus-group interview settings, such as those suggested by Griffin (1998: 161), might yield an important articulation of gospel rap's social roles and of the projection of production-related ideologies onto contexts of reception. Similarly, controlled contexts of production might be illuminated by identifying for instance demographic patterns of record distribution and rating charts released by the popular music industry. Such types of research are represented by the work of Romanowski (1990) and Burnim (1988). As Middleton (1990: 5ff) points out, however, the positivist methodology underlying ethnographic approaches presents problems even within its own terms of reference, since statistics within the popular musical field are notoriously open to manipulation and corruption, and represent mainly institutional constraints and choices. Furthermore, positivist approaches tend to treat heterogeneous markets as parts of an aggregate, as well as privileging the category of youth, focusing on the moment of exchange rather than the moment of use, which measures neither popularity nor pleasure, but sales. Ultimately, these approaches fail to study popular music, including religious categories, as a cultural practice or a symbolic 'way of life'. I do not relate the 'mechanics' of popular music or video production in this article; in this regard, see (for instance) the now dated work of Negus (1992) and Goodwin (1992: 41ff), as well as the forthcoming work of Carol Vernallis.

[24] Rap music does not only create and maintain specific cultural identities, but offers possibilities for a conversation among multiple cultures; see in this regard particularly the work of Krims (2000) and Warner (1998).

Rodney Jerkins and the Dawkins brothers, and produced by Raina Bundy. A remix was included on the *WoW Gospel 2000* album, rating thirteenth among the year's thirty top gospel songs. The soundtrack of the promotional video is a combination of the initial release on *Focus* and the remix version on *WoW Gospel*.[25] Liner notes on the *WoW Gospel* album describe Dawkins & Dawkins's style as 'urban/contemporary'.

The musical structure of WRAPPED UP conforms to standardised popular song structure. However, a Bridge and the already mentioned portion of rap text inserted between the third and fourth appearances of the Hook (chorus/refrain) disrupt this structure in terms of both meaning and musical style. Since these sections of the song are particularly significant in terms of figurative content, I will return to them in more detail below.

For all the slickness of its deceptively smooth surface, the musical style of "Wrapped up" is a complex mix of styles drawing on both contemporary and earlier African-American and Latin American models. Already evident from the instrumental introduction, contemporary R & B[26] is intermingled with a dominant Latin-American influence featuring a provocative rumba/tango mix. The sensuous mood of the music is intensified by a tight, prominent beat, directly traceable to an African rhythmic influence inherent in both the dance-styles featured[27] and the intensive rhythms of R & B. The ensemble styles of the vocal and instrumental units are typical of the R & B idiom, which, together with rap, is immensely popular in current gospel production. This subtle fusion of styles is dramatically

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[25] The video was produced for promotional purposes, and was not marketed commercially. The rendition used in this analysis was broadcast during 2000 as part of the BET Gospel programme "Lift Every Voice". BET Gospel is a twenty-four-hour cable channel offering spiritual and uplifting programming which showcases gospel videos, religious programming, motivational speakers and high-profile musical artists, interspersed with intensive advertising of all these various religious 'products'.

[26] In the rap section, there is a reference to "R & P". In the re-mix version on *WoW Gospel*, gospel singers Dawkins & Dawkins clearly refer to "Rhythm and Praise".

[27] Both the rumba and the tango are of African origin. In the musical soundtrack of WRAPPED UP, Latin American and African influences are also present in the use of castanets and the vibra slap, originally an African percussion instrument fabricated from a donkey's skull, with the rattle effect being produced by the donkey's teeth.

disrupted, however, by an aggressive gangsta rap idiom, representing the climax of the song as a whole.

Though the original contexts of both R & B and black gospel were different from those of the spirituals (urban versus rural), as song types representing the religious life of black Americans in times of sorrow, hope and despair, and embodying the pathos, the melancholy and the aspiration of a newly transplanted people, their inspiration was the same, and relatively similar ideological principles were operative. Burnim (1988: 12) explains that black Americans, in moving from an agrarian to an industrial context, also moved from a blatantly racist environment to one which covertly sanctioned the same evils. One of the ways in which this hardship was overcome was through the process of consciously recreating those rituals and maintaining those values which underpinned their physical and psychological survival in the South, a process ideally carried out through musical performance. In the context of ITM, this points to an interaction of two 'ideological worlds': on the one hand, a social domination (by race) and a possible discourse domination; on the other, the redemptive (pastoral) experience of music.

Such circumstances may be seen as representative of an exchange of lifeworlds, these constituting the total environment within which specific configurations of ideology (relational and discursive) always unfold. In terms of cultural traditions, such an exchange may indeed represent a crisis. In this regard, forms such as the spirituals, black gospel and R & B provided significant pastoral solace, which should however be distinguished from the pastoral functions of music as part of the ideological culture of Western modernity. The racist urban environment which provided the socio-historical matrix for black gospel and R & B may be seen as a particular instance of John Thompson's (1990) concept of group domination. In terms of my ideology model, this points to a potential ideological discourse which promotes the black experience – part of social movement ideology – as a hypernorm.

Like gospel music, R & B became a mass-art form. Scholars agree that the immense mass appeal of black gospel may be attributed to its highly sensuous, uninhibited nature (Floyd 1995: 65 & Heilbut 1997: x). Undoubtedly, this also had an impact on R & B, specifically in terms of the appeal of its unflagging, intensive rhythmic patterns, which Davis (1995: 161) describes as "both frantic and chic". As Palmer (Cf. Floyd 1995: 176) puts it, the style has "a power all of its own...the power of electricity...muddy vented electricity...it (is) irresistible". Often fused with gospel idioms, it has become one of the leading forms of contemporary religious music, a market vigorously competing within the mainstream commercial music industry.

Representative of reality rap, the rap section evokes the grim certainties of black urban ghetto life as embodied in the outlaw figure of the gangsta. As suggested above, I link the rap and R & B sections by way of identity-formations which appear in rap genre-transmutations as ideology 'analogies' or inter-ideological allusions.[28]

Krims (2000: 70) defines reality rap as rap's most culturally charged form, which at the same time represents the most lucrative area of the rap music industry. Including the sub-transformation of gangsta rap, reality rap may share the didactic function normally attributed to message rap, but within different contexts of reception. In the ITM frame of reference, 'ghettocentricity' can be defined on the macro-micro scale as a 'lower' type of culturalist ideology (which, in turn, forms part of a group of political ideologies including socialism, capitalism, state security and revolutionary ideology). Ethno-nationalist ideology (apartheid, for instance) constitutes a culturalist ideology on a larger or 'higher' scale. Culturalism of a still 'higher' order will refer, for example, to Eurocentrism or Afrocentrism. But culturalist representation of an unmasked reality – whether normative or antinormative as in gangsta rap – should be sharply distinguished from the depiction of reality (by means of didactic pastoral knowledge) that is constitutive of message rap.

[28] The archetypal figure of the 'Player', for instance, functions on the semiotic level in a parasitical relationship with both pleasure and power rap. In WRAPPED UP, conversion (the transformation of the gangsta) is linked with a kind of 'Player' (= 'Entertainer') spirituality: see the discussion in the following section.

However, a message-bearing kind of pastoral knowledge may in fact also feature within culturalist reality rap, being dominated or filtered by its ideological code. Finally, the unmasking knowledge offered by reality rap is often connected to the theme of spiritual and social transformation – as is the case in the example analysed here.[29]

The practice of cross-genre and intra-genre troping is pertinent to all transformations of African music, including the spirituals, the blues, gospel music and rap. In disclosing the historical roots and ideological implications of the genres of black religious music, I hope to emphasise the complexity of African-American religious music and its substrate of sacred and secular elements, historically carrying the added dimension of its role in the transition of the African-American odyssey from slavery to freedom. Also, I hope to illustrate that the stylistic features of contemporary gospel music which draws on techniques of musical appropriation (a practice widespread in current commercial genres) resonate with cultural practices inherent in the rich tradition of African-American music, representing a complex combination of a layering of cultural meaning and the symbolic economy of mass produced music.[30]

This does not mean that I underestimate the thoroughly commercialised nature of gospel video, nor the fact that both popular culture and advertising[31] are careful products of

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[29] Interpreted in terms of ITM, Krims's (2000: 78) observation of 'nostalgia' as an emerging topic within reality rap points to the functioning of ghettocentricity as a sub-type of ideological ethnocentricity. Note, however, that ghettocentric reality is to be distinguished from 'knowledge' as represented by message rap. Thus, it is important to distinguish between didactic knowledge (message rap) and (cynically) unmasking knowledge (reality rap). Such ideological layering, which I believe to be a common feature of rap genre transmutations, is illustrated by the occurrence of mack or pimp allusions (power rap) within reality rap. In gospel rap equivalents, ideological allusions are similarly present, an example of which is the Gospel Ganstaz's "Operation Liquidation" (1999).

[30] See, for instance, Shusterman's (1992: 202ff) discussion of appropriative sampling in rap, as well as Fowles's (1996: 4) discussion of intertextual reference and the exploitation of metaphorical reference to culturally familiar symbols in advertising.

[31] Some scholars see advertising as a subset of popular culture; see, for instance, Danna (1992) and McQuade & Williamson (1989). Fowles (1996: 11), however, argues that advertising, while sharing many attributes with popular culture, is a categorically different sort of content: "Advertising messages [...] are conspicuously more tendentious than instances of popular culture; their intent is to get consumers to do something that consumers might well not do without them.

powerful and sizeable culture industries. While these industries do not invent ideology from scratch, they purposely package values and beliefs, acting not so much as managers of the mind, but as 'orchestrators' of already existing projects and desires. In this regard, the ideological hegemony embedded in the format, plot formula, genre, setting, character, type, and image-gallery of popular culture and advertising undeniably serves to reinforce and reproduce dominant ideological power structures (cf. Gitlin 1987: 245ff). Ironically, within this thoroughly 'controlled' commercialised context, the transmutations of message rap and gangsta rap may be viewed as powerful manifestations of social counter-discourse or counter-hegemony.[32]

Fowles (1996: 20) suggests that it is possible to uncover the deep structures of the figurative domains of advertising and popular culture only through the exercise of what Clifford Geertz called thick description. Following the introductory discussion of the socio-historical discursive contexts of rap music and of R & B and black gospel, my analysis below allows the figurative aspects of independent intra-textual levels of meaning (lyrics, visuals, and music) to interact performatively with one another, 'negotiating' discursive content within specific contexts of production, performance, and reception. In this regard, I follow Cook (1998: 24ff) in examining the various media components both as independent variables *and* as interactive elements of the video text. Working systematically towards the final, most intuitive phase of my analysis, formalist aspects of my reading are creatively extended towards a speculative theorisation of figurative content in this text.

My reading of WRAPPED UP is a more or less formal prototype analysis conforming to the various phases suggested by John Thompson's and Johann Visagie's models.[33] However, drawing no distinction between the formalist and the hermeneutic phases of my

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Their purposefulness is greeted with some degree of scepticism, so the negotiation between message and receiver is very different than it is for popular culture choices".

[32] See, particularly, the findings of Murray 1998, Brown 1998, Griffin 1998 and Warner 1998.

[33] Cf. Viljoen 2002a. Viljoen 2002c, 2002d and 2002e may be described as creative transformations or informal 'translations' of Visagie's model.

analysis, or between the conceptual 'levels' of ideology analysis and the analysis of figurative meaning, I view the formal phase of my analysis (the second phase, in Thompson's and Visagie's sense), already as part of the hermeneutic process, which culminates in a final, speculative phase (Thompson's and Visagie's third, 'separate', phase). Relying on the uniqueness/coherence principle, I argue for this integral approach from the conviction that the intrinsic and the extrinsic aspects of musical meaning are indivisible.[34] From my perspective, the conceptual separation of levels in Thompson's and Visagie's sense is indicative of the structuralist underpinnings of their respective interpretative frameworks. This division is, in my view, not even viable 'in theory'. Rather, I concur with Bal (1999: 14ff) that enunciations in symbolic acts of exchange belong to both the 'external' field of rhetoric and the (equally ideologically slanted) intrinsic content of the utterance.

Viewing communicative exchanges as complex bids for ideological power, Reid (1992) strives to surpass the two-way structure of reciprocity in speech acts. Reid (1992: 7ff) critiques even an explicitly 'social' semiotic such as Hallidayan systemic linguistics for not having developed a fully adequate analysis of the discursive forces that converge on a highly crafted textual artefact and striate it in subtle ways.[35] Despite its strength as a classification of enunciative features of language, particularly with regard to the situational variables of field, tenor, and mode, Reid finds that relations between text and context have not been adequately argued in Hallidayan theory, mainly because systemic linguistics does not acknowledge how arbitrary a circumference it imposes on what it is analysing, denying the contextual interpretative corrective of a theory of framing.

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[34] The paradox is that interpretation (figuratively) draws an always ideologically partial 'line' between text and context: compare Derrida's (1987: 54-55) idea of the *parergon*.

[35] Van den Berg (1996: 3 & 9ff) similarly argues that the primary kinds of art (music, sculpture, painting, theatre, or poetry) do indeed offer alternative yet highly specific 'windows of opportunity' for cultural manifestations of ideological power. Van den Berg significantly broadens Halliday's pragmatic, functionalist approach by expanding the hermeneutic horizon of meaning to include Paul Ricoeur's 'attitudinal' level. This is the depth-level of ideological motivation in which a rhetoric of 'what goes without saying' operates.

The viewpoint I develop here and elsewhere presumes that all levels of analysis may be deliberated from the hermeneutic terrain of a complex hypothetical 'intertext', implying that formal-theoretical explanation is not only applicable to intra-textual analysis, but that it may be productively extended to extra-textual relations, while simultaneously, these inseparable levels of analysis are framed by contextual constraints, including the ideologically partial interpretative stance.[36] In this regard, Thompson's (1990: 60ff) 'ideological modes of operation' concerning strategies of symbolic construction are most valuable as critical tools for interpreting both the intrinsic and the extrinsic dimensions of symbolic acts of communicative exchange.

3.1 The Lyrics

A discursive analysis of the lyrics of WRAPPED UP necessarily refers to both socio-historical contexts and to metaphor and narrative, woven so tightly into the fabric of the text that it becomes impossible to dissect it in terms of separate topics. These contextual frameworks, however, all work together in constructing meaning in this text, particularly with regard to its ambiguous representations of black religious identity. First, I shall indicate the basic structure of the lyrics of this video:

Wrapped up

(Verse I): Call me hopeless, helpless, even senseless
But I truly confess that I'm utterly defenceless
When I stop and meditate on saving grace
How the memories linger
It's really plain to see Lord you've got me wrapped
around Your finger
(Hook): Got me wrapped up
Got me tied up
Said you got me wrapped up, tied up, tangled up (x2)

(Verse II): Looking for solutions I can't seem to find
any answers to my questions why
I think I need to pray about it
think about what You've done for me

[36] Paradoxically, this is the implication of Thompson's and Visagie's conceptual 'levels'.

and how You always seem to come around
in the nick of time
to save the day and I gotta let you know
just how I feel about you noon and day
Lord that's why

(Hook): Got me wrapped up
Got me tied up
Said you got me wrapped up, tied up, tangled up (x2)

(Bridge): Lost here I am inside Your love
Now it's you that I'm thinking of
Lord You've really got a hold on me You've got me so

(Hook, partly): Wrapped up
Got me wrapped up (2x)

(Rap): You got the Boney bone wrapped up like Fed Ex packages
and it's miraculous love so strong it makes you start packin' this
type of movin' thugs on the street that's harder than concrete
with these R & P beats, baby
Alpha, Omega, Lion of Judah plus El Shaddai, Elohim, Yahweh,
See You are the great Addonai
I know You trippin I come up with lyrical styles you never heard in English or
in Espanol mommy,
that's how we spread the Word
Take it from this rap sanga, ex-gang banga
I'll be wrapped around Your finger
Like the Police, styles obese got playas hustlas and addicts actin' charismatic
Put down the weed and the automatic
my grammatic, fanatic steelo guaranteed to get you high like the addict
so throw yo hands in the sky when we rockin', no talkin',
I'm gone T-Bone, Dawkins & Dawkins

(Hook): Got me wrapped up
Got me tied up
Said you got me wrapped up, tied up, tangled up (x6; fades out)

Representing a testimony of confession and faith, the opening lines of WRAPPED UP's lyrics are typical of the beginnings of life-story narratives, thematically symbolising a transformation from darkness to light. Drawing mainly on the hymnological model of

Revivalism, gospel hymnody focuses on individual spiritual experience, applied personally and re-lived inwardly and subjectively by the convert.[37]

In representing the believer as "hopeless", "helpless", "even senseless" (complementing the metaphor of "Lord you've got me wrapped around Your finger"), the content of Verse I links this section of the lyrics with Wattsian hymnody rather than with the somewhat later model of Revivalist hymns – the historical precursor of gospel hymnody.[38] The rap lyrics reinforce this doctrinal orientation in presenting a range of Hebrew God-descriptions in rapid succession, all emphasising the greatness, the glory and the sovereignty of God ("Alpha, Omega"; "El Shaddai"; "Elohim"; "the great Addonai"), while "Lion of Judah" refers to Christ the Messiah, again an important focal point of Wattsian hymnody.

Influenced by Calvinistic theology, the content of Wattsian hymns was scriptural in nature, focusing on Christ as the very centre of objective worship. In WRAPPED UP's lyrics, a Calvinist influence is also present in the connotations of power adduced by the metaphorical model of the 'King' implicit in the Hebrew descriptions of God, and also sustained by the reference to "Lion of Judah". In itself, this kind of model or metaphor of God reduces the status of a complementary 'intimate love' model: God as 'Father'; 'Friend'; 'Husband'; 'Shepherd'. An aspect of this latter metaphorical complex is, however, suggested in the content of Verses I and II:

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[37] Modern Western religious transformationalism is also individualistic in nature, supported by deep-rooted ideological formations such as classic Liberalism (joining up with advanced capitalist ideology) and the 'selfism' ethos (with self-creation, self-realisation and self-expression as a hypernorm). In Foucault's sense of 'technologies of the self', confession and meditation may both be considered as belonging to the techniques of transformation. From the perspective of ideology theory, such techniques may take on an ideological aspect when they are contextualised within a transformationalism that idealistically distorts the (painful) reality of the human condition. Here, a transformative escape from the latter reality (aided by the use of prescribed techniques) is deemed a 'real' possibility – even an accomplished fact.

[38] Though Revivalist hymns represent practically every mood of the Christian soul in an expressive, even passionate way, their style is simple and direct, suggesting an intimacy in addressing God as 'Friend' (cf. Eskew & McElrath 1980: 124-125). The Wattsian hymn, on the other hand, emphasises the glory and sovereignty of God, the depravity of human nature, and the all-sufficient atonement of Christ on the Cross for the sins of humanity.

(Verse I): When I stop and meditate on saving grace
How the memories linger

(Verse II): Looking for solutions I can't seem to find
any answers to my questions why
I think I need to pray about it
think about what You've done for me

Here, metaphorical content points to a certain dualism between a 'problem-filled' and a 'Grace-saved' life. The phrases "how You always seem to come around ... in the nick of time ... to save the day", however, indicate a rather realistic approach acknowledging that life is (and even after the turn to faith remains) a 'struggle'. This moment reminds us of the assortment of metaphors serving to picture the essential content of life in relation to some or other origin or destination. One of these 'master' metaphors does indeed depict life (in relation to God or another Ideal) as struggle, conflict or war.

In stark contrast with the model of the 'King' the content of the Hook represents a subjective, emotional love-song to Jesus which, in the context of the video as a whole, is loaded with erotic suggestion ("You've got me wrapped up, tied up, tangled up"; and "You've got me wrapped around your Finger").[39] It is interesting to note that the content of the Bridge ("Lost here I am inside Your Love") also points to an underlying transformational duality (being lost in the Spirit, yet 'found' in complete surrender – "wrapped up, tied up, tangled up"). Simultaneously, the 'inside' metaphor may also serve to emphasise both the intimate closeness *and* the power of the Loving God: an example of two God-metaphors 'deconstructing' each other, as it were.

[39] The phrase "You've got me wrapped around Your finger" has, arguably, misogynistic connotations. The unconcealed corporeality of gospel music is directly traceable to the African-religious model; see, for instance, Floyd's (1995: 27ff) discussion. Sylvan (1998: 67ff) links West African possession religion with all manifestations of beat-driven contemporary popular music.

In representing a very existentialist kind of spirituality, the rap lyrics present yet another doctrinal model, the highly personal nature of which is evident from the 'real-life testimony' by rapper T-bone, who refers openly to himself ("the Boney bone"; "I'm gone T-Bone") and to his conversion. Here, various metaphors are used to represent the Fallen Sinner, all relating to the metaphor of the streetwise gangster ("harder than concrete"; "playas, hustlas and addicts"; "put down the weed and the automatic"). In a manner appropriate to the medium of rap, however, the miracle of conversion is represented metaphorically by speed ("Fed Ex packages") and by heat ("type of heat movin' thugs on the street"). T-Bone's testimony also references the merits of R & B and rap as media for preaching the gospel:

> type of heat movin' thugs on the street that's harder than concrete
> with these R & P beats, baby

Note that the content of the rap also refers to the theme of religious transformation: "playas hustlas and addicts actin' charismatic".

The repertoire of figural 'postures' (cf. Visagie 1990: 16ff) portrayed in WRAPPED UP's lyrics may be seen as the normative corrective of the ideological positions suggested in this text, which represent, simultaneously, profoundly ontological stances towards reality. The content of the very first lines of Verse I ("Call me hopeless, helpless, even senseless; But I truly confess that I'm utterly defenceless") is a metaphorical appeal which suggests an archetypal element from the set of metaphors depicting the human condition (LIFE = A STRUGGLE, CONFLICT, WAR).

The line "When I stop and meditate" (Verse I) suggests a contemplative posture, while "got me wrapped around your finger" (Verse I) is indicative of 'falling and being held'. The figural posture of suffering is suggested by the lines "Looking for solutions I can't find; any answers to my questions why" (Verse II). The content of "...I gotta let you know just how I feel about you noon and day", on the other hand, is suggestive of praise, as is the line "...so throw your hand in the sky when we rockin'" (Rap).

In terms of figurative content which may be linked with earlier hymnological models and with the blues, I interpret the gangsta images and the specific thematic figurative patterns in the Rap as indicative of suffering in the specific context of black experience. These stereotypes point to an identity politics suggesting the hardships of particular social, economic, and cultural experiences:

> Take it from this rap sanga, ex-gang banga
> I'll be wrapped around Your finger
> Like the Police, styles obese got playas hustlas and addicts actin' charismatic
> Put down the weed and the automatic
> my grammatic, fanatic steelo guaranteed to get you high like the addict

3.2 The Visuals

In the discussion above, I have drawn no distinction between the formalistic and the hermeneutic dimensions of my interpretation, since formal analysis already forms part of the hermeneutic process that is to unfold more fully within the exploration of figurative meaning below. Drawing on ideology critique as well as on analysis of metaphor and narrative, I shall focus in the following sections not only on the 'contest' between the different media (compare Cook 1998: 106ff), but also on the conflict between different levels of signification.[40]

Linked with Visagie's principle of autonomisation, Cook's notion of media contest becomes an important interpretative tool for the analysis and critique of ideology, rendering possible an analysis of the way in which contest deconstructs media identities and familiar media hierarchies, and thus 'meaning'. This approach dispenses with an ethics of autonomy, implying that no particular media entity is automatically privileged, or involuntarily assumed to "speak the truth" (Cook 1998: 128). My discussion of figurative

[40] As part of his extended theory of meaning in multimedia, Nicholas Cook (1998: 100ff) proposes a metaphor model in which asymmetries between multimedia components may be ascertained via the principles of *conformance*, *complementation*, or *contest*. Observing that conformance tends towards essentialism and stasis, Cook finds that contest, an intrinsically dynamic and contextual model of meaning, is the paradigmatic model of multimedia. Among these hypothetical positions, complementation is the uncontested 'mid-point'.

meaning in WRAPPED UP includes both general and specific features, illustrating that levels of signification and their dialogic interaction with music, image and word performatively 'negotiate', 'highlight,' or 'hide' meaning in this text.[41]

In WRAPPED UP, two powerful narratives operate simultaneously on the visual level, influentially altering (refiguring) the musical metaphor which is operative throughout this text.[42] On the one hand, there is the star text, the metanarrative framing the 'story' of the gospel duo Dawkins & Dawkins.[43] At the same time, a transformation story relating to the Biblical master narrative of Creation, Fall and Redemption unfolds in the Bridge and Rap sections of the video. These divergent narratives are intertwined in a very complex way, influentially complicating (yet balancing) metaphorical and narrative allusion in the video.

Bal (1985: 142ff) describes narrative texts in which at a second or third level a complete story is told as 'embedded' texts. In such cases, the secondary story/stories may explain the primary narrative, or resemble it. Often, the 'mirror text' (or texts) may determine the function of the primary text for the reader/listener/viewer. This function, Bal (1985: 146) describes as 'significance enhancing', implying that the second (or third) narrative contains a suggestion as to how the text as a whole is to be understood.

Traceable from the very first shots of the video clip, the so-called star narrative strongly dominates the visual materials of WRAPPED UP. Arriving by helicopter, Dawkins & Dawkins, clothed in white, emerge on a beach set in an exotic location. This event is an intertextual referencing of the famous rap star Puff Daddy's arrival by helicopter in BEEN AROUND THE WORLD, also sporting a white outfit, complemented by a satellite phone and a high-security incoming call as an extra reminder of his special star status.

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[41] Within these two 'visible' narrative levels, yet another (embedded) level figuratively unfolds; see the discussion below. Note again the pertinence of the uniqueness/coherence principle.

[42] Apart from external connections between figurative theories (metaphor, narrative, etc,) and ideology theory, ITM also provides for an 'internal' analysis of ideological grand narratives. Kreiswirth (2000: 311) points out that narrative is particularly effective at 'packaging' ideology, powerfully displaying heterodox socio-political power.

[43] I classify the Rap section as belonging to both star and gangsta narratives.

Interpreted in terms of Goodwin's (1992: 50ff) notion of the star metanarrative, a number of factors are of import here. First, by referencing well-known symbols associated with Puff Daddy's famous and powerful image, it is subliminally suggested that gospel duo Dawkins & Dawkins too are 'men of the world' and part of the star system of performers arriving in jets, limousines, and helicopters. In terms of my ideology model, these intertextual quotations, forming a complex of symbolic signifiers, are situated within the star text as a powerful ideological constellation. This also pertains to the arrival scene which is set (as is often the case in the star narrative) in an exotic location, suggesting the relaxed atmosphere and the luxuries associated with the vacationing styles of the rich and famous.[44] Following Lotman (1977), Bal (1985: 43ff) observes that spatial elements indeed play a crucial role in narrative structures, pointing out the predominance of space and location in the human imagination. In this video text, as will become clear below, locational oppositions are also indicative of ideological conflict. Indeed, it may even be argued that, in WRAPPED UP, space is ideologically thematised. From these perspectives, it is clear that the visual parameters of the video has, within its first few seconds, powerfully constructed a particular identity (and the location of that identity) by suggesting difference and social boundaries by means of the phantasmagoric otherness of stardom.

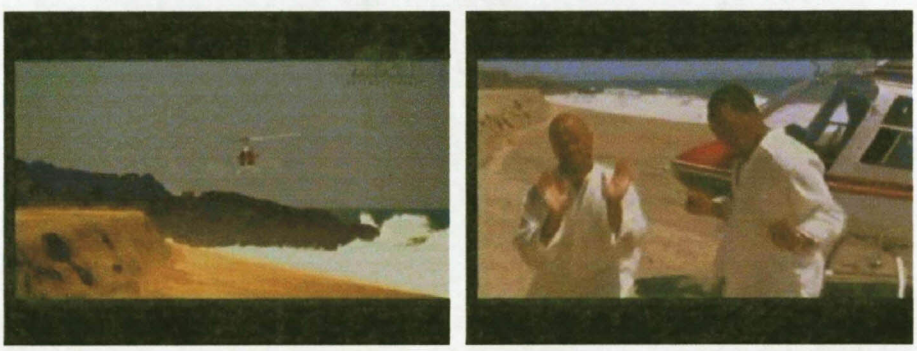

Figure 1: Arrival Scenes, WRAPPPED UP

[44] Typical rags-to-riches narratives, on the other hand, often feature slum scenes. As I will explain below, in the rap-section of WRAPPED UP, such a ghetto scene takes on special significance in terms of metaphor, narrative, and ideology.

Read in terms of the links between rap conventions and earlier Afro-centric rhetorical strategies, the opening shots of the video also signally represent an identification with *and* a challenge to 'baadman' secular rapper Puff Daddy. Potter (1995: 83ff) explains that, unlike Western signification, signifyin(g) assumes 'a mistaking of meaning' (cf. Gates 1988), resulting in semantic slippages which function as a primary mechanism for meaning-making in rap. It may be argued that the ambiguous construction of figurative identity in this mass culture text represents an outstanding example of this rhetorical device through a deliberate 'misconstruction' of meaning, and thus of the 'product' being sold. This points to a profoundly 'transactional' exchange where narrative and ideology crucially interact, powerfully framing interpellations between text and implied listeners/viewers. In terms of Bal's (1985: 35ff) narrative theory, such 'mistaking' of meaning may indeed be seen as an important element of narrative suspense.[45]

The projection of star identity is maintained throughout the entire video clip, the 'journey' ending with the stars departing and the helicopter captured in a long shot against a magnificent sky. As Goodwin (1992: 107) observes, in music video, performance imagery is far from an innocent realist representation of the music itself. This implies that the various performance clips featuring the gospel duo Dawkins & Dawkins are actively part of the narrative strategies of the star text, intervening in a significant way in the construction of meaning in this text. The visual elements constructing the stage scene (subtle backlighting, the glamorous back-up vocal team, professional dancers and an exuberant audience), all work together to create a generalised discourse of stardom-as-otherness. As will become clear in the ensuing argument, these (visual) narrative exchanges are not ideologically neutral, but reciprocally 'transactional'. Thus, in

[45] Bal identifies secret, lie and suspense as important structural strategies of the *fabula* – the series of logically and chronologically related events that are caused or experienced by actors in a narrative.

contrasting the different ideological 'angles' of the star text, visual content powerfully establishes 'relations of domination' in this video.[46]

Figure 2: Performance Scenes, WRAPPED UP

It is also primarily in the visual content of this video text that certain (ideologically slanted) roles of fans are constructed or implied. As Berger's (1991: 4) study of media techniques emphasises, interpreters have to supply (both synchronically and diachronically) part of the meaning of texts.[47] Meaning thus construed, however, is complicit in establishing systemic asymmetries implied by the text. Even in the kind of camera shots employed, or in the angle that is used, ideology is present. An example of this kind of visual 'manipulation' in WRAPPED UP is the series of performance scenes (stage scenes; see below), which are, in most cases, shot from an angle where the camera 'looks up' at the stars.[48] This is an indication of the power and authority of the performers, established via a clichéd media technique that seduces fans into the implied role of enthralled 'admirers'. Simultaneously, the audience is 'viewed' by way of close-up shots.

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[46] The star text constructed by the performance imagery is already intertwined with a second 'embedded' narrative unfolding through the metaphor of 'danced religion'; see the discussion below.

[47] This is a view propounded commonly in video theory; cf. Kinder 1984 and Jones 1988. Cook (1998: 104ff) emphasises the 'gapped' nature of multimedia texts which he describes as "zones of indeterminacy that allow readers to fill in the missing aspects and so interpret the text in the light of their own experience and inclination"; cf. also Iser 1978.

[48] With the exception of some performance scenes shot in the 'liturgical space'; compare Figure 2.

These suggest closeness and intimacy, implying that the camera acts as 'representative' of individual 'onlookers'/'participants' in the video 'act'.[49]

Goodwin's (1992: 50) 'musicology of the image' is a useful analytical strategy for explaining the overall structure of WRAPPED UP. With the exception of the Bridge and the Rap sections, the straight-forward verse-hook organisation of this song conforms to standardised popular song structure. Cook's (1998: 159) observation that many music videos are constructed from a relatively small number of easily distinguishable visual strata complementing the musical structure is a particularly useful way of explaining the correlation of music and image in WRAPPED UP. Here, six visual strata are used:

(1) the beach scene;
(2) the stage scene (including audience);
(3) the monochrome urban scene;
(4) the bright colours urban scene;
(5) the slum street scene, and
(6) a mix of the above.

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[49] WRAPPED UP draws on a number of standardised media techniques which frame viewers/listeners as consumers. One rather obvious instance is the employment of pleasure-evoking strategies enhancing the sensuous appeal and impact of the musical soundtrack, an example of which is strategically placed at the very beginning of the clip. Here, different shots of the helicopter are featured in synchronisation with the music, rather crudely amplifying the musical beat with a visual pulse (three dissolves and a panning shot of the helicopter approaching the beach). Such amplification of the musical text is also present in the visual 'rhythms' of the dance scenes, a strategy performing the function of visual 'hooks' attaching the song to sensual/erotic experience employing the male gaze. Conforming to the practices of mass media promotion (cf. Messaris 1997: 259 & 91), this video also caters for the erotic pleasures of female or gay viewers (compare the male dancers featured in the visual materials of the repetitions of the last Hook – cuts to close-up shots of dancers). On the other hand, featuring the stars in outfits suggesting a link with baseball games (see the visual materials of Verse II), ensures the identification of a younger sector of the audience, not only with the video text itself, but also with the star duo Dawkins & Dawkins. The psychological effect of identification is also established by the use of the pleasurable visual elements of upbeat colour schemes and exotic locations (the beach scene). While setting the scene for a contemporary symbolic enactment of praise and worship, it is certainly worthy of note that marketing ideology and multiple encoding are also at work in the general sense of exuberance, fun and community portrayed in the 'audience scenes'; compare the slogans used widely in advertising such as 'the Pepsi generation' (Messaris 1997: 198). According to Gitlin (1987: 248ff), systematic market research has revealed that popular culture or advertisements appealing to audiences of divergent social class, race, gender, and world-view, are by far the most successful. To package for

Considering the structuring strategies of this video text, it is interesting to note that the first appearance of the gospel stars in the stage scene (medium long shot: stage scene with band and four professional dancers; dissolve and zoom-in: star duo centre stage) is used as a kind of visual hook.[50] Featuring directly after the instrumental Introduction, it replaces the musical hook which is only featured after Verse I. Note that the visual hook of the stage scene is part of the materials building the star narrative framing this text, already suggested by visual materials displayed during the Introduction. This narrative is powerfully sustained throughout the video clip, and takes on special significance during the Bridge and the Rap.[51]

The star narrative projected by the visual track of WRAPPED UP is complicated by the message of the lyrics and by the second embedded narrative, which tells not of glamour and stardom, but of the grace, love and sacrifice of God. Presented via the naïve realist 'gangsta' narrative of the Bridge section, it tells the story of a gangster (later morphed into real-life rapper T-Bone) being 'literally' struck by the grace of God, and subsequently converted (monochrome close-up shot of gangster leaving car and donning a mask; panning monochrome long shot of robbery scene with masked gangster returning to car; dissolve to stars, colour returning and star duo appearing miraculously in flare). Following the Bridge section, the Rap text relates the story of T-Bone's conversion, and of how the media of R & B and rap are used to convert "thugs on the street that's harder than concrete". This reference to "R & P beats", together with the visuals of the Bridge,

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the largest audience, as it were, mass entertainment ideally solicits the response of a multiplicity of social types and roles.

[50] I am indebted to Julia and Dirk van den Berg for an analysis of WRAPPED UP's visuals in film-technical terms.

[51] In terms of the distribution of the six visual strata of this text, it is interesting to note that, at the beginning of each verse, the beach scene is featured (jump cut to telephoto shot of nature scene with sea birds, dune, rocks and waves). These scenes point to the presence of a 'Nature' ideology, contrasting powerfully with the glamour of the star narrative. However, in suggesting a certain openness towards the natural, the nature scenes may, ironically, serve the star narrative. Within a profoundly mediated text such as WRAPPED UP, 'natural' elements are, of course, thoroughly artificial.

strongly suggest that the story of rapper T-Bone's conversion has been brought about by the gospel ministry of Dawkins & Dawkins.[52]

From the perspective of narrative theory and ideology critique, what is of import here is that different kinds of oppositions are set up by these two 'clashing' narrative structures, including opposing locations (slum scene/liturgical space/stage scenes), and the opposition between what Bal (1985: 37) calls 'haves' and 'have-nots', constructing a particular racist ideology with religious undertones. Describing characters as complex semantic units, Bal (1985: 79) suggests the ideological impact of *predictability* within the narrative structure. In this regard, the figure of the gangster indeed functions as a powerful referential element, rhetorically not only presenting the myths and rituals of present-day gansterism, but also referencing its lineage in earlier black cultural forms such as 'baadman' narratives and the 'blaxploitation' movie genre (cf. Kelley 1995: 127).

It is precisely at the point of rapper T-Bone's conversion that the ulterior motives of the star narrative interlock with the gangsta narrative in a highly complex manner. Used as a metaphor for the Fallen Life, the gangsta sequence takes a drastic turn as the grace of God, metaphorically represented by light, 'strikes'. Transformed from the ghetto scene to liturgical space, the visuals of the Bridge and the Rap metaphorically represent a spiritual version of the rags-to-riches narrative. However, in the very moment of conversion, it is not an image of God (or some God symbol) which is featured, but rather the star duo Dawkins & Dawkins – a striking case of the star text dominating the gospel (gangsta) narrative. From the standpoint of ideology analysis, this moment indeed represents an ideology analogy – relations of domination within narratology.[53]

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[52] In fact, the title of the song, "Wrapped up", may be a play on words meaning also 'rapped up', the latter pointing to the black American preaching style which is a poignant influence on the virtuoso verbal style of rap. In the context of this song, the rap text indeed takes on dimensions of both testifying and preaching.

[53] Fowles (1996: 6) critically observes that, in advertising, the symbol representing the product may never take on too large a significance in its own right, for fear of overwhelming what is being sold.

Figure 3: Relations of Domination: The Conversion, WRAPPED UP

3.3 The Music

In the interpretation of structural and figurative meaning in the soundtrack of WRAPPED UP which follows, I shall demonstrate that the musical parameters, at the above-described narrative point of 'crisis', mirror the ideological complexities forged by this intersection of star text and 'gospel' narrative. Moving between surface elements and deeper structure in the last subsection of this article I shall discuss the meaning of this video as an emergent property of the musical text. Note that I follow Kramer (1992: 140) in understanding musical representation in a very broad sense, acknowledging its rich interpretative ties to both musical and cultural processes.[54] Kramer's (1992: 161) conviction that music becomes representational not in direct relation to social or physical reality but in relation to tropes is, to my mind, an analytical observation particularly pertinent to a figurative analysis of WRAPPED UP's soundtrack and to my analytical strategy as a whole:

> A musical likeness is the equivalent of a metaphor, and more particularly of a metaphor with a substantial intertextual history. Once incorporated into a composition, such a metaphor is capable of influencing musical processes, which are in turn capable of extending, complicating or revising the metaphor.

[54]This is another application of uniqueness/coherence. Kramer (1990: 10) views the structural trope as a most explicit and powerful hermeneutic device. Functioning as typical expressive acts within certain cultural/historical frameworks, structural tropes may evolve from any aspect of communicative exchange, such as style, rhetoric, representation, etc.

Departing from the perspective that metaphorical constellations typically function as expressive acts within certain cultural-historical frameworks linking structures and meanings that are grounded socially and materially (cf. Kramer 1990: 10), I believe that an interaction between metaphor and structural analysis makes possible the interpretation of both formal and expressive content in a video such as this, and that detailed music-structural analysis, in this specific text/context, is indispensable to the disclosure of metaphorical meaning pertinent to the interpretation of the text as a whole. Thus, I believe that, in this particular instance, musical meaning may only be arrived at by means of a rigorous examination of formal functions through which the complex interplay of formal and expressive threads may be understood (cf. Maus 1988: 63).

In WRAPPED UP, interrelated layers of cultural signification contribute by shaping not only surface textural elements, but also structural events and, eventually, meaning in this text. Intertextuality is at play on various levels, specifically involving the musical soundtrack and the visuals.[55] Conforming to the practices of musical appropriation in jazz, the chordal and melodic structure of WRAPPED UP's Hook and Verses, already featured in the instrumental introduction, is based on the materials from a rumba by the group Shaft, "Mucho mambo". In turn, this song borrows from the earlier dance-hit tune "Sway". While Adorno viewed the practice of musical appropriation as a mere show of artisan craftmanship, masking the standardisation of popular music, I believe that the multi-level layering of WRAPPED UP's musical soundtrack, while building on simplistic formulas prescribed by clichéd, standardised song structure, reveals a surprisingly complex formal texture, even an inclination towards formal experiment. Moreover, these compositional layers, apart from performing structural functions, refer on different levels to metaphor and narrative, and thus, ultimately, to the construction of meaning in this text.

[55] Here, I refer to intertextuality in its more conventional sense, alluding to a text's quotation of prior texts. However, as indicated above, the notion of intertextuality may be understood also in Culler's (1981: 103) broader definition, that is, as a designation of the text's participation in the discursive space, and its relationship with the various signifying practices of a culture which

As has been pointed out above, the soundtrack of WRAPPED UP conforms to standardised popular song structure, with the exception of the Bridge and the Rap text inserted between Hooks 3 and 4:

Instrumental Intro (bars 1-5)
Verse I (bars 6-13)
Hook I (x2) (bars 14-21)
Verse II (bars 22-29)
Hook I (x2) (bars 30-37)
Bridge (bars 38-47)
Hook II (incomplete) (bars 48-51)
Rap (bars 51-67)
Hook II (x6) (bars 68-91)

The soundtrack of WRAPPED UP powerfully emphasises relationships of V and I. Indeed, throughout the song, V may be seen as figuratively representing 'expectation' while I is 'resolution'.[56] Introduced by the rhythm section, the first bar of the instrumental Introduction is based on I of C min, except for an A-flat 7th neighbour-note chord on the upbeat of bar 2 (VI-flat7 of C min, strummed on acoustic guitar), immediately resolving to V7. The rest of the 5-bar Introduction consists of two-bar appearances of V and I respectively. The somewhat unusual resolution of the two consecutive seventh chords in bar 2 heightens the sensuous timbral and rhythmic effect of the first guitar chord, prolonged in a syncopated strumming effect almost reminiscent of the flamenco style, and intensified also by the overall rhythmic impulse of the music. This A-flat–G neighbour-note figure, the beginning of the melodic progression G–A-flat–G–F–D–E-flat–C,[57] a slightly varied melodic progression of the clichéd 'tango' progression G–A-flat–G–F–E-flat–D–C, is also a kind of structural figure in the musical text of WRAPPED UP, acting not only as a recurring feature of the bass line of the Hook, but also as a middleground prolongation in the Bridge.

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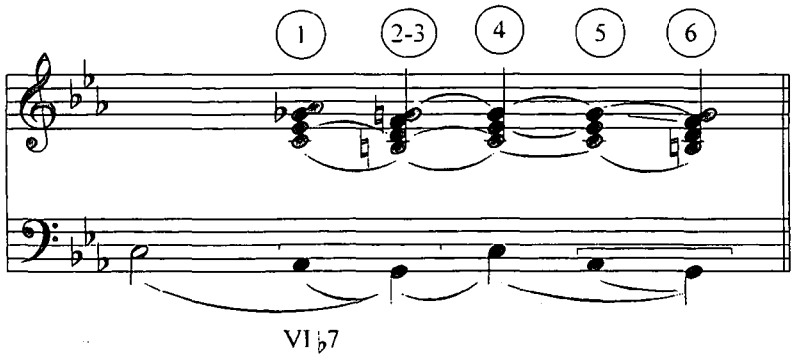
articulate possibilities of meaning for a culture; see also under 1. For an exploration of this (broadened) kind of intertextuality in relation to mass-culture mediated texts, see Viljoen 2002e.

[56] Bal (1985: 30ff) identifies expectation as an important structural component of narrative.

Example 1: WRAPPED UP, Simplified Voice-Leading Reduction Bars 1-6



The Latin-American and African colouring of the music referred to above is intensified by the use of castanets and the vibra slap. It is interesting to note that this blending of African-American and Latin-American elements is sustained throughout the song with the exception of the Bridge (bars 38-47) and the Rap (bars 51-67). Ultimately, the blending of elements, the high degree of repetition and rhythmic activity, and the subtle erotic feel of the music is traceable to African influence. Although rhythmic performance in popular music is nowadays mostly the work of drum machines (as is partly the case in WRAPPED UP), the influence of African rhythms, the constant (albeit clichéd) repetition of rhythmic patterns and the metronomic pulse underlying all African-American music is also a dominant influence in this text.

The main melodic materials of Verses I and II may be reduced to sequential patterns descending from G to E-flat, built on the melodically embellished suspension figures G–F; F–E-flat, pointing both to melodic materials from "Sway" and "Mucho mambo" and to the neighbour-note motif A-flat–G of bar 2[58]. The melodic content of the Verses is a slight improvisational elaboration of Hook I. On the word "defenceless" in Verse I, the melodic

[57] In the longer Introduction of the CD version, this progression is anticipated by a 'mirror' melodic progression in the guitar, C–D–E-flat–F–G–A-flat–G.

[58] Note that it is a transformation (not a transcription) of melodic materials from "Sway" and "Mucho Mambo".

movement G-F, F-E-flat deviates to B-flat, lending the music a somewhat ecstatic affect.[59] This effect is intensified on the word "finger", where the melodic line rises to C, followed by G, as well as on the word "so" at the end of the Bridge. In Hook I, these ecstatic effects are echoed in rhythmic interjections by the back-up vocals (among others) on the words "You got me tied up", rapidly moving between B-flat and G. Note that these (and other) interjections are part of the typically African heritage of call-and-response patterns, as well as the shouting practice ("getting happy"; "getting religion"; "having church"; "like fire shut up in my bones") typical of Holy Ghost Pentecostal singing in early African-American worship (Spencer 1990: 194; note that these are representative of the 'transformational' theme). This "singing-testifying" formed part of the spiritual, mental and physical transmutation into the ritual celebration called "danced religion", inextricably bound with the shouting practice, a ritual Cusic (1990: 87) describes as "a physical and emotional activity at fever pitch".[60]

I have already alluded to the structural significance of the neighbour-note figure A-flat–G, first occurring in bar 1-2 of the Introduction. This figure functions as a kind of 'precursor' to its recurrence on the bass-line upbeat of respective versions of Hook I. Its effect is intensified by an increase in percussive effects (the maracca is added), and by interjections by the back-up vocals accompanied by an arpeggiated version of the underlying chordal structure, performed on an electronic keyboard. Again, these devices create effects of ecstasy[61] and celebration, enhanced by the rhythmic effect of the back-up vocals moving in parallel chord motion. From a structural viewpoint, however, it should be noted that, in Hook I, the resulting neighbouring chord is now a major seventh, resulting from a C min triad superimposed above the A-flat bass. On the melodic 'chunks' G–F, F–E-flat, two

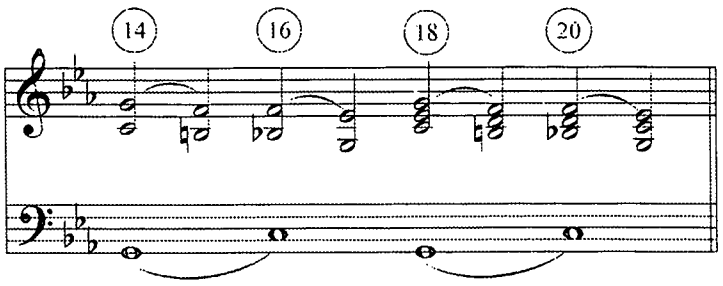
[59] The B-flat is a typical case of the so-called blue note; a flatted note, usually the third or seventh degree of the scale, recurring frequently in jazz or blues as a characteristic feature. In this specific context, it is a dissonance contrasting with the B-natural of the V chord, functioning both as a flattened seventh degree of C, and as a suspension of A-flat. Note that, in Verse II, an ascending line G-B-flat-C on the words "noon and day" creates a similar effect of ecstasy.

[60] Multi-layered back-up vocals and shouts are part of the black gospel tradition, the latter referring to the practice of the so-called ring-shout in African religion.

[61] In transformational practices over the centuries, different techniques have been developed to reach states of ecstasy, pointing to a technology of 'mysticism', not only of 'contemplation'.

parallel triads are featured, representing a kind of 'sectional' harmony typical of jazz idioms. The G suspension features a C min triad, while on the F suspension, a B-flat triad is present, forming a kind of polychord. As will be illustrated below, these polychordal elements take on special significance in the Bridge.

Example 2: WRAPPED UP, Voice-leading Reduction, Hook I (Bars 14-21)

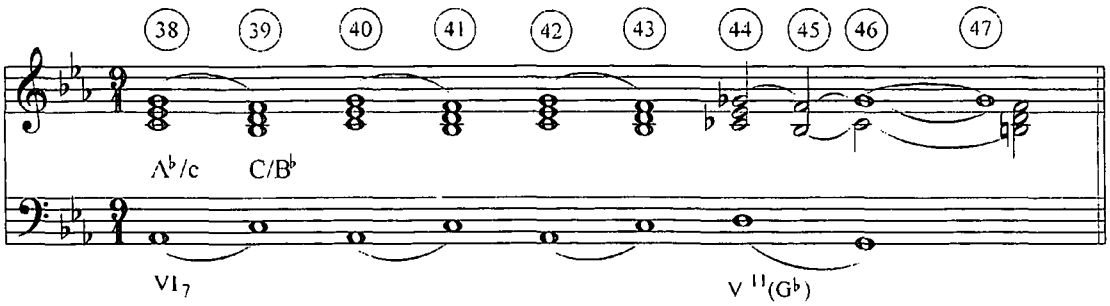


The Bridge is musically the most intricate part of this text, simultaneously highlighting and protracting elements from Hook I, while at the same time featuring materials which anticipate elements from the Rap section. Starting on B-flat, the melodic line moves to G via A-flat, referring again to melodic materials used earlier (compare "defenceless" in Verse I), appearing here, however, in a different tonal context. The melodic materials F–D–E-flat–F following this progression form an inversion of the same motif.

Harmonically deviating from the now familiar V – I chord structure, the Bridge starts on VI, involving both the bass A-flat and the C min triad already mentioned. While referencing the neighbour-note figure of bar 1-2, however, this A-flat does not immediately resolve to G, but instead moves to C with a B-flat maj triad above it, thereby facilitating a recurrence of the C min and B-flat maj triads featured earlier on the G-F suspension in Hook I. Indeed, the Bridge continuously oscillates between the pitches A-flat and C. This tonal context seems to highlight the C min triad above the A-flat bass, not only as part of the A-flat maj seventh chord, but also as part of an oscillation of the C min and B-flat maj triads, respectively positioned above A-flat and C in the bass. Thus, the A-flat maj seventh chord may also be interpreted (albeit rather precariously) as a kind of A-

flat/C polychord which is complemented by the C/B-flat polychord, performing an 'inward' motion. With the motion of C back to A-flat, however, it moves 'outward' again.

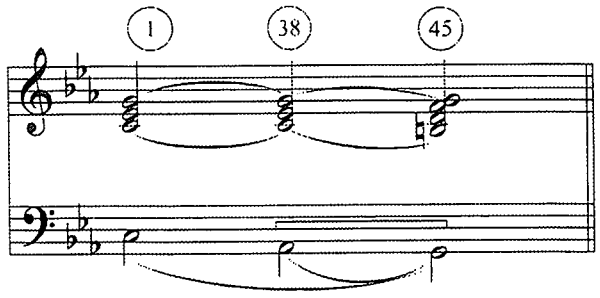
Example 3: WRAPPED UP, Bridge, Oscillating Harmonies, Bars 38-47



Characterised by tonal ambiguity, even a sense of tonal 'loss', there is a further surprise element in the Bridge.[62] After the third occurrence of the A-flat/C oscillation, the C /B-flat polychord unexpectedly moves up half a tone to D-flat/C-flat, apparently functioning as a kind of secondary V11 harmony on D-flat which instead of resolving to the presumed G-flat I harmony, suddenly reverts back to V of C min, with the bass plunging down a tritone (D-flat-G-natural). This dramatic plunge, however, must be regarded as a 'surface' harmonic motion. At a deeper level, a case may be made out for a resolution of the A-flat maj 7 harmony to G, representing a large 'middleground' parallelism of the A-flat–G harmonies in bars 1-2, 5-6, and the A-flat7-G motions in Hook I.

[62] Note that tonal ambiguity is a normal condition of some popular music styles. In this tonal context, harmonic progressions are not only structurally ambiguous, but also tonally conflicting.

Example 4: Middleground Voice-leading Graph, Bars 1-47



This implies that the underlying prolonged harmony throughout the Bridge is A-flat, VI of C min, a finding which may be substantiated in two ways. First, the A-flat/C bass motions must be regarded as motions to and from an inner voice of A-flat maj, while the B-flat major triads in the triadic oscillations serve as lower neighbour chords to the C min constituent of the A-flat/C polychord. The subsequent motion to D-flat is a further outgrowth of the C/B-flat polychord, which is, in turn, embedded within the A-flat prolongation. Thus, the harmonic progression which might have moved from A-flat to D-flat to G is in fact a massive prolongation of A-flat to G, but with chord interpolations. It is interesting to note that the vocal style of the Bridge is unison, the chords being more sustained and presented without rhythmic patterns. This lends the music a kind of starkness. Below, I will return to the figurative meaning of this musical gesture.

On the level of the foreground, at the point of conversion projected in the visual narrative in the Bridge, a 4-3 suspension is featured on V, representing a kind of shock element emphasising both V and the cadential plunge to D. This may be interpreted as a musical narration of the dramatic impact of the conversion. The conversion is very crudely symbolised by a crude scratch sound familiar to rap music,[63] with the musical style now featuring a hard-core, secular rap-rock style, again referencing rap star Puff Daddy. While the spiritual transformation is effectively portrayed by this radical break in musical style,

from the viewpoint of ideology critique, this simultaneous referencing of spiritual transformation and secular star text powerfully highlights the ambiguities of this text. The musical portrayal of a radical conversion and a break with the past furthermore symbolises a particular kind of triumphalist theology underlying the text of WRAPPED UP as a whole.

The musical style of the Bridge references the theme song of the film *Men in Black*.[64] This metaphor (the 'black' men; the "thugs on the street") is juxtaposed with the metaphor of light in the visual materials, metaphorically representing the conversion. Note that the juxtaposition of the monochrome colours of the Bridge to the rich visual contrast of the liturgical space is also part of this metaphorical allusion to the spiritual transformation from darkness to light, simultaneously referencing a 'being lost' and 'being found'.[65]

By way of a very crude tonal gesture, the Rap section abruptly moves to D min, tonally representing a radical break with all previous materials. This musical transformation also manifests itself in a somewhat increased tempo and an electric guitar chord continuously emphasising I of D min. The Rap basically consists of a descending baseline, moving between I and V (D–C–B-flat–A), and functioning as a kind of ostinato figure accentuated by syncopated rhythmical figures.

The Hook of the Rap section (Hook II) also features an ostinato figure in the accompaniment. Here, a riff featured on the keyboard accompanies the words "Keep on wrappin' me, keep on wrappin' me with your love, Lord". The riff consists of a two-part figure in D min with F in the upper voice, while the lower voice moves from A–B–C and from C–B–A. This is a transformation of the ecstasy motif featured on the word "defenceless" (G–B-flat–G) in Verse I, also referencing the melodic material from the

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[63] Davis (1995: 92) points out the cultural links between the practice of scratching in rap music and the buzzing textures produced by homemade or nonmusical instruments in African ceremonial music.

[64] Note again the pertinence of Bal's (1985: 79) notion of 'character predictability' as a narrative agent.

Bridge.[66] The riff continuously ends on a B and F, referring to the tritone implicit in the V7 chord of C min and the dramatic tritone motion from D-flat–G at the end of the Bridge. At the same time, it functions as a colouring device typical of jazz idioms.

The ground bass movement in both the Rap section and the repeats of Hook II featuring the above-mentioned progression of I to V reverses the tonal axis of the music, creating the impression that the music stays in I. This effect is intensified by a riff in the vocals featuring a melodic progression D–F–A–G–A–G–F, the last three notes of which refer to the underlying melodic motion of the Verses. This continuously circling movement of the music, also represented by the repetition of Hook II (repeated six times before it is faded out) is intensified by the repetition of the ground bass figure and an 'endless' repetition of the two riffs, creating the impression that the music is moving in a cycle based on I. Within the particular symbolic context, this musical gesture is traceable to African religious aesthetic and elements symbolic of the African religious ring ritual.[67] Note that Hook II does not 'end', but is eventually faded out. This, however, is not only an African-religious

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[65] I am indebted to Nicholas Cook for pointing out that monochrome colours may signify not only loss and sadness, but also 'long ago', which, in this religious context, points as much to gain as it does to loss.

[66] Transformation, on many different levels, is a salient feature of this text.

[67] The ring ritual was of utmost importance for the development of all genres of African-American music, including gospel music. This ritual involved spirit possession resulting in prophesying, revelation and healing - the means by which Africans traditionally defined their place in the cosmos (Spencer 1990: 141-143). This ritual later influenced the structure of the testifying ceremony of the Holy Ghost Pentecostal Church in particular. Together with the so-called ring-shout, rhythm and dance were the essential elements of this ritual. As rhythm arouses emotion (and emotion arouses motion), the ring ritual was the chief energizer and organizer that inspired African religious ritual; it could indeed be seen as the theological imperative of African religion. Most central to this ritual was the dance. In some African societies, it was believed that ritualistic dancing could generate *ache* or the life force in the individual (compare Gonzales-Wippler 1985: 12). This energy was believed to be received directly from the divine spirit or *orisha*, with the power tapped directly from the *orisha* to the person to whom the dance was dedicated. It was believed that the power was increased particularly during the trance states of possession, when the *orisha* was said to take over the conscious personality of a believer. This ceremonial possession was brought about principally by rhythmic stimulation (drumming and chanting), though it was also further stimulated by energetic dancing as well as controlled emotional and mental concentration (Walker 1979: 15-18). The African myth system created and nurtured this propensity for possession to such an extent that states of trance and altered consciousness were sometimes aided by the ingestion of hallucinogens (Walker 1979: 160).

symbolic gesture, but also a clichéd strategy of popular music, presenting us once more with an ambiguous mix of cultural layering and symbolic capital.

Finally, perhaps the most startling tonal symbolisation of WRAPPED UP can be seen in the relationship between the descending ostinato bass of the Rap section and Hook II and the overall middleground progression of the first part of the song (bars 1-47). Not only are the underlying harmonies the same (I-V), but the essential notes in the ostinato bass (D–B-flat–A) match the C–A-flat–G bass tones of the middleground progression. In fact, it is as if the ostinato bass reiterates the essential tonal motion of the first part of the song on the musical surface, enhanced by its 'endless' repetition, while at the same time, it is retrospectively 'wrapped up' tonally by the large middleground progression.

In terms of Krims's (2000) categories of rap flows, it is interesting to note that, in the rap section, speech-effusive and percussion-effusive styles are mixed, and that a sung rhythmic style is used only on the ecstatic words "wrapped around Your Finger". The latter expression suggests a certain sustainability in the text, linking it also with the lyrics of the R & B song. On the other hand, a consideration of word-tone relationship reveals that a percussive delivery is most often present when the lyrics project a certain urgency (for instance "Fed Ex packages"; "I know You trippin I come up with lyrical styles/you never heard in English or Espagnol, mommy/that's how we spread the Word"). It is true, of course, that rap is, by implication, a percussive medium, being highly syncopated in nature and avoiding metrical symmetry. In this regard, it should be noted that, concerning the subdivision of the beat in the rap section of WRAPPED UP, the bass-line in every instance anticipates its 'expected' entry on beats 1 and 3 by an eighth-note. This action emphasises the descending line involved as well as projecting a strong sense of syncopation, which again points to a musical statement supporting the gripping lyrics of this section.

I do not follow Krims's (2000) detailed practice of analysing rap by a system of rhythmical beat classes, although I do recognise its role in the mediation of socio-cultural meaning. In attempting to establish a credible interface between music-theoretical and social analysis, I

rely on a critical interpretation of musical parameters via the above-mentioned genre-transmutation system and the analysis of figurative meaning. In this particular case study, I link the latter with musical-structural analysis through metaphor and narrative. Note that I read the musical content of WRAPPED UP not as metaphor or narrative in itself, but, dispensing with an ethics of autonomy and hierarchy, as in performative alignment with the other media involved (cf. Cook 1998: 128).

3.4 Music, Words, and Images

In the above discussion of the musical parameters of WRAPPED UP, I have mentioned that the chordal and melodic structure of the soundtrack of this video draws on the earlier dance hits "Mucho Mumbo" and "Sway". By way of a number of musical gestures, the most important of which is a rhythmic, timbral and melodic reference to the tango style, a 'subliminal' tango is suggested. [68] In terms of marketing ideology, I believe this representation to be an example of a certain (implicit) propositional syntax, both 'highlighting' and 'hiding' erotic associations explicit in the musical text of this video clip.[69]

The quotation of tango elements and of well-known dance-hit chord progressions, points to the presence of an all-pervasive structural metaphor in this work. In terms of metaphor and narrative analysis, it is important to note that narrative 'development' in the music is powerfully sustained through a 'composing' with style and genre, evoking figurative content overabundant in cultural meaning and associations.

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[68] *Tangere*; to touch.

[69] Messaris (1998: xxi) points out that, in advertising, visual displays are often used to convey meanings that would be unacceptable if they were spelled out verbally. This strategy, Messaris argues, also enables users to benefit from the association while avoiding the consequences of making them explicit. With regard to musical multimedia, Nicholas Cook (1998: 16 & 22) similarly observes that verbal messages may be subordinated by "a series of far more comprehensive attitudinal messages that are communicated by means of music". This implies that music is a profoundly powerful medium, generating meaning beyond anything that, as Cook puts it, "can be said in words".

Though expressed by way of mass-cultural structural clichés, a metaphorical interpretation of the subliminal tango in WRAPPED UP unveils the spiritual dimensions of this text, in which it functions as a metaphor for 'being touched by the grace of God'. The many references to African religious ritual celebration and African-American cultural memory point to the ring ritual and the phenomenon of holy dancing, also known as the 'walk in Egypt' (Spencer 1990: 194). Thus dance, in secular idioms often a sexual metaphor, becomes here a powerful metaphor for spiritual liberation, pointing to the phenomenon of 'danced religion'. Referenced in both the superficial and the deeper structural elements of the musical text of WRAPPED UP, this metaphor is predominantly and almost constantly represented by a mixture of African and Latin American dance elements. Towards the end of the Hook, however, the rhythm becomes less Latin American and more African; more basic, as it were. Here, the two riffs (based on transformations of the ecstasy figure) mentioned in my musical analysis above, 'endlessly' move in a circular motion, the former tonal emphasis on V (expectation) now replaced by a continuous resolution into I (transformation).[70] Note that the concept of transformation is also present in the quotation of black religious suffering culminating in the musico-dramatic construction of an ecstatic 'danced' liturgy.[71]

Returning to Bal's (1985: 142) notion of the 'embedded' text, one may argue that WRAPPED UP's musical parameters, in performative alignment with the visuals of the star text, figuratively construct a third narrative level through the extended narrative emplotment metaphor of 'danced religion'. Similarly, the gangsta narrative may be viewed as an extended metaphor, representing in its compact structure a narrative 'crisis' (cf. Bal 1985: 38ff) that constructs a certain (ideological) perspective on reality (cf. Bal's 1985: 100ff concept of 'focalization' – the monochrome visuals; the slum environment; the implied socio-historical 'construction' of ghetto life – drug-related crime, 'numbers

[70] As pointed out above, this is also a thoroughly commercialised cliché.
[71] This interpretation links the metaphor with ideological formations of a moral and political nature.

running', prostitution, fencing, and robbery). Both the gangsta narrative and the narrative emplotment metaphor of danced religion powerfully determine meaning in this text.[72]

On a figurative level, thus, WRAPPED UP's primary message is that of spiritual transformation, illustrated via metaphors of darkness and light, but also via a structural metaphor pointing to the phenomenon of danced religion and its elements of physical and spiritual transmutation. Thematically, transformation is present also in various motivic, topical and structural events of this text. These 'transformations', however, reflect a certain ambiguity, primarily by means of the conflict imposed by a constant foregrounding of the frame narrative, the commercialised star metanarrative. Below, I provide a schematic representation of the narrative structure of WRAPPED UP as embedded text. Note that this schema also pictures the phenomenon of surface and 'root metaphors' introduced in my discussion below.

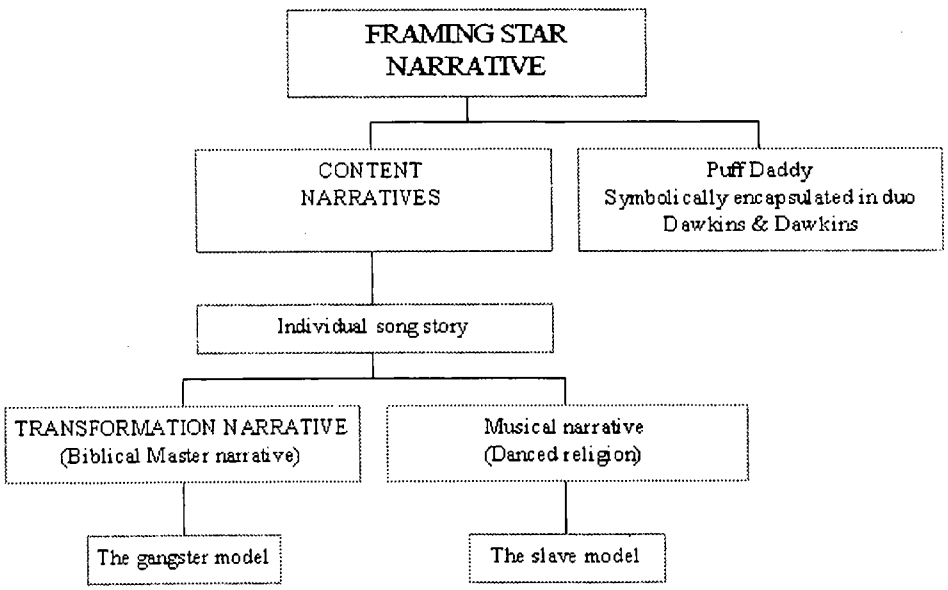

Figure 4: The Narrative Structure of WRAPPED UP

[72] However, such speculatively constructed meaning does not necessarily determine the functions of the text for implied listeners/viewers; see my discussion below.

Questioning structuralist approaches to narrative theory, Ian Reid (1992: 3ff) posits that all storytelling involves acts of exchange. In terms of an ideology-critical analysis, what is important in Reid's argument is that the value which becomes attributed to the content of an exchange depends on how it is framed.[73] My analysis of WRAPPED UP, a complex, ambiguous media text, deals with metaphor and narrative not as mere (symbolic) configurations of events, but as implicit and explicit 'bids' for ideological power, establishing ideologically slanted relations between the text and its implied recipients. In this regard, a number of Thompson's (1990: 60ff) 'ideological modes of operation' concerning strategies of symbolic construction are operative. These are 'legitimation' (universalisation, narrativisation), 'dissimulation' (displacement, trope), 'unification' (standardisation) and 'reification' (naturalisation, nominalization/passivisation).

In terms of ITM's 'web of pastoral functions', an ideology analysis of WRAPPED UP highlights its potential to cater for a range of pastoral pleasures, including the following transactional 'exchanges': consumerist comforts (such as owning a release by the gospel stars Dawkins & Dawkins rated highly on the gospel charts), aesthetic pleasures (the pleasures of the scopophilic gaze; of danced religion; of the 'hook' of the star image; the bodily pleasures of the musical parameters, and so on), and moral/religious pleasures (the pleasures of religious transformation; being "wrapped up, tied up, tangled up" in the Lord's love). However, analysed from the standpoint of Johann Visagie's (1996: 94) notion of *autonomisation* or *value domination*, these 'preferences' may point to grave distortions and ideological manipulations of the religious 'powers' of gospel.[74]

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[73] Reid refers to the following levels of framing: circumtextual, intratextual, and intertextual.

[74] Gospel Internet chat rooms reveal that the purely bodily pleasures of the rhythmic impact of gospel music dominate all other pastoral functions: "(T)ha beatz...are strictly dope"; "the beats sounded so professional like secular jams"; "the beat was so phat and the way he flipped the script was off the meter"; "Just the beat captured with the story he tells of this best friend he had that really was the devil in disguise". However, the moral/religious pleasures of spiritual 'transformation' are also highlighted: "(M)y cousin who I could never get to go to church with me or even talk good about God listened to the CD & got touched"; "I really get ministered by this album. You can tell each song is anointed & has a strong message to it". Gospel tracks are sometimes criticised for not being secularised or commercialised enough: "Tha reason 4 my ratin' was that these cats were not heavily commercialised and I only heard one song of the CD before I bought it" (Page3a-.htm).

I have constantly argued that a figurative analysis of WRAPPED UP highlights ideological tensions and ambiguities inherent in this text. In closing, I interpret this video clip as an exceptionally complex example of metaphorical emplotment, moving from the surface to deeper levels, and connecting spheres of figurative and prefigured meaning operative at various levels of the text. In this regard, I view the typical framing devices of gospel video (symbols, signs, icons, models, images, metaphors, etc.) as surface metaphors, connecting meaningfully in this text with archetypal figures which function as 'root metaphors'. Again, my focus is on ambiguity, and on a constant contextual refiguration of metaphor and narrative.

In terms of Johann Visagie's (1990: 10) theory of archetypes, the lyrics of the rap section powerfully portray the (Calvinist) model of God as 'King'. This God model is in tension with the commercialised Lord (compare the Hook) who appears as 'Lover' ("wrapped up, tied up, tangled up"; "You've got me wrapped around your Finger").[75] More importantly, however, it clashes violently with the musical poetics of the rap soundtrack which represents the so-called hip-hop sublime of 'hardness' (compare Krims 2000: 15), signifying, in this instance, the hard-core style of the power rapper Puff Daddy. In the ambiguous erotic context of the video, however, the concept of God as 'King' may be linked with the notion of sublime 'hardness', opposing the concept of the Lord as 'beautiful Lover'.

The star text of the duo Dawkins & Dawkins projects the archetypal figure of the 'Player'. While in terms of religious archetypes this figure may be linked to the archetype of the carefree 'Child' (finding acceptance and love in his Father's home), its symbolic entanglement with the secular rap-star Puff Daddy in WRAPPED UP strongly emphasises the role of the 'Player' not only as an 'Entertainer', but also as a 'Power Player', possibly involved in real-life gangster activity.[76]

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[75] The image of Jesus as a 'Lover' is found in heavily commercialised gospel music; compare, for instance, Andraé Crouch's "Can't nobody do me like Jesus" (1999).

[76] Zygmunt Bauman (1996: 31ff), viewing the 'Player' as one of the modern successors of the Christian 'Pilgrim', describes the world of play in similarly ambiguous terms. GRITS's gospel rap

A figurative and ideological analysis of WRAPPED UP highlights not only its ambiguous juxtapositions of 'God as King' and 'Lord as Lover' as well as those of 'King' and 'Player' (= 'Star'/'Entertainer'), but, in particular, *relations of domination* in terms of these identity-related 'roles' in the text, of which the most dramatic and critical instance is the domination of the star text over the Biblical narrative in the Bridge – indeed, a striking and most ambiguous instance of Johann Visagie's (1996: 94) notion of power as an effect of autonomisation, that is, power as an effect of value domination.

In terms of clashing identities, the ambiguous presence of both the dominating star narrative *and* the all-pervasive danced religion metaphor indeed evokes a complex set of dominating ideological discourses within this text. While structural relationships visually foreground associations related to the star text and the commercialised pleasures of musical performance and dance, a more sophisticated (embedded) metaphorical cluster invokes the darker dimensions of black religious life and African-American cultural history. Acting powerfully through the application of the gangsta figure, layers of cultural signification transform this into an 'extended' metaphor in which the narrative of the postmodern 'slave' unfolds, presupposing social critique.

Read in terms of the link between specific Afro-American rhetorical strategies and authenticity in gospel rap, the gangsta figure, by 'being real', maintains notions of authenticity, powerfully steering the rhetoric of WRAPPED UP in a specific direction and suggesting a variety of ideological discourses by means of an implied social criticism. Note that, again, the gangsta narrative is musically supported via a persistent application of style and genre in positioning oppositional figurative constructs as ideologically conflicting discourses; cf. Bal's (1985: 37) notion of 'opposition' as a narrative strategy.

"They All Fall Down" represents the gospel business via the metaphor of gangsterism; see Viljoen 2002c and 2002d. It is a well-known fact that the rap star Puff Daddy has served time in jail, and that he has been implicated in various criminal offences.

In terms of a 'spiritual journeying', the above interpretation of WRAPPED UP problematises its reading as an uncomplicated, commercialised excursion into the pleasures of an embodied, danced religion. In both 'highlighting' and 'hiding' the complex layers of cultural meaning built into the metaphor of danced religion, it celebrates black religious identity without distancing it from underlying ideological formations associated with collective suffering and social injustice. This complex working of figurative content in WRAPPED UP is, in Kramer's (1992: 161) sense, effected primarily through a contextual extension and revision of the metaphor (cf. also Ricoeur 1984: 5). Thus interpreted, this text not only confronts us with the more ecstatic dimensions of praise, but, in Brueggeman's (1992: 17) definition, also highlights praise as an unambiguously political act which concerns worldly authority, power, and the redefinition of reality.

Reading this text in terms of a set of figural postures that may serve as one kind of normative correction to ideological one-sidedness, I focus briefly and finally on metaphors of light and darkness related to suffering and sin. Rather crudely represented by means of mass-cultural clichés in WRAPPED UP, these metaphors juxtapose the 'Fallen' life and the 'Redeemed' life, conveying the concept of spiritual transformation while at the same time uncovering references to historical dimensions of African religious identity associated with collective social suffering.

Blumenberg (1983: 31ff) posits that light and darkness represent absolute metaphysical counterforces which exclude each other, yet bring the world constellation into presence. Light, as a metaphor for the ultimate power of Being, reveals the paltriness of dark, which can no longer exist once light has come into being. Thus, in the Christian interpretation, light becomes a metaphor for both transformation and truth, its opposition to darkness being based not on a primordial dualism, but on God's positing and dividing of good and evil/life and death. In these terms, the redemptive meaning of suffering may be explained through the paradox that God works through suffering to redeem those in anguish. Redemption counters the postures of suffering with other postures: 'standing tall', 'greeting', 'laughing', 'embracing', and 'praising'.

I believe that this balance between human hardship and the 'lightness' of redemption is represented in WRAPPED UP – as a thoroughly commercialised mass-culture 'intertext' – in a highly complex fashion. The ambiguous figure of the gangsta with its darker socio-historical dimensions is powerfully counterpoised by the metaphor of ecstatic, eroticised danced religion. As an African-religious figurative construct framed by a commercialised mass-produced star text, the concept of danced religion is constantly suggested by densely layered intertextual mass-cultural clichés and Afro-diasporic significations, as well as by a spectrum of figural postures related to Christian praise and worship.

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Ideologically Compromised Discourse: Between Ghetto and Desert

Summary

Following Ricoeur's hermeneutic 'long route' through the revealing power of myth, symbol and narrative towards a fuller understanding of identity, in this article, the interpretative perspectives of ideology critique and figurative analysis are used to formulate a novel reading of the gospel rap text. Thematising the ghetto experience, prominent archetypal figurative constructs, involving the representation of 'postures' related to events deeply typical of the human experience are investigated. Via a contextual, intermedial reading of musical paramaters, the narrative tenor of the rap lyrics is re-interpreted and, indeed, 're-figured'. This approach emphasises the role of music as a social symbolic process performatively communicating, creating, criticising or even transforming meaning, and reveals how music functions as a dynamic intermediary for sustaining or changing socio-religious 'worlds' and 'world-views'. This method coincides with Ricoeur's 'narrative hermeneutic' which is based on a constantly renewed interpretation of sign-events in the world of the text.

I The Exodus

> Eheu, fugaces, Postume, Postume
> labuntur anni nec pietas moram
> rugis et instanti senctae
> adferet indomitaeque morti.[1]
>
> Horatio, *Ode* 2.14.1-4.

> Vanity of vanities, says the preacher, all is vanity.
>
> Ecclesiastes 1: 2

For the pilgrim, asks Zygmunt Bauman (1996: 20), what purpose may the city serve? For the pilgrim, only the streets make sense, not the houses, since houses tempt one to rest and relax, and to forget about the destination. In this view, even the streets may prove to

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[1] Alas, Postumus, Postumus, the years glide flying by
and your piety will bring no delay to wrinkle
and the attack of old age pressing on
and invincible death.

My thanks to prof. Louise Cilliers for bringing to my attention this quotation, and for its translation.

be obstacles rather than aids; traps rather than thoroughfares. Thus, streets may misguide, divert from the straight path, or even lead the traveller astray.

As Richard Sennet (1993: 6) observes, Judeo-Christian culture is, at its very roots, about experiences of spiritual dislocation and homelessness: "...[o]ur faith began at odds with place". In *The City of God*, St. Augustine notes that Cain built a city, while Abel, "as though he were a mere pilgrim on earth", built none. The "true city" of the saints is in heaven, says St. Augustine, and "here on earth, Christians wander as on pilgrimage through time looking for the Kingdom of eternity" (Bauman 1996: 19-21). Earthly life being but a brief overture to the eternal existence of the soul, the distractions of the town are left behind, and the desert becomes the habitat of the disembedded, 'unencumbered' self. As Edmond Jabès (1991: 342 & 1993: xvi) notes:

> the desert is a space where one step gives way to the next, which undoes it, and the horizon means hope for a tomorrow which speaks [...] You do not go to the desert to find identity, but to lose it, to lose your personality, to become anonymous [...] And then something extraordinary happens: you hear silence speak.

Johann Visagie (1990: 10ff) observes in religious discourse a spectrum of archetypal figures involving an assortment of 'postures' related to events profoundly typical of the human experience, such as fighting, journeying, working, loving, playing, and so on. Within the context of a generally prevailing epistemological nihilism, Visagie's (1994: v) interest in such archetypal constructs challenges not only the recent discrediting of the ancient rhetorical concepts of *figurae* and *schemae*, now often seen as belonging to the disreputable list of hegemonic invocations in Western conceptual thought (Tyler 1987: 105), but, in amalgamation with a broader theoretical framework, also the impact of postmodernist relativism and 'anti-theory' (Visagie 1996, 1994 & 1990). In terms of the analysis of gospel rap, the study of archetypal figures provides an indispensable model for moral reflection in which the question relates not only to theoretical relevance, but to the meaning of human existence; a meaning 'distilled', as it were, from the opaque world of the text. In this regard, the thought of Paul Ricoeur (1995), with its deep sensitivity to the mystery and power of religious texts, echoes in the utopian wilderness of contemporary

criticism with a longing for values which have been forsaken in an anti-essentialist and anti-religious age.

Visagie's postures, albeit everyday occurrences in the lives of people, may thus be seen as existential actions symbolising repetitive patterns of the human condition and, in this sense, function as what Visagie (1990: 10ff) calls 'root metaphors'.[2] In the context of a spiritual profundity linked with Christian pilgrimage, the desert is associated with one such posture, namely the posture of renunciation ("...to lose [your identity], to lose your personality, to become anonymous..."; Jabès 1993: xvi). In this sense, the desert becomes not merely a symbol of displacement, but first and foremost a symbol of transformation – and thus, from the Christian perspective, a symbol of hope.

In the first of two reflections on "They All Fall Down" by the gospel group GRITS,[3] I engage primarily with figurative content in the rap lyrics, mediating and 'refiguring' representations of the divine-human relationship, as well as highlighting/hiding uneasy tensions between ghetto and desert. Here, the gospel rapper – the transformed 'gangster' – becomes a postmodern mediator and thinker of the city.

In his salient essay "The Fine Art of Rap", Richard Shusterman (1992: 201ff) is one of the first scholars to acknowledge the aesthetic legitimacy of rap music, as well as its particular

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[2] Visagie's archetypal figures may be re-articulated in terms of identities projected by specific genre transmutations of gospel rap and those implied by the so-called 'star narratives' of cultural mass production. These figurations may, in turn, be linked with the specific ideological formations of modernity, notably that of capitalist commercialism. Goodwin (1992: 98ff) identifies the star persona of the popular song as a crucial site of fictional construction and indeed a central element in the narrative construction of music video.
Investigating specific ways in which star texts operate beyond the boundaries of individual clips, Goodwin unmasks their complicity in strategies of commercial manipulation. In GRITS's gospel rap "They All Fall Down", archetypal figures relating to the ancient *topos* of vanity may simultaneously be read in terms of mass culture contextual frames.
Visagie's postures may also be reinterpreted as 'habits' of the sign-wearing, sign-bearing body: patterns of behaviour which reproduce social structures on a most personal, intimate level (cf. Bourdieu's [1984] notion of the *habitus*). In Viljoen 2002d, the video rendition of "They All Fall Down" is analysed in terms of a spectrum of archetypal 'postures' mapped onto the popularised life-world of the mass-culture text.

potential for masking what he designated as 'philosophical' content (Shusterman 1992: 223). Provocatively reflecting on the social shape of modern secular urbanity by thematising the ghetto experience, the figurative content of "They All Fall Down" unveils poignant 'truths' and offers insights into timeless questions of life and death. It should be noted that this 'universal' approach is not a strategy generally encountered in gospel rap texts; in examples of gangsta rap in particular, a theology of black racial experience is frequently explored, a prime example of which may be found in the work of the Gospel Gangstaz.

At a later point, I shall return to the problems of identity posed where ethnocentricity becomes subordinate to questions of a universal religious nature, as well as to the construction of particular versions of identity and 'belonging' by means of musical parameters. In this regard, musically configured identities emerge as a particular organisation of social, physical and material forces, implied by the formal 'grammar' of the text. These musically constructed 'voices' act as shifting 'interpellations' projected from social roles 'outside' the text, opening up its critical potential, and its ability to both confirm *and* to work against the grain of the different socio-cultural discourses of which it forms part.

When Paul Ricoeur (1995: 1ff) writes that a recovery of the sacred and an authentic answer to the question 'Who am I?' becomes possible by taking up residence in the world of mythopoetic literature, he believes that, in the borderlands beyond calculative reason, there is a world of transcendent possibilities that can refigure and remake – that is, 'make sense of' – the world of the reader. Since there are no 'shortcuts' to selfhood, Ricoeur believes that a fuller understanding of the self is possible only through an interpretative wager with the text, following a hermeneutical 'long-route' via symbol, myth, and narrative. In thus emphasising the key role of the figurative in the understanding and articulation of faith, Ricoeur (1995: 8) shows that, in essence, faith is "a living out of the figures of hope unleashed by the imagination". For Ricoeur, however, poetic language

[3] From the album *Grammatical Revolution*, 1999.

does intend reality – it is not a language unto itself, divorced from any referential function – but its power of reference is the power to set forth novel ontologies that 'disorientate' in order to 'reorientate' the reader by way of an ever-expanding vision of God's revelation, in the world, of reality and of self.

Ricoeur thus recognises the profundity and the power of figuration in all religious expression – as well as the transformative power of the religious text. Entering the referential dimension of the world of symbol, myth and narrative through "the modality of possibility", Ricoeur (1995: 7 & 43) implies that an 'archaeology'[4] of the decentred subject (the 'wounded cogito', riddled with illusions of freedom and self-sufficiency) may stand in tension with a teleology of the fulfilled subject which takes dreams, works of art, and religious symbols seriously, not literally, as lived possibilities for a transformative future. This means that the subject may experience redemption through the imagination for, "in imagining his possibilities, man can act as a prophet of his own existence" (Ricoeur 1965: 127). In this sense, figures of hope or, in Visagie's (1990: 10ff) rhetoric, postures of hope become a prominent motive within Ricoeur's philosophy of religion as a whole.

As part of a transformation story, the figurative content of the lyrics of "They All Fall Down" juxtaposes a material world of possessions, fame, money and pleasure with a moral world of choice and punishment.[5] The message is powerful, even severe: the basic metaphorical projection of the Fall, central to the narrative sequence as a whole, points to eternal separation from God and spiritual death. Drawing on the basic conceptual narrative metaphor LIFE IS A JOURNEY, the rap lyrics describe life in the secular city as a revolving carousel – the direct antithesis of a purposeful life with a destination.[6] Closely bound up with this metaphor is the important theme of the *tempus fugit* ('time flies') metaphor,

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[4] Johann Visagie's (1990) comprehensive 'archaeological' discourse theory similarly includes the teleological dimension.

[5] In the video rendition of "They All Fall Down", visual materials metaphorically project the material world as a grimy second-class nightclub patronised by gangsters.

[6] In Malcolm Lowry's (1962) *Under the volcano*, one of the great religious novels of the 20th century, a Ferris Wheel assumes a similar symbolic significance.

connecting the materialistic worldview of 'life-as-a-revolving-carousel' with the ethical dimensions of 'life-as-a-journey':[7]

They all fall down

blood-curdling truth
workin the Word in as proof
besides mine the guidelines of righteous paths taken
tremendous speaking
fresh out of the kitchen and never switchin' from the home-grown
hole it down like the ozone
this is for the playa playa
make ya holla holla
the kid with no morals
sell his mama for a dollar
they all fall down
they all fall down
they all fall down
they all fall
I've compiled this
alongside with Bone
so you can file this under for the opposing a nihilist
doubt what you know nothing about reactionary
belief in the scriptures' fulfilment are contrary to popular belief
hell-bound in a basket
sucking on their teeth
wound-up in a casket
at close
you froze already chose the doors you go through
the life you chose to lead determines the ways you go to

to the naked untrained eye
who can't see time fly by
revolving on the carousel
living life like a modern-day fairy-tale...slo-mo
urgent message gets a no go
what fo
can't nobody tell you
everything is lovey-dovey till your plans fall through...
they all fall down
they all fall down
they all fall down
they all fall...

[7] The *tempus fugit* motif appeals to various postures implied by Visagie's (1990: 10ff) archetypal figures, in each case pointing to a different ontological stance towards life – and death.

lay it down flat
the ins and outs of this business
oral with my morals
things I say seem pretentious
show change, I ain't deranged
to be looked upon strange like the dames in the verbs joint
(shoot, we the factors)
you ain't know neah
rally all my troops in G.I. Joe gear
arsenals and weapons abundant
stop me if I sound redundant
sound redundant, man please appease me
repeat yourself
most folks scared of the truth
living lies, fooling themselves and everyone surrounding
deception of perception
blind to what self did deep down
deep down beyond the black hole of the soul in control

to the naked untrained eye
who can't see the time fly by
revolving on the carousel
living life like a modern-day fairy-tale...slo-mo
urgent message gets a no-go
what fo
can't nobody tell you
everything is lovey-dovey till your plans fall through...
they all fall down
they all fall down
they all fall down
they all fall
they all fall...

I was surrounded by the darkness of the hearts of men
plots for spots to roll rovers
controlling blocks and lots on top where I was charted to be
but failing to see truth behind the lies of eyes handling G's
they squeeze until my soul was unloaded
holding to nothing but folded bills concealed like weapons looking to kill
my mind filled with thrills and pleasures life could offer
walked amongst the dead
laid to rest in a coffin
nocturnal destiny leading to my eternity
hourly concerning me yet I wasn't yearned to be
all of what his calling said to be and bred to be
actually, I thought it was all about me
took for granted what was handed by the unseen
invested all my time and effort building Babylon
appealing to my desires and lustful feelings

thinking I could make it by the grace of God
straight disgrace the face of God
to the naked untrained eye
who can't see time fly by
revolving on the carousel
living life like a modern-day fairy-tale slo-mo...
urgent message gets a no-go
what fo
can't nobody tell you
everything is lovey-dovey till your plans fall through...
they all fall down
they all fall down
they all fall down
they all fall
they all fall...

As the quotation from Horatio cited at the beginning of this article illustrates, the *tempus fugit* theme is an ancient one, having been also a typical representation in the emblematics of visual art since the Middle Ages. Alluding both to the idea of *carpe diem* and to the message of The Book of Ecclesiastes ("unto everything, there is a season"),[8] this motif, sometimes represented by the *vanitas* theme of the skull, reflects the urgency of time rushing by, of death approaching, and of judgement drawing inevitably nearer.[9] In "They All Fall Down", connotations of divine judgement are indeed established through figurative content which links gangsterism, violence and the relentlessness of 'life in the fast lane' with eternal spiritual death. Note, again, the metaphorical allusions to the 'journey':

hell-bound in a basket
sucking on their teeth
wound-up in a casket
at close
you froze already chose the doors you go through
the life you chose to lead determines the ways you go to

to the naked untrained eye
who can't see time fly by
revolving on the carousel
living life like the modern-day fairy-tale...slo-mo
urgent message gets a no go

[8] Eclessiastes 1: 2, 3: 19, 11: 8 and 12: 8.
[9] *Vanitas vanitatis*. The theme of the skull is also called a *memento mori*.

and:

> my mind filled with thrills and pleasures life could offer
> walked amongst the dead
> laid to rest in a coffin
> nocturnal destiny
> leading to my eternity

In the lyrics of "They All Fall Down", oppositional metaphorical constructs are used to configure a particular version of religious identity. One such concept is, for instance, presented within the opening verse:

> blood-curdling truth
> workin the Word in as proof

Here, a shocking element of 'entertainment', reminiscent of the violence typically flaunted in media trailers, is juxtaposed with the everlasting truth of God's Word. However, in the context of the lyrics as a whole, the religious overtones of the expression "blood-curdling" become ambiguous in alluding also to the redeeming blood of Christ. Yet, by means of what Lakoff and Turner (1989: 96) call the concept of image-mapping, this allusion at the same time evokes more violent associations with blood where Christ is no longer Redeemer, but Judge. This complexity is reminiscent of Ricoeur's (1995: 8) analysis of the metaphor "Lamb of God" as innocent, yet bloody. Indeed, associations of divine judgement are perpetuated in the lyrics of "They All Fall Down" via a series of images connected with gangsterism, greed, money, weapons, and death:

> I was surrounded by the darkness of the hearts of men
> plots for spots to roll rovers
> controlling blocks and lots on top where I was charted to be
> but failing to see truth behind the lies of eyes handling G's
> they squeeze until my soul was unloaded
> holding to nothing but folded bills concealed like weapons looking to kill
> my mind filled with thrills and pleasures life could offer
> walked amongst the dead
> laid to rest in a coffin
> nocturnal destiny
> leading to my eternity

In the refrain of the lyrics, the metaphorical juxtaposition between "time flies by" and "the modern-day fairy-tale ... slo-mo" draws on a well-known mass-culture cliché within film and video production, which is the employment of slow motion just before the 'crisis' occurs. Here, this device from popular culture refigures the revolving carousel as a frightening apparition, powerfully communicating the terror of divine judgement:

> to the naked untrained eye
> who can't see time fly by
> revolving on the carousel
> living life like the modern-day fairy-tale...slo-mo
> urgent message gets a no go

An important metaphorical juxtaposition dominating the rap lyrics as a whole is to be found in the playfulness (the ephemeral nature) of the material world as opposed to the eternal saving Grace of God. This capricious 'gambling' with life, powerfully suggested by the carousel metaphor, also underlies the opposition between the fragile but fatally opportunistic values of 'life-as-a-game' :

> this is for the playa playa
> make ya holla holla
> the kid with no morals
> sell his mama for a dollar
> they all fall down
> they all fall down
> they all fall down
> they all fall

As has been pointed out above, such figurative constellations not only complement, enhance or contest the ideological and figurative messages conveyed by the visual and musical parameters of this text,[10] but powerfully and vividly construct a particular version of religious identity which, in this specific case, is characteristic of a judgemental fundamentalist paradigm. In persistently drawing on images of gangsterism, a particularly castigating view is presented of the societal shape of postmodern urbanity. Thus, in the

[10] These aspects are investigated in the second of these reflections. Note that instances of 'confrontation' between levels of meaning are typical of intrinsically dynamic and contextual

narrative sequence as a whole, the rap lyrics confront us with a basic choice between 'ghetto' and 'desert': here, the desert is constructed as a symbol of redemption and hope, while the ghetto becomes a fatal symbol of the Fall, and of eternal spiritual death.

For Johann Visagie (1990: 37), one of the concerns of what he calls 'archeological discourse analysis' is a lack of any balance of power between the figurative concepts at play within a certain discourse, leading to specific semiotic and ideological tensions and imbalances. In this respect, the primary interest of Visagie's (1996: 74) theoretical enterprise is the characterisation of any given discourse by an autonomised (dominating) norm, value, or practice. Such a dominating norm tends to detract from the validity of other norms. The lyrics of "They All Fall Down" confront us with an example of ideologised power, resulting in the construction of a 'truth' which is ideologically compromised by means of relations of domination structured by the sentiments of a particular religious stance.

Within recent theological discourse, a comparable extremist version of the ghetto/desert dualism is to be found in the controversial writings of Charles Davis (1970). Convinced that there is no 'modern' way of being a believer, Davis believes that the cultural dilemma of contemporary liturgy is not to discover contemporary forms of worship, but that worship itself is outdated, and the Christian belief is fundamentally irreconcilable with the values of secular modernity/postmodernity. As Davis (1970: 12) posits, contemporary society finds religion not so much contradicted as irrelevant. In this one-sided version of the ghetto, the Christian is left but one choice: (Davis's version of) the desert.

Zygmunt Baumann (1996: 21ff) sketches the post-Reformational 'city of modernity' as a desert "begun on the other side of the door". For, instead of travelling to the desert, "the Protestant remade the city in the likeness of the desert". As Sennet (1993: 46) puts it, "[i]mpersonality, coldness and emptiness are essential words in the Protestant language of

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multimedia forms such as music video and commercials. Indeed, Nicholas Cook (1998: 100ff) proposes the 'contest' metaphor model as the paradigmatic model of musical multimedia.

environment; they express the desire to see the outside as a null, lacking value". In this grim setting – mapped onto modern society by Bauman (1996: 21) – pilgrimage "is no longer a choice of the mode of life".

Challenging the despairing narratives of modern and postmodern urbanity, Harvey Cox (1978: 40ff) finds in urban secular culture the epitome of the terror and delight of human freedom. Developing a theology of anonymity reminiscent of Ricoeur's imaginative and prophetic figures of hope, Cox views modern urbanisation as a crucial deliverance from enforced conventions and a liberation from the bondage of pre-urban society.[11] Imagining the technopolis as a system of horizontal and vertical facilitators, Cox links the increasing pace and scope of urban mobility with previously unknown possibilities for social change, while at the same time recognising motifs of homelessness and pilgrimage as rooted in early Christianity.

Sentiments similar to those of Cox's urban theology reverberate in the more contemporary thought of French theorist Michel Serres (1993: 64ff & 293). While he recognises the global city as purgatory, paradise *and* hell, for Serres, 'Newtown' is a universal setting of horizontal and vertical dimensions, a complex, ever-expanding network of message-bearing systems borne on the wings of sophisticated angels. Despite this imaging, which clearly conjures up a typical postmodern anti-hierarchical constellation, Serres offers a less pessimistic view on contemporary urbanity than has become the norm in postmodern discourses, where the city is imagined in terms of hyperreality, virtual reality, and the simulacrum. There is the idea – already a cliché, as Kevin Robins (1996: 133-134) points out – that we are lost in this unreal 'hyperspace'. As Paul Virilio (1991: 50) observes, this leaves us with a sense of being overwhelmed or immersed, an experience of not being able to separate the self from the environment.

[11] In techno-science, the dialectic between freedom and control is a main steering force of secularised modernity.

This blurring of boundaries, this disembedded and fragmented 'free-floatingness' of the self, is, for Baumann (1996: 19ff) a result of the fact that, in terms of the postmodern project of identity, there has been a loss of all solidity, all definiteness, and all continuity; "identities can be adopted and discarded like a change of costume" (Lasch 1979: 32ff). In the chorus of this postmodern cacophony, Bauman (1996: 26ff) discerns four interchangeable 're-figurations' of the archetypal figure of the pilgrim: the stroller, the tourist, the player and the vagabond. Incessantly managing or dodging the "supra-individual" agencies and "floating responsibilities" of the bureaucratic "rule of nobody" (Bauman 1996: 32), these ambivalent and interchanging figures jointly offer a metaphor for what Titlestad (forthcoming) designates as the peripatetic epistemologies of postmodernism.[12] Yet, as Titlestad observes, Bauman's postmodern chorus, in statuing only the cynical, depraved narratives of *flânerie*, tourism, playing and vagabondage, renders inadequate an analysis of the richness and complexity of the postmodern 'city of meaning'.

In terms of Visagie's (1996: 74ff) notion of semiological imbalances or relations of (figural) domination within a given discourse, the false note in Bauman's chorus is the fact that he offers us no hope. While adequately accounting for the schizophrenic postmodern personality and its irresolute life strategies, Bauman's metaphor renders all human relations and the relation with the self fragmentary, an imbalance typical of the postmodern discourses he intrinsically critiques. Thus, his analysis does not proceed to a critical evaluation of contemporary consciousness in which a restorative hermeneutic of the 'whole soul' may be imagined (cf. Ricoeur 1995: 4).

For Ricoeur (1995: 4ff), selfhood is a task to be performed by way of a fragile mediation of "the consciousness of freedom", and "the brokenness of unfulfilled desire". The possibility of an undivided self, the task of becoming a 'whole soul', may thus be reached

[12] M. F. Titlestad: *Making the Changes: Jazz in South African Literature and Reportage*. Forthcoming PhD Study, University of the Witwaterstand.

only when the subject traverses a hermeneutical 'long route' through the figurative world of the text (1995: 5ff). Thus, ultimately, it is the imagination which generates new metaphors for synthesising disparate aspects of reality.

While metaphor has this power to redescribe reality, Ricoeur (1995: 13) believes that it is in narrative, that is, in the scripting of a 'life-story', that the self is born in possession of a refigured identity. From the perspective of philosophy of mind, the self (as well as projections of the self) is a *unifying* and *unified* construct, creating sense and coherence in and around us. Within this self there is, admittedly, a dialogue between 'self' and 'subject'. For Ricoeur (1995: 47), however, the self is not primarily a 'scientific' construct, but the product of a narrative hermeneutic. Distinguishing between the *ipse* and the *idem* identity, Ricoeur views the former as the struggle to interpret one's life faithfully, undertaken by a subject that is continually refiguring itself through the narratives it appropriates as its own, and the latter as signifying a self-subsisting permanence and uninterrupted continuity throughout the span of one's life. While this viewpoint understands identity not as static and monolithic, but as a constantly changing and, indeed, transformative phenomenon of meaning, it challenges foundationalist and physicalist, as well as anti-cogito historicist explanations of identity, notably postmodernist rearticulations where the self is a fractured, "centreless" product of random assemblages of contingent and idiosyncratic needs and influences (Rorty 1980: 4ff), or a self shaped by an endless motley of language-games and a plurality of socio-cultural discourses (cf. Wittgenstein 1963 & Lyotard 1984). For Ricoeur (1995: 47), such is the properly hermeneutical constitution of faith, that hope – unconditional trust – would be empty if it did not rely on a constantly renewed interpretation of sign-events in the world of the text.

Returning at this point to the lyrics of "They All Fall Down", it should be noted that, on the level of Visagie's (1990: 10ff) root metaphors, the figure of the 'homeless pilgrim' is, ideally, balanced by the 'child' who is always 'at home' with his Father. As has been pointed out, however, this balance may be disturbed in any given discourse. In the reading of the lyrics presented above, this is indeed the case. Here, the ghetto becomes a place

where the Christian is 'out of place', and where the child – the 'playa' – becomes only a shrewd participant in the 'game' (compare Bauman 1996: 31-32).

II Transcoding Socio-religious Dynamics: The Ghetto

Recent approaches to the interpretation of musical meaning have increasingly shifted towards contextual considerations with the musical work no longer being regarded as a quasi-autonomous unfolding of structure (Kramer 1990: xi), but as part of a broader concern with action and interaction, forms of power and domination, and the nature of social structure, social reproduction and social change. These approaches have generally turned away from an understanding of musical meaning involving only the narrow and specific domain of musical reference, the philosophical roots of which extend at least as far back in history as the ancient doctrine of *mimesis*. This has resulted in radically plural and conspicuously diverse views which interpret musical meaning not as insular and hardwired, but as "open, porous, malleable and pluralistic" (Bowman 1998: 252).

Observing the sonic text of "They All Fall Down" as a social symbolic process in which meaning is performatively communicated, created, criticised, or even transformed (compare Kelleher 1991: 906-907), it is my aim in the second of these reflections to demonstrate how a contextual reading of purely musical parameters powerfully extends and, indeed, radically transforms the dimensions of spiritual meaning ascertained by an analysis of the rap lyrics. As Kubicki (1999: 24 & 122) notes, music opens up invisible realms, pointing not only to ultimate levels of being, but indeed to ultimate reality: that which, in Ricoeur's (1979: 117ff) rhetoric, is left 'unsaid' by the text. In this example, it is music's role to 're-interpret' and, indeed, 're-figure' the narrative tenor of the rap lyrics, 'scripting' a figurative conflict between good and evil which opens up possibilities for a reading of the tensions between spirituality and postmodern secular urbanity in which evil is radically and imaginatively counteracted by what Ricoeur (1995: 205) calls the 'absurd' logic of hope.

For Theodor Adorno (1978: 131), music is under the same obligation as theory to exercise its social function by entering into a negative dialectic relation with praxis; a relation which, in Adorno's rhetoric, makes demands as well as accepting demands. In this regard, Adorno (1978: 130) is particularly concerned with music's ability to intervene in the social process *as music*, by means of determinate negation (*bestimmte Negation*): "it is not for music to stare in helpless horror at society". Thus, Adorno believes that music fulfils its social function precisely when it presents social problems by means of its own materials and according to its own formal laws. As Adorno puts it, "music contains [these problems] within itself in the innermost cells of its technique". Therefore, the task of music enters into a parallel relationship to the task of social theory (Adorno 1978: 130). While Adorno's work represents the most significant 20th century development of the idea that music is formative of social consciousness, it must be noted in a study of gospel rap that he took an extremist stance on what he saw as the 'false consciousness' of commodified forms and ascribed a critical role only to radical modernist and avant-garde music. It is thus ironic that Adorno's exposure of the social significance of music, in principle, underlies much recent critical thought, not only in the field of popular music studies, but specifically the historically and socially contingent intepretations of so-called 'New' musicology. Ironically, approaches within the latter movement uncritically disregard Adorno's emphasis on musical autonomy as serving to preserve socio-critical and utopian capacities.

While popular music may act as a powerful medium for instantaneously communicating a comprehensive set of socio-cultural messages, and, indeed, function as a dynamic intermediary for making, sustaining and changing social worlds and social activities (DeNora 2000: x), the musical parameters of our chosen example are discrete signifying systems which, if studied in isolation, more or less resist disclosure. Despite reactionary voices which, at root, deny music 'alone' all meaning and render music's formal features as empty semiotic spaces by objecting to an assimilation thereof within linguistic or semiological analytical frameworks (Koopman & Davies 2001: 261-262), recent confrontations with the problem of musical meaning productively build on a combination

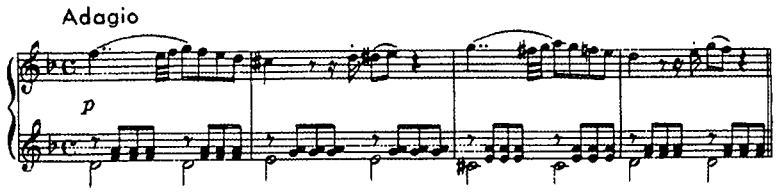
of expressive and structural analytical stratagems. Here, the suggestion is that musical meaning may only be arrived at by means of a rigorous examination of the formal functions by which the complex interplay of formal and expressive threads may be 'tied together'. This is consistent with the finding of the musicologist Fred Maus (1988: 63), that both technical (music-theoretical) and dramatic (anthropomorphically evocative) description belong, interactively, to the analysis of music. Hatten (1994: 320) similarly emphasises "the interaction of expressively significant thematic, motivic, or topical events with structurally significant voice-leading events". However, as Cook & Dibben (2001: 45ff) critically observe, as is usual in musical analysis, the cards have been stacked mostly in favour of structure.

In our chosen example, structure is elusive, even hostile to analysis. Here, a repetitive patterning serves primarily to establish one ritual temporality (the musical parameters) against another (the narrative unfolding of the rap lyrics). Jacques Derrida's (1978: 19-20) consideration of the historical antagonism between the principles of structure and force forms part of his efforts to advance his project of deconstruction, aiming at minimising the authority that may be invested in potentially monolithic structures which effectively disguise such concepts as true or unitary meaning, or absolute and self-evident knowledge. Within this context, I believe the elusive nature of this acoustic text to be suggestive of 'force' rather than 'structure'; that is, suggestive of a temporal and dynamic impetus at work within seemingly mute parameters. However, I believe the latter to be associated not only with expressive and emotive musical affects and 'temperaments', but particularly with figurative representions of conceptual structures musically superimposed upon and interlaced with one another.

Conforming to the norms of so-called hip-hop sublime, the musical soundtrack of "They All Fall Down" consists of a fairly dense combination of layers. An instrumental introduction presents an acoustic guitar layer with a Spanish flavour and improvisatory flamenco elements. Throughout the song, the rhythmic-melodic component of the guitar layer represents an ostinato pattern. Secondly, there is a 'harmonic' layer with two

components; a basic I - V - I progression in the bass line and rhythm section which emanates from the instrumental introduction, and a continous repetition of an eight-bar phrase consisting of a quotation from Mozart's Fantasy in D min, K397.

Example 1: Mozart, Fantasy in D min, K 397, Main Theme



Here, the same harmonies are represented, but with different functions, namely two neighbouring V harmonies circling the tonic. Thirdly, there is the rhythmic layer proper, in which the irregular accents, subdivisions and syncopations produced by a drum machine contrast starkly with the consistent regular rhythmic pattern and slow pace of the piano accompaniment. The fourth layer is the rap lyrics. While providing a sophisticated aesthetic soundscape for the delivery of the rap lyrics, the multiple musical layers, in themselves, convey no particular meaning.

Spanish Guitar layer
Harmonic layer: Mozart quotation
Rhythmic layer
Rap lyrics

Figure 1: The Layering of the Soundtrack of "They All Fall Down"

Umberto Eco (1994: 8 & 10) describes the narrative text metaphorically as a wood; a garden of forking paths in which the reader is constantly forced to make choices. These

choices, however, are not entirely random: the clues at the disposal of the interpreter include particular genre signals. In his influential specialist study on rap music, Adam Krims has shown that rap genres are culturally charged forms, amounting to an epistemological/ontological mapping of black urban life. Contrary to Krims (2000: 54ff) and other rap scholars,[13] however, I do not distinguish between rap genres (and subgenres), but rather propose a view of rap *as a genre*, progressively presenting itself by way of interrelated *variations* or *transmutations*. This view is conducive not only to the theme of transformation as a basis for this analysis, but also to the thesis that one of the most significant ways in which meaning is generated in rap, is indeed by genre 'transformation'. Thus, rap transmutations/variations are interpreted as conspicious 'sites of meaning conflict' relatable to broader cultural and ideological formations.[14] This viewpoint coincides with recent findings on the development of new rap forms which may be seen not as hybrids, but as separate genre variations, each of which produces new, idiosyncratic meanings (Ballentine 1999/2000: 124-125).

On this view, the purely sonic organisation of "They All Fall Down" takes on significance as a crucial level of social mediation, while matters of musical style and genre become discursive phenomena which are consequential in charting a broader socio-cultural map of apparently abstract musical phenomena – a working in tandem of musical poetics and social function (compare Krims 2000: 57). From this perspective, the rhythmic layer of "They All Fall Down" offers quite specific clues as to its cultural significance, the urgent gangsta rap rhythmic patterning functioning as a mapping of the grim realities of ghetto life and of speed in the city. While detractors of gansta rap vehemently criticise the genre variation for being a boastful promotion of violence and misogyny,[15] it should be noted here that the figurative content of this rap variation often masks biting social criticism via elements of aggression and/or anarchism.

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[13] See, for instance, Kelley 1996 & Allen 1996.

[14] I am indebted to prof Dirk van den Berg for pointing out the hermeneutic possibilities of this viewpoint.

[15] Monica Griffin's (1998: 125ff) study of rap music provides a detailed discussion of American Congressional Hearings concerning the controversy over rap lyrics and artists.

In stark contrast with the musical idiom of the gangsta rap rhythmic track, the evocative and melancholic qualities of the Mozart quotation offer another genre-related interpretative 'clue' in representing elements of so-called jazz-bohemian or message rap (Krims 2000: 63ff). Part of hip-hop's connoisseur culture, this unabashedly eclectic rap transmutation emphasises aspects of message rap as an 'art music' via typically postmodern stylistic features such as recycling, sampling, mixing of styles, and the embracing of technology and mass culture. With its roots traceable to the African-American poetry movement of the 1960s (cf. Allen 1996: 161), jazz-bohemian variations are rap's most self-aware and reflexive form. Thus, in the musical layering of "They All Fall Down", the exploitation of genre-related conventions suggests to us that social critique and ideological power may emerge as stylised musical phenomena via feigned simplicity, ambiguity and intertextuality.

Such a mapping of ideological culture is compatible with Johann Visagie's (1994 & 1996) broader treatment of ideology which places the task of discursive analysis within the context of an encompassing hermeneutical model. Studying ideological culture at the level of socio-cultural discourse, this schema enables the analysis of a complex of inter-related dominating discourses, a practice also pertaining to the interpretation and analysis of symbolic forms. As has already been pointed out above,[16] Visagie's concern with a figurative semiotics of ideological discourse forms a separate dimension of his enterprise, in which the aim is to analyse semiotic structures in terms of their potential for communicating ideologised meaning, and specifically for structuring forms of discourse domination.

This focus is particularly relevant to the musical layering of our present example, enabling a critical investigation of 'figural' domination within this text. In the process of confronting the meaning of a complex of antagonistic or monopolising discourses in the musical layering of "They All Fall Down", we now turn to the approach of Nicholas Cook

[16] See again the discussion under I.

(1998: 97ff), which develops a general theory of musical meaning evolving around a context-dependent metaphorical cross-media construction of meaning.

Cook defines multimedia by means of the perceptual interaction of its various elements, pointing to what he terms emergent properties of meaning emanating among interacting media at play in individual contexts. This view is grounded primarily in the dialogic nature of multimedia texts where meaning is 'negotiated' via a perceptual, context-bound intermedial blending, each medium performatively 'deconstructing' the others, and each making explicit the dimensions of meaning left tacit by the others (Cook 1998: viii & 119). At the heart of Cook's theory of multimedia is his view that metaphor is an explicit and powerful hermeneutic device – to which I would add that metaphor is always and inextricably bound with the production and unfolding of meaning.

From the perspective of metaphorical blending, the associative quality of Mozart's music in "They All Fall Down" may be interpreted as being representative of the gospel message of the Bible which, like Mozart's music, is a highly structured code; both are also timeless, yet dated. The melancholic emotive rhetoric of the Mozart quotation may be associated with the Fall, an interpretation also substantiated by the expressive quality of the key of D min, a decidedly tragic tonality within Mozart's music.[17] At the same time, however, the repetitiveness of the ostinato figure points to the relentnessness of time's passage, as well as the emptiness of life on the revolving carousel. From this perspective, repetitive decorative elements within the Spanish guitar fragment may be seen as a metaphor for vanity and for the deceptive seduction of 'life in the fast lane'. In this view, the Mozart quotation, functioning as a kind of *leitmotif*, appears as a frightening recurring admonition, thereby reinforcing figurative representations in the rap lyrics which describe the ghetto as a place of violence and death, and a place of vain effort – indeed, 'Babylon':

[17] This is the original key of Mozart's Fantasy; in GRITS's version, the quotation is transposed to A minor. This gesture takes on special significance in the sense of the general displacement of this musical quotation – a 'loss' of identity. I am indebted to prof Hermann Danuser for this observation, contributed during the 28th Congress of the Musicological Society of Southern Africa August 2001, University of Pretoria, where this article was delivered as a paper.

took for granted what was handed by the unseen
invested all my time and effort building Babylon
appealing to my desires and lustful feelings
thinking I could make it by the grace of God
straight disgrace the face of God

In a broader argument for the recognition of musical representation as social meaning, discourse, and action, Lawrence Kramer (1992: 140) claims that virtually any aspect of the musical text may act as a designator of meaning, from a forthright title to almost subliminal textual detail. From this perspective, the title of Mozart's Fantasy from which the quotation used in "They All Fall Down" is derived becomes significant in representing the 'fantasy' of the infallible child, this being the focus of a portion of Spanish text recited at the first occurrence of the musical quotation:[18]

In another time there was a child
who believed that he wouldn't fail
he wouldn't die
and that he could live without anybody and never fall
but without God
we all fall down

While these hermeneutic pointers strengthen the interpretation of the child transformed into the 'playa', it is also through the Mozart fragment that the ambiguous potentialities and transformative power of the text is suggested, and that a re-figuring of an unyielding view of the secular city – and of the deviant players inhabiting it – becomes possible. For Karl Barth (1986), one of the 20th century's most prominent Protestant theologians, the music of Mozart stood foremost in the ranks of beauty. Famously – indeed, almost notoriously – he rated it above the music of Bach and all other composers as a sounding-out of God's glory (Updike 1986: 8ff). In this regard, it is precisely the freedom of Mozart's divine *playing*, never overshadowed by the provocative, sometimes disturbing darkness of his music, that Barth experienced as an "upsetting of the balance"; a type of playing in which Mozart, carrying the full baggage of human woe, presupposes "an intuitive, childlike awareness of the essence or center – as also the beginning and the end –

[18] I am indebted to Juan Munōz for this translation into English.

of all things" (Barth 1986: 16). For Barth (1986: 31ff) therefore, Mozart, a child "in that other, higher sense", translated into his music life not only in its discord, but first and foremost in its divine triumph (Barth 1986: 35):

> It is as though in a small segment the whole universe bursts into song because evidently the man Mozart has apprehended the cosmos and now, functioning only as a medium, brings it into song!

The transformative power of divine redemption is not only established through the expressive qualities of Mozart's music, but also by the Spanish text's reference to "another time", suggesting that the rap lyrics as a whole may be read as a life-narrative of transformation.

Adam Krims (2000: 46) has demonstrated that the musical poetics of rap music is never a discrete or externalised dynamic, but a moment of symbolic production that internalises other levels of social mediation. Thus, musical poetics in rap *transcodes* the social dynamics which, in more traditional music-theoretical approaches, have been considered as 'external'. For Krims, therefore, rap genres are singular representations which link 'life-style' and musical style, each invoking a complex network, indeed, a 'world' of socio-cultural discourses. Drawing on Johann Visagie's (1996 & 1994) approach to ideological culture, a semiotic 'archaeology of discourse' considers these symbolic structures as (potentially) ideologically compromised, figurative expressions representative of distinctive musical 'voices' opening up the capacity of the text to both narrate and critique societal values and norms.

From this viewpoint, the antagonistic discourses of the aggressive rhythmic layer of the rap track, the guitar layer and the Mozart quotation, as a complex of interrelated ideological constellations, together represent a most striking metaphor for transformation. In combining the seductive life on the carousel and the grim realities of ghetto existence with Mozart's timeless music, the musical parameters of this popular cultural text oppose a reading which presupposes that the Christian believer has to take leave of the ghetto in order to find the desert: here, the desert is sought – and found – *in* the realities and social

despair of the ghetto. A more detailed analysis of this complex of antagonistically juxtaposed musical layerings, however, reveals that, via a complex metaphorical blending with the rap lyrics, these purely musical parameters do not present a simplistic view of the secular city, but rather fulfil a critical role. As Adorno (1978: 131) has suggested, social-cultural conditions return as musico-technical problems of construction, that is, as an inextricable part of the very materials of the musical fabric.

Removed from its original context, the Mozart quotation in "They All Fall Down" takes on a circling motion in which its original harmonic functions become a mere embellishment. Furthermore, these original functions are completely subverted by the barren harmonic progressions and the dominating presence of the rhythmic track. In terms of figurative meaning, this attenuation, with the permanent values represented by the Mozart quotation being rendered powerless by the urgent 'here and now' of the rhythmic track, results in a phantom progression moving nowhere. Yet, while the ostinato figure of the Spanish guitar fragment points to the relentlessness of a purposeless life moving towards eternal death, at the same time, the Mozart quotation, functioning as a kind of *leitmotif*, appears as both a recurring admonition and a signal of hope.

There is only one point at which this motif temporarily disappears, and that is when the music suddenly and crudely falls in pitch, a kind of break in the text where only the rap delivery and the rhythmic track remain, subtly but ambiguously leaving open the question of the transformative power of faith in the postmodern city.[19] This urgent and conspicuous 'dissonance' in "They All Fall Down" may, in Adorno's (1978: 130) rhetoric, be interpreted as indicative of "the exigency of the social condition" and the "call for change through the coded language of suffering". In this respect, "They All Fall Down" mimics sophisticated theoretical criticism in the content of both its rap lyrics and its musical materials.

[19] Note, again, the 'lostness' of the Mozart quotation within the surroundings of the rap track in "They All Fall Down": this represents both a 'loss' *and* a 'transformation' of identity.

If musically constructed 'voices' may be regarded as a model for identity, in "They All Fall Down", the contrast between the rugged, fast-paced urbanity of the rap rhythmic track and the folk elements of the acoustic guitar does not point to a simplistic contrast between urban and rural constructions of black identity. Rather, the relative sophistication of the Spanish guitar idiom, strengthened by the impact of the Mozart sampling, suggests that what is at stake here is not so much a geographic definition (or redefinition) of black religious identity, but that these musical elements act metonymically in the service of more universal questions.[20]

Carlo Carretto (1979: 8ff) calls on the thought of mystic Catherine de Hueck Doherty in an attempt to define *pustinia*; that is, desert. In Doherty's description, the desert is a place of hope, not an imagined, never-existent destination of the pilgrim-hermit (compare Bauman 1996: 20-21), but a place of silence which follows the believer everywhere.

This view implies a new definition of temporality and of place – as well of the self. While for Caretto "the road of the exodus" *is* the road through the desert where identity is willingly 'lost',[21] this desert must be situated, imagined *in* the ghetto, for "everything and everywhere is the place of God and of His presence" (1979: 8-10). Thus, for Caretto's 'child', the truth is not always "elsewhere; [or] the true place [...] always some distance, some time away" (Bauman 1996: 20); rather, Carretto's (1979: 12) traveller is the 'prodigal son' "embracing the world with a cross", shunning neither reality nor dream, nor even the ravaging impact of human pain. For this 'child', the 'desert in the city' is neither an undemanding, effortless assignment, nor a relentless life-sentence of isolation and loss.

[20] Adam Krims (2000: 126) has observed that, even in the case where rap music offers quite specific representations of Christian religious identity, vigorous sales among secular, Islamic or Five percent Nation buyers suggest that the Christian religion itself may act metonymically for some more broadly appealing value.

[21] In the video rendition of "They All Fall Down", the narrative personae visually constructing the figurative content of the rap lyrics literally collapse and fall after the musical break described above.

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City of Angels: Postural Perspectives on 'They all fall down'

Summary

Drawing on Johann Visagie's approach to ideological culture, the figure of the angel in GRITS' THEY ALL FALL DOWN is analysed as part of a complex of inter-related socio-cultural discourses. Here, the function of angels is studied as a new labour-process of message-bearing, acknowledging not only the existence of the dark angels of ideology, but also of the apocalyptic angels of history. Via a figurative semiotics of ideological discourse, the angel is furthermore studied as a semiotic configuration mediating ideologised meaning. In this regard, metaphorical postures, typical of existential events symbolising repetitive patterns of the human condition, are related to a spectrum of archetypal figures in the text. Drawing on morbid imagery, particularly in its visual and verbal parameters, this video is shown to demonstrate that mass media products may function as cultural 'maps of reality'.

> A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.
>
> Walter Benjamin, *Illuminations*, 1999: 249.

In an explanatory addendum to his book *Angels: a modern myth*, Michel Serres (1993: 293ff) engages in conversation with a fictitious reader. Elaborating on the importance of angels as "skeleton keys" for understanding our world today, Serres (1993: 293) explains that

> ...our universe is organised around message-bearing systems, and [...], as message bearers, [angels] are [...] numerous, complex and sophisticated...Each angel is a bearer of one or more relationships: today they exist in myriad forms, and every day we invent billions of new ones. However, we lack a philosophy of such relationships. Instead of weaving networks of things or of beings, let us therefore map some of the interlacing of paths. The angels are unceasingly drawing up the maps of our new universe.

Serres describes the functioning of angels as a new labour-process of message-bearing from which the organisation of the City derives. Today, urbanisation is a fast-moving process invading the entire space of the planet, penetrating not only the surface of the earth, but also vertical space. While the message-bearing system has become universal, implying for Serres (1993: 59 & 294) an equalisation, a "balancing-out" and a "social equity", "Newtown" is increasingly divided between its wealthy "upper quarters" and its "nether zones [...] of abysmal poverty". Moreover, the influence of science and of new, efficacious, reliable technologies means that we ourselves now seem responsible for our destiny. In this world, Serres (1993: 294) detects a tendency towards "more bestial evil, more false gods and ... more devilish wrath, ... the constitution of more crushing degrees of power and domination, [and] an injustice that is even more vicious than all its predecessors".[1]

For Serres (1993: 294), it is the role of 'interchangers' or 'cherubim' within message-bearing systems to pose questions of ethics, to expose questions of morality and injustice in the City, and to make possible an understanding of the functioning "of things, of men and of tools". However, Serres offers no simplistic view of this world: the fall of angels – our Fall – places evil centrestage. Thus, Serres acknowledges the existence of theory angels, of apocalyptic angels speaking to us on a spiritual level about the beginning and the end of all things, but also the reality of the dark angels of ideology, arising where the theoretical world gives way to its spiritual twin world. Régis Debray (1997: 41) similarly observes that, in the City of communication, mediators may no longer turn out to be "delicate feathered cherubs who flutter away once the message is delivered"; media societies mask their sinister, even satanic side. Debray's (1997: 42) ornate metaphor reveals the ominous reality that the perversion of the message is furthered by the very system that generates it: "what renders the message possible also makes probable its perversion". Or, in more critical parlance, "the optimal enabling conditions for successful handling of a message are those equally optimal for its mis-appropriation" (Debray 1997: 42).

[1] In light of the events of 11 September 2001, Serres's words take on a prophetic significance.

These accounts of media societies imply that ideologies powerfully drive misappropriations of message systems, causing the systemic distortions that form part of all symbolic communication. Though the destructive powers of ideology can never be expelled, nor the ideological forces that shape history be absconded, critical assessment of underlying idolised values[2] remains feasible even within a culture where ideology negatively penetrates all acts, representations, discourses and socio-cultural actions and institutions. In this article, I introduce a mass culture text that critically 'speaks back', not functioning as a passive ventriloquism of ideology, but working powerfully against the grain of media power.[3] However, it is also a profoundly ambiguous text, whose equivocations I will attempt to uncover through a figurative semiotics of ideological discourse.

Johann Visagie (1994; 1996) introduces an approach to ideology theory and the understanding of ideology which he labels 'The Ideological Topography of Modernity' (ITM), an interpretative model designed to give a comprehensive account of the specific forces comprising contemporary ideological culture (Visagie 1994: 6-7). Endeavouring to provide a suitably complex map of ideological culture at the level of socio-cultural discourse, Visagie's schema is especially suitable for specifying cultural discourses of domination.

ITM is designed as a comprehensive analysis of what Visagie (1996: 74) calls ideological culture. Defining this as "that aspect of industrial-advanced Western societies that comprises a complex of (inter-related) dominating discourses", Visagie believes that these discourses are each characterised by some autonomised (= selectively privileged) norm, value, or goal which dominates other values, norms or goals. Visagie's conception of ideologised power results from the multiple levels that ITM distinguishes within ideological culture.[4]

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[2] Visagie defines an idolised value as a selectively privileged value which dominates other values, norms or goals; see below.

[3] See also Viljoen 2002c.

[4] For a more complete explication of Visagie's model, see Viljoen 2002a: 11-15.

A separate dimension of Visagie's (1996: 79) topographical model is what he calls a figurative semiotics of ideological discourse. On the basis of this component of Visagie's analytical apparatus, topographical discourses may be analysed in terms of their figurative or 'tropical' content. Here, the aim is to analyse semiotic entities (such as images, symbols, signs, metaphors, models, etc.) in terms of their function in mediating ideological domination (whether relating to social groups or to concepts, values, and socio-cultural discourses). In a religious context, Visagie's archeological discourse theory may be productively explored to explain such concepts as 'power', 'sign' or 'communication' either in Biblical frameworks – as Biblical 'ground-motives' – or as general spiritual norms or values relevant to certain pastoral functions. Concerning a close reading of the semiotic layering of the angel figure, however, metaphorical constructs such as the 'Angel of Communication' or the 'Angel of Creativity' may appear as instruments of redemption in religious as well as secular contexts.

Elsewhere, I have analysed "They All Fall Down" by the gospel group GRITS in terms of the figurative content projected by the rap lyrics and 're-interpreted' by the musical layering, specifically thematising the ghetto experience – the postmodern secular city.[5] Focusing in this article on the figure of the angel, I shall attempt a multi-leveled analysis of the ambiguous postures evoked by the socio-cultural connotations of rap genre-transmutations active in various parameters of this text (compare Krims 2000: 54ff & Viljoen 2002b).[6] Similarly, I shall consider those fictively constructed by elements connected with the so-called star text, a central feature in the narrative fabrication of popular music and of music video in particular (cf. Goodwin 1992: 98ff).

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[5] See Viljoen 2002c. The promotional video of GRITS's gospel rap "They all fall down" which appeared on the album *Grammatical Revolution* (1999), was broadcast on the BET International programme "Gospel Video" during 2000. Following the conventions of scholarship and cultural criticism, I identify music videos by small uppercase letters in order to distinguish them from song titles, which appear in quotation marks (cf. Goodwin 1992). Album titles are italicised.

[6] Note that this is but one level of musical signification establishing correlations between musical and societal domains of meaning.

I essentially link my analysis of the semiotic layering of THEY ALL FALL DOWN with a specific area of Johann Visagie's (1990: 10ff) figurative semiotics of ideological discourse, namely a spectrum of archetypal figures involving an assortment of 'postures' or 'habitations' related to events deeply typical of the human experience. These bodily postures, such as fighting, journeying, working, loving, playing, etc., while being everyday occurrences in the lives of people, are, at the same time, existential events symbolising repetitive patterns of the human condition. Implying various actions, interactions and social roles, in my view, they may function in the manner of 'root metaphors', taking on particular significance as figurative declarations of underlying beliefs and ideologies, revealing profoundly ontological stances or commitments towards reality (Visagie 1990: 16 & 1994).[7]

As De Villiers Human (1999) observes, metaphorical postures represented in such directive frameworks effectively demonstrate how the effects of ideology permeate through all dimensions of human being, negating in particular the dualistic disconnections of the spiritual, the intellectual and the physical. In gospel texts, Visagie's figural spectrum may be productively employed towards the analysis of primordial religious concepts that imply certain 'roles', such as the depraved sinner, the redeemed sinner, or the praising worshipper, as well as of existential root-experiences such as 'life is a search' or 'life is a struggle'. In this context, these figures function as essential elements of conversion stories that may be connected with the Biblical master-narrative sequence of Creation, Fall, Redemption and Completion.

Similarly, Visagie's root metaphors and ethical postures, which I wish to integrate within the figurative semiotic analysis of ideology, may be mapped onto the popularised life-world of the universal City. It is my belief that, in an analysis of the experiential world of the mass-cultural text, these postures are performatively constructed via an energetics of images, icons, sounds, symbols and gestures, 'staging', as it were, a narrativised role-play.

[7] Visagie distinguishes between what he calls 'a class of root metaphors' and the postural norms of a primary ethical stance.

An emphasis on the ambiguity of postures within an ideologically complex symbolic form such as gospel rap, focusses attention on the profoundly social nature of the text. As a mass-cultural expression of contemporary religion, gospel rap presents itself as a forthright example of structural ambiguity. In this regard, Visagie's (1995: 23-25) concept of postural ambiguity highlights irreconcilable (yet inseparable) struggles of 'darkness' (guilt, suffering) and 'light' (joy, hope, compassion).

Houston Baker (1994: 193) characterises rap music as the new poetical 'story' of the work of art in a postmodern age of electronically mediated production and consumption. Taking on dimensions of both testifying and preaching, gospel rap may be viewed as an acutely conscious, self-reflexive social poetics,[8] the black African-American preaching style being a poignant influence on its verbal virtuosity. As a living chronicle of the suffering and hope of a particular people, it is also a powerful manifestation of black religious identity, resonating deeply with Afro-diasporic cultural practice, albeit in transformed gestures and counter-gestures, and in hybrid, syncretic, re-located inflections (compare Krims 2000: 2). In THEY ALL FALL DOWN, ethnocentricity becomes subordinate to questions of a more universal religious nature, the transformed gangster becoming a philosopher and mediator of the postmodern secular city – in Serres' (1993) terms, an 'angel'.

1. The Angel as Prophet

Régis Debray (1997: 31) observes that the act of carrying a message or announcing important news was signified in Greek by the verb *angelein*, the messenger or delegate being called *angelos*.[9] For Debray (1997: 32), the functioning of angelology is based on a triadic structure which positions a mediator between a message's emission and its reception; an 'interface' which, in the Christian context, prevents "a direct face-to-face

[8] Note that this too points to various social actions and interactions.
[9] See also O'Collins & Farrugia 1991 and Kearsley 1988.

meeting between God and sinner", protecting, as it were, God's transcendence.[10] For Debray, therefore, angelology is understood as *mediology* in a mystic or nebulous state.[11]

In ancient Christianity, the motif of the messenger and of the message (distinctly implying social roles) was one of vital importance: the messenger's inability to function due to war or natural catastrophe had an effect similar to a complete black-out of modern information media. In the historical narratives of Hebrew scripture and Near Eastern culture, however, the role of the messenger was primarily associated with Biblical proclamation and prophecy (Green, 1989). While the functioning of present-day mass media is still vested in the triadic structure of communication (cf. Debray 1997: 41-42), in the profane version of the angel's fall, the prophetic function has become obscured. In Debray's (1997: 42) rhetoric, "[t]he vehicles take the passenger's place, meaning's place, transporting only themselves", "[t]he event's announcement stands in for it", and "presences take themselves for the message".

The art historian Hans Rookmaaker (1970: 203ff) posits that, in quest of humanity and in search for a way of escape from the rationalist world of scientism, technocracy and the emptiness of an affluent commercialised society, no age has been as mystical as modernism. While this mysticism may be typified as a nihilistic state where God is dead, in postmodernity, the longing for "a reality that is more than the brain can encompass and the eye can see" (Rookmaaker 1970: 202) manifests itselfs as a profound fascination with the supramundane, and particularly with the figure of the angel. This pre-occupation is evident in mass-cultural texts such as *City of Angels*, *The Matrix*, *Meet Joe Black* and *Touched by an Angel*. Similarly, this tendency has emerged in the content of popular songs, reflected in titles such as U2's "If God will send his angels", Sarah McLachlan's "Angel",

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[10] This concurs with Schleiermacher's interpretation of the fact that, by virtue of the infinite gap between creator and created humanity, knowledge of God must always be mediated.

[11] In terms of Johann Visagie's discourse archaeology, the idea of 'messages' which are also 'messengers', found in the great religious traditions (Judeo-Christian, Greek-Gnostic and Eastern Philosophies), may be explained in terms of discourses/texts of 'hyper-authority'. While part of an 'ethical' discourse, such 'messages' may be seen as second-order communiqués and not as primary commands, such as the Biblical command 'Thou shalt not kill'.

Gabriel Yared's "An angel falls" and "Spreading Wings", as well as Laurie Anderson's "Strange Angels".[12]

Scripted and produced by the very machinery of rationalism and capitalism – technology and modern mass communication – these mass-cultural symbolic 'outcries' against dehumanising tendencies affirm the essential infirmity of human existence: that mediation is our fate. For Debray (1997: 44), this is indicative of the deeply dependent condition of human nature: "Wherever we, agnostics or believers, may go, an angel will await us on the doorstep. He will be a teacher, an escort, priest of the abbey, or a guru, and it is futile to want to do without his intercession".[13] Even in the postmodern technopolis, these 'role players' (or role models) are of profound significance: "[g]ates do not open without gatekeepers" and "a wing [is] always needed to reach lofty heights" (Debray 1997: 44).[14]

In GRITS' THEY ALL FALL DOWN, we are confronted with angels both physical and spiritual.[15] In this conversion story, messengers of God – angels – enter and tranform a world of destitute poverty and deathly violence: the urban ghetto, and the gangster-city of showbusiness. Here, the messenger acts as an arbitrator holding the key to life and death; darkness and light. Clad in a popular-cultural 'uniform' strongly reminiscent of the

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[12] With the exception of the Laurie Anderson song, these songs all appear on the compilation album *City of Angels* (1995), the soundtrack of the similarly titled motion picture. "Strange Angels" (1989) appears on Anderson's album with the same title. The lyrics of this song also refer to the Benjamin/Klee 'angel of history' figure. I am indebted to Johann Rossouw for pointing out this connection.

[13] Note the pertinence of various guiding postures.

[14] This viewpoint concurs with Johann Visagie's notion of the 'gallery theory', where the origins of a discourse or theory are traced to a gallery of 'portraits' representing the writers and texts responsible for shaping it. The figures projected by these 'portraits' may indeed be seen as a distinguished group of 'angels' accompanying the theorist.

[15] In a number of workshops held by the author during 2001, presented respectively by the UFS Department of Music, the Afrikaanse Taal- en Kultuurvereniging and the Grahamstown Art Festival Schools Committee, groups of ethnically diverse South African youth, representative of divergent religious beliefs and paradigms, spontaneously identified the messengers of gospel rap as 'angels'. Essentially, this may be seen as indicative of the influence exercised by the symbolic content of popular culture. Note, however, that these receptive postures are also deeply influenced by individual ontological stances towards reality. I acknowledge the influence of insightful

messengers in *The Matrix*, these angels denote a stark reality from which it is impossible to escape. Like angels of death, in the grimy surroundings of a low-class night-club, they are a sign of God's action in the world. Yet, their video appearance – black leather coats, designer sunglasses, trendy earrings and skin-heads – suggest that they are ambiguous figures; fallen angels – the cult symbols of showbusiness and the fetishised idols of mass culture, part of the very system they criticise.[16]

Figure 1: The Video Appearance of the 'Angels' in THEY ALL FALL DOWN

Part of an unscrupulously mediated 'intertext',[17] the physical 'habits' of the gospel stars may be analysed as semiotic strata (and substrata) of the sign-wearing, sign-bearing body.[18] As Bourdieu's (1984: 192) notion of the *habitus* suggests, such habits may be related to patterns of behaviour that reproduce social structures on a most personal, intimate level. Bourdieu, however, one-sidedly relates these 'norms' to class conditions, enabling him to map out a universe of class bodies whose specific logic tends to reproduce the social structure on a private, individual level. This (neo-Marxist) construction of the

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observations made by workshop participants, as well as those of media philosopher Johann Rossouw, currently studying with Régis Debray.

[16] Black (1984: 195) observes that pop-idols at the same time shape *and* fall victim to systems of social organisation, eloquently embodying the paradox of our iconoclastic (yet idolatrous) age.

[17] Compare Viljoen 2002e.

[18] Even the name of this gospel group – GRITS – powerfully signifies a certain philosophical-religious stance, implying that the 'goods' on offer represent substantial 'food' for thought or

culture.[19] It seems radically causative, however, to posit that human subjects are so directly constituted. From this perspective, the terms of established subjectification are reified rather than inaugurating new symbolic possibilities that could feasibly constitute more differentiated versions of selfhood.[20]

In terms of the methodological approach I develop here and elsewhere,[21] the star identity is analysed as a complex metaphorical construct shaped by various interrelated socio-cultural discourses, acknowledging at the same time the interpretative constraints of a particular sub-culture within which it exists as a fetishised object. Here, a particular identity is configured by a spectrum of desires comprising individualistic articulational appropriations of the symbolic 'trading' of musical performance (compare Titlestad 2000).

In a religious context, however, the imprint of mental dispositions and physical stances may be reinterpreted and rearticulated in terms of Visagie's postures. For in commodified religious symbolic forms, meanings are not entirely dependent on the relation between text and industry. Yet, an ideological analysis needs to take into account the close relations between the structuring devices of such texts and the actual, material relations of commercial mass-cultural production. In this regard, Andrew Goodwin (1992: 98ff) emphasises the role of so-called 'metanarratives' of stardom and characterisation. Identifying the narrator of the pop song as a crucial site of fictional construction, Goodwin

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critical reflection. Yet, it is at the same time a reflection that is as pertinent to everyday contexts as 'grits' – maize meal. See also footnote 20 below.

[19] See, in particular, the work of Simon Frith.

[20] This is the view promulgated by the fothcoming work of Titlestad (*Making the Changes: Jazz in South African Literature and Reportage*. PhD, University of the Witwatersrand), who offers a considerably more complex understanding of musical identity in his thought-provoking exploration of the South African jazz musician Kippie 'Charlie Parker' Moeketsi's name. Aggregating and organising value, an artist's name reflects the very material process in which it is embedded, comprising managerial, institutional and societal levels of production and consumption. However, it does not only have an economic valency, but is also a powerful embodiment of an expressive artistic 'voice', existing at the borders of what Titlestad calls the performer's 'idiolect', shaping responses to interlocutors both present and implied. Jazz names are commonly surrounded by an aura of narrativity that conflates the music and the musician, being simultaneously accounts of sound and reflections of a located historical, cultural and political subjectivity.

[21] See Viljoen 2002a & 2002e.

implies that the star persona is indeed a central element in the narrative construction of music video. Investigating specific ways in which star texts intersect with video clips, these structuring strategies are found to operate beyond the boundaries of individual clips, which reveals their links with promotional strategies of commercial manipulation. For Goodwin (1992: 113), such is the prevalence of the star text in popular music production that its very absence is significant. In this case, the star appears in a non-promotional, non-image guise, often in narrative settings which facilitate an artistic critique of societal phenomena.[22]

In THEY ALL FALL DOWN, stars – 'angels' – deliver a message that exposes the vanity and emptiness of life on the revolving carousel. As agents of revelation, these messengers serve the end of humanity's salvation in pronouncing that human blindness leads to spiritual death:

> hell-bound in a basket
> sucking on their teeth
> wound-up in a casket
> at close
> you froze already chose the doors you go through
> the life you chose to lead determines the ways you go to
>
> to the naked untrained eye
> who can't see time fly by
> revolving on the carousel
> living life like a modern-day fairy-tale...slo-mo
> urgent message gets a no go
> what fo
> can't nobody tell you
> everything is lovey-dovey till your plans fall through...
> they all fall down
> they all fall down
> they all fall down
> they all fall...

and:

[22] I have referred above to receptive contexts that construct the fetishised star identity though various desires and symbolic-economic appropriations of popular music. Goodwin's notion of the star narrative is a powerful theoretical implement for exploring the contexts of popular mucic and music video production (implying also the contexts of reception).

most folks scared of the truth
living lies, fooling themselves and everyone surrounding
deception of perception
blind to what self did deep down
deep down beyond the black hole of the soul in control

In the tradition of both the Old and the New Testaments, Scripture accords to angelic beings a position of unusual authority over Creation and the historical order. In the New Testament, particularly, angels are described in metaphorical terms such as powers (*dunameis*), authorities (*exousiai*) principalities (*archai*) and rulers (*archontes*) (Kearsley 1988: 20-21). In interpreting past and present events, and in announcing coming events,in the rap lyrics of THEY ALL FALL DOWN, the message takes on an essentially prophetic function (cf. O'Collins & Farrugia 1991: 194). Murray (1983: 473) defines prophecy as human utterance believed to be "inspired by a divine or transcendent source, typically communicating a deeper awareness of God, of fundamental values, or of the responsibility of human existence". In THEY ALL FALL DOWN, however, the prophecy focuses not only on the severity of divine judgment, but, through vivid visual and verbal images of gangsterism and death, also exposes the gospel industry – a vigorously competitive market within the field of contemporary mainstream musical commerce – as part of modern-day 'mediabolics':

lay it down flat
the ins and outs of this business
oral with my morals
things I say seem pretentious
show change, I ain't deranged
to be looked upon strange like the dames in the verbs joint
(shoot, we the factors)
you ain't know neah
rally all my troops in G.I. Joe gear
arsenals and weapons abundant

and:

I was surrounded by the darkness of the hearts of men
plots for spots to roll rovers
controlling blocks and lots on top where I was charted to be
but failing to see truth behind the lies of eyes handling G's
they squeeze until my soul was unloaded

holding to nothing but folded bills concealed like weapons looking to kill
my mind filled with thrills and pleasures life could offer
walked amongst the dead
laid to rest in a coffin
nocturnal destiny leading to my eternity
hourly concerning me yet I wasn't yearned to be
all of what his calling said to be and bred to be
actually, I thought it was all about me
took for granted what was handed by the unseen
invested all my time and effort building Babylon
appealing to my desires and lustful feelings
thinking I could make it by the grace of God
straight disgrace the face of God

In the sleeve notes to the Gospel Gangstaz album *I can see clearly now* (1999), the rapper Mr. Solo describes the gospel industry as a "shark-infested, no love, cut-throat type business". In terms of my ideological model, the essentially commercial and competitive nature of gospel music – where the commodified star is promoted rather than the gospel message – provides an interesting object for an ideological-topographical analysis revealing certain distortions within commodified forms. While the production process may imply the prominence of certain macro-level ideological formations (notably those connected with a capitalist ethos), it should be noted that the reception context offers possibilities for a series of micro-level 'pastoral havens', which, apart moral gratification, include consumerism, entertainment, and aesthetic pleasure. John Thompson (1990: 16) in principle acknowledges these possibilities in determining two dominant types of valorisation regarding symbolic forms. While aware of the fact that the commodification of symbolic goods typically involves commercial exploitation, along with this economic valorisation, Thompson also acknowledges symbolic valorisation: "the value that objects have by virtue of the ways in which, and the extent to which, they are esteemed by individuals - that is, praised or denounced, cherished or despised by them".

For Jürgen Habermas (1981: 390), cultural reproduction is one of the primary functions of the modern 'lifeworld' and, as such, may be distinguished from 'systems' such as a capitalist economy. However, the acknowledgement of symbolic valorisation does not protect the lifeworld from systemic 'colonisations' leading to a variety of distortive

effects, resulting in phenomenona which Habermas calls 'social pathologies'. An example of these is to be found in the infiltration and distortion of intuitions of an aesthetic nature by the 'hypernorm' (Visagie's term) of capitalist economism, which translates the aesthetic in terms of purely economic parameters. In so doing, the market creates its own concept of quality.[23] This invisible ideological process undeniably also affects the use-value[24] of a commodity such as the gospel video. This complex tension/intertwinement between exchange-value and use-value precisely reflects the contradictory character of the capitalist mode of production (cf Haug 1987: 106). In the case of the production of mass-cultural artefacts of a religious-symbolic nature, the ethical problematics of the exchange-value/use-value ratio intensify.

2. Fallen Angels

Elsewhere I have demonstrated that sophisticated theoretical criticism is mimicked in the musical parameters of "They All Fall Down".[25] Yet, as pointed out above, this instance of gospel rap does not introduce its stars in a faceless, non-image guise. Viewing the 'messengers' in this video clip as prototypes of metaphorical postures communicating meaningful gestures, actions, and statements, I shall now proceed to analyse these 'angels' as star/player/entertainer identities. In this regard, I shall address the relations of domination projected by the postures prevalent in this text.

In terms of ITM, 'stardom' may be placed on the intersection between figurative meaning (represented by elements such as the symbol, the model, the image, the icon, the narrative,

[23] The notion of quality may also be related to that of the 'merchandised' star, a complex media figuration of visual, verbal and aural signs manifesting in all kinds of media text. Paul McDonald (2000) situates the star image within a circuit of commercial exchange, where the star becomes a direct form of capital. Yet, at the same time, McDonald acknowledges the mediated star text as a semiotic (symbolic) system communicating a highly individualised identity/expressivity.

[24] The idea that consumers use popular culture and advertisements discriminately for personal purposes and satisfaction, has recently gained standing notably within the fields of British cultural studies and American popular culture studies. Frith (1988: 6 & 208), for instance, stresses the idea of 'creative' consumption, while Fowles (1996: xvi) suggests that consumers exploit advertising as much as advertising exploits consumers.

etc.) and pastoral ideological categories such as 'power' or 'prestige'. This means that the image of the rap star represents a specific figurative function, in which it is immediately related to the ideologisation of personal power and prestige. This acts upon the desires of both the performing artist and the viewer/listener. In a reception context, the 'hypernorm' of aesthetic pleasure (which may in itself function ideologically) may in turn be dominated by the aspect of artist performance which links directly to the star narrative. In the case of gospel music, the star – here also the redeemed 'child' – may additionally be linked with experiences of moral gratification on the part of the listener, who may identify with the modeled (performed) uprightness ('goodness') on offer. I use 'child' here in the sense of a believer, that is, 'a child of the Father'. In the performative experiential context of gospel video, however, there is also the immediacy and the naïvété of the child at play, 'playfully' enacting a particular role.[26]

In their video appearance, the stars of THEY ALL FALL DOWN may be seen as a variation on the metanarrative typified by Goodwin (1992: 112) as the 'rags-to-riches struggle'. Yet, through the figurative content of the video, we are not confronted here with what may be called a theology of racial experience, often represented in rap by the swaggering, toasting, or confrontational star, strategically situated in the depraved entourage of the ghetto, but with a transformation story of spiritual purification. Thus, the narrative does not tell of glamour, stardom, and rising above the ghetto, but rather represents an unworldly version of the rags-to-riches chronicle, operating at a more universal symbolic level.

In his systematic reading of the sonic organisation of rap, Krims (2000: 47) defines style not as an objective property, but rather as a matter of social discussion, behaviour and negotiation; a discursive, constantly changing construct. Krims (2000: 48ff) views representation, one of the principal validating strategies of rap, as a symbolic deployment

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[25] See Viljoen 2002c.

[26] In "They All Fall Down", there is a certain morbidity in this 'play' which may be compared with the tradition of the *Trauerspiel*. Indeed, the video may be seen as a subtle invitation to join this deadly serious 'game'.

of authenticity, an ethos differently formed and reflected in each genre variation. In the musical parameters of THEY ALL FALL DOWN, the aggressive gangsta rap idiom of the rhythmic layer of the text is combined with elements of message or jazz-bohemian rap (compare Krims 2000: 55ff). Both these genre transmutations are closely associated with the exercise of social criticism.[27]

Forming a kind of connoisseur's culture, message rap fans often scorn other genres (hence the alternative title of college-boy rap; compare Krims 2000: 65). In terms of ITM, this elitist stance refers, in principle, to the sphere of social relations that complements the topography of ideological discourses. In this sphere, domination is interpreted in terms of groups rather than discourses. However, these two kinds of domination are intimately linked. Here, a pastoral aesthetic is linked to a kind of micro-social distancing in terms of the relations between groups of rappers. This latter relationship is contextualised by a topographical marker: the ideological level of lifestyle-subcultures, resulting in inter- or intra-subcultural tensions. On the pastoral level, however, it is particularly the values of a certain kind of morality and a certain kind of knowledge that characterise the 'messages' generated by this particular rap transmutation.

Reading the stars of THEY ALL FALL DOWN as 'skeleton keys' for understanding a socio-cultural world (cf. Serres 1993: 293), these 'angels' indeed act as interpreters and mediators of postmodern secular urbanity. Yet it is in the various postures projected by these stars that metaphorical declarations or ontological stances towards reality unfold.

Despite the studied projection of a trendy mass-culture image, the complementary parameters of THEY ALL FALL DOWN suggest not primarily the star as 'entertainer' or 'player', but rather the playing/working 'child' (= believer).[28] Yet, what unfolds via the various parameters of this text is no simplistic reading of a single undifferentiated posture, but rather a mosaic of religious stances. The prominent theme of *tempus fugit* ('time

[27] See Viljoen 2002c: 17ff.

flies'), employed recurringly in the refrain of the rap lyrics, appeals to a variety of postures typical of the human condition, indicating differing ontological stances towards life, death, and divine judgement. However, it may be argued that this motif evokes associations particularly with the adult child 'being at work and at home' (busy) and, alternatively, 'standing back and reflecting' (contemplating or meditating, and/or 'standing bowed in guilt' (the redeemed sinner). While the latter set of figures is specifically associated with religious stances of a more mystical nature, the former is typically associated with the image of the believer as a 'servant/administrator', a predominant figure in the discourse of Calvinist theology in particular (cf. Visagie 1990: 12). As a 'prophetic messenger' in the lyrics and visuals of "They All Fall Down", the image of the 'worker' is indeed subtly juxtaposed with the image of the child as a 'player', and as a 'reflecting spectator' or 'redeemed sinner'.[29]

The Reformed theologian Oepke Noordmans (1980: 29) characterises the church as an anachronism, "too early for heaven and too late for the earth". Yet, in his sober, ascetic theology, Noordmans identifies more with a Lutheran focus on the 'child' than on the Calvinist 'servant'. For Noordmans (1990: 263), children are 'free', and the task of sanctification may be seen as 'child's play':

> The child does not know the rod nor the curse of the law [...]. The child is not guilty of transgressing the commandments. He has no reason to fear that he will be punished. The child quite spontaneously uses the opportunity to pray 'Our Father, who art in Heaven'. A child is not tormented by worries. A child will readily make use of what it receivs without any embarrassment and will allow itself to be spoiled. [...] And eventually – naked as it was born – the child will be carried by angels and placed in the bosom of Abraham. These are the possibilities of the child.

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[28] Again, I use 'child' not in the theoretical sense, but rather in the Lutheran sense of the redeemed child (sinner) as believer.

[29] In this video clip, the role of the entertainer indeed implies the discourse of 'work', that is, acting as a messenger of God. This stands in a certain tension with the concept of the playful child. However, in the context of Noordman's (1990: 263) theology, the task of evangelisation may also be seen as 'child's play'.

Yet, Noordmans (1990: 263) follows this passage immediately with a description of the child as a desolate 'globe-trotter', a passing traveller through the global City, characterised here as a *paroika* of strangers (compare Theron 1996: 222):

> And this child is set down in the midst of the world. [...] There he is certainly culpable. There he comes home with his clothes torn. The world proves itself to be hostile: a world in which death threatens from all quarters and out of the air. In which one every day stretches out on his bed as though practising to lie on his deathbed. [...] A world in which he often would seem to be left to his own fate, in which he must be busy from morning to night, in which the spirit appears to be missing and everything would appear to be much more of a Babel than a Jerusalem, in which all his diligence would seem not to be rewarded but rather a waste of time. And in which he, in fear and trembling, must live.

In the above passage, Noordmans vividly draws on a spectrum of human postures related to specific religious stances. The culpable believer/sinner represents the experience of guilt, while the ravaged sinner, the 'child' coming home with his clothes torn, points to the archetypal figures of both the Fighter and the Traveller.[30] The worker who is "busy from morning to night" is representative of the 'servant child'. It is interesting to note that the 'world' sketched here by Noordmans closely resembles the hostile, fearsome 'gangster city' projected by the rap lyrics of THEY ALL FALL DOWN. Similarly, the central postural motives of Noordman's description reverberate powerfully in the lyrics of this gospel rap, particularly with regard to postures of experiencing meaninglessness and suffering: "A world [...] in which [...] everything would appear to be much more of a Babel than a Jerusalem, in which all of his diligence would seem to be a waste of time" (compare the refences to meaningless effort and to the *tempus fugit* motif in the rap text):

> invested all my time and effort building Babylon
> appealing to my desires and lustful feelings
> thinking I could make it by the grace of God
> straight disgrace the face of God
> to the naked untrained eye
> who can't see time fly by
> revolving on the carousel
> living life like a modern-day fairy-tale slo-mo...
> urgent message gets a no-go

[30] Guilt is not a posture, but rather a directional component of any posture. Therefore, the posture of standing guilty can be combined with any other posture like working, contemplating, praising, etc.

As transformed gangsters, the messengers of THEY ALL FALL DOWN confess that they, too, have seen the darkness of the gangster city and, even as emissaries of God, the darkness of their own hearts:

> I was surrounded by the darkness of the hearts of men
> plots for spots to roll rovers
> controlling blocks and lots on top where I was charted to be
> but failing to see truth behind the lies of eyes handling G's
> they squeeze until my soul was unloaded
> holding to nothing but folded bills concealed like weapons looking to kill
> my mind filled with thrills and pleasures life could offer
> walked amongst the dead
> laid to rest in a coffin
> nocturnal destiny leading to my eternity
> hourly concerning me yet I wasn't yearned to be
> all of what his calling said to be and bred to be
> actually, I thought it was all about me
> took for granted what was handed by the unseen
> invested all my time and effort building Babylon
> appealing to my desires and lustful feelings
> thinking I could make it by the grace of God
> straight disgrace the face of God

In his analysis of the new global city, Serres (1993: 17 & 59) grants states of abject human despair a deeply revelatory status. Describing postures of human devastation in grippingly bodily terms, Serres reveals the profound ontological 'role' of this stance: "To what extremes of destitution must we be driven for our souls to become visibly apparent on our hands, our faces, our eyes, in our gestures and our sublimated bodies – as if emanating from every part of our bodies?" Arguing that those who have nothing to lose but their very humanity are "primally human", Serres (1993: 17) calls them the "archangels" of this world. For Serres (1993: 7 & 20), all angels are *messengers*, but the wretched of the earth are messengers of an extraordinary kind:

> they roam the streets, they keep a low profile, they don't say much, they reach out a hand, they disappear...and then suddenly re-appear on a street corner: they are phantoms but they are real, in the sense that they pierce through our illusory reality.

3. Guardian Angels

Michel Foucault pointed out that Christianity brought into being a code of ethics fundamentally different from that of the ancient world, proposing and spreading new power relations across the globe. Christianity postulates that certain individuals may serve others not as "princes, magistrates, prophets, fortune-tellers, benefactors, educationalists, and so on, but as pastors" (Foucault 1982: 214ff).

As Foucault observes, 'pastoral' power is a very special form of power. Since its ultimate aim is to assure individual salvation in the next world, it is a form of power prepared to sacrifice itself, therefore being very different from secular forms of 'political' power. It is also a form of power which cannot be exercised without knowing people's minds; "exploring their souls"; "making them reveal their innermost secrets" – it "implies a knowledge of the conscience and an ability to direct it" (Foucault 1982: 214).

According to Foucault, in what I call the global City, pastoral power only appears to have lost its efficacy. The modern state, "a very sophisticated structure...in which individuals can be integrated", draws on a new kind of distribution and organisation of individualising power, in fact a new form of pastoral power that submits individuals to "a set of very specific patterns" (Foucault 1982: 241-242):

> ...this implies that power of a pastoral type, which over centuries – for more than a millenium – had been linked to a defined religious institution, suddenly spread out into the whole social body; it found support in a multitude of institutions. And, instead of a pastoral power and a political power, more or less linked to each other, more or less rival, there was an individualizing "tactic" which characterized a series of powers: those of the family, medicine, psychiatry, education, and employers.

Thus, in contemporary western life-styles, there is an increasing number of public servants and public institutions that 'market' pastoral care. For Foucault (1982: 215), in this context, "the word salvation takes on different meanings: health, well-being (that is, sufficient wealth, standard of living), security, protection against accidents", and, one might add, aesthetic pleasure and subcultural identity.

Johann Visagie (1986: 33ff) analyses the elements in the symbolic structure of pastoral power identified by Foucault in greater depth. Observing that the rise of the modern welfare state has increasingly relegated pastoral power to public institutions rather than autonomous individuals, Visagie believes that this development has resulted in the upsurge of a therapeutic society in which the individual becomes more and more an immature subject, more and more dependent and in need of care. Attended to by numerous institutions, in the sphere of culture, this subject may rely on forms of pastoral power which take on ideological functions. In this regard, for example, Visagie refers to what is sometimes called the 'medicalisation of the self', a typical function of modern pastoral power. The concept of the self is essentially modified according to the norms of the therapeutic industry, creating an entity which is first and foremost in some specific state of mental and bodily health or illness.

Tia DeNora (2000: ixff), in her recent study on the effects of music in everyday contexts, observes that music's therapeutic effects have long been underestimated in Western societies. Although music's powers are strongly felt, they are conspicuously invisible – an invisibility DeNora connects with a more general neglect of the aesthetic dimension of human agency. Arguing that the self and its accompanying narrative of the unitary individual is a linch-pin of modern social organisation, she focuses specifically on the reflexive project of the self, observing that music, the cultural material *par excellence* of emotion and of the personal, has not been adequately explored in relation to the constitution of the self. In terms of Johann Visagie's topographics, this implies that music may be related to ideological forms of 'selfism', but also to the legitimate ongoing process of individualisation as a norm (cf. Taylor 1982), or to the technologies of modern transformation ethics (cf. Foucault 1982). Ultimately, the latter contexts relate to art as a pastoral shelter.[31]

Following the thought of Simmel (1971), recent social theory concerned with modernity has conceived of the rise of aestheticisation as a strategy for preserving identity and social

[31] In terms of black indigenous music, compare Titlestad's (forthcoming) shamanic poetics of jazz.

boundaries in the anonymous and often crowded conditions of urban existence (compare Lash & Urry 1994, as well as Giddens 1990, 1991). In this context, the modern self is portrayed as being subject to heightened demands for flexibility and variation. Within current social theory, heightened aesthetic reflexivity is indeed conceived of as a function of the demands made upon the self in the modern world, intensified further by the rise of a post-production economy where the service and life-style industries expand markets at nearly all socio-economic levels (Lash & Urry 1994).[32]

Under such conditions, DeNora (2000: 52) observes, the problem of self-regulation arises, and with it, the matter of "how individuals negotiate between the poles of necessity and preference". While Adorno and followers such as Giddens (1991) have suggested that forms of cultural and aesthetic appropriation are part of advanced capitalism's reconfiguration of the 'goods-desiring' subject, DeNora (2000: 52) claims that a reconciling of societal tensions through music may also be seen as a self-emancipatory task. Concentrating on music as a reconfiguring agency for individual self-regulation and self-modulation, DeNora (2000: 53 & 109) argues that music becomes a technology not only of individual care, but also for collective social ordering (cf. Foucault 1982).

I have referred above to Debray's (1997: 42) observation that, in contemporary media societies, "[t]he vehicles take the passenger's place, meaning's place, transporting only themselves" and "[t]he event's announcement stands in for it" [...] "presences take themselves for the message...".

In THEY ALL FALL DOWN, 'fallen angels' bring a message of salvation through an aggressive multi-layered rap music idiom, alerting their listeners/viewers to the fact that they communicate in a medium that may be ideologically mis-appropriated. While aware of the fact that music is a power which may serve as a commercialised acoustic support or superficial ever-present soundtrack for life in the global City, these 'messengers' employ

[32] In Visagie's topography, life-style industries are placed on a level (of individualisation) just 'below' the therapeutic industry of pastoral power.

this form of music as one of the preconditions of meaning for human existence and for religious experience. In Serres' (1993: 84) rhetoric, such an existential function elevates music to the status of "a constant vibrating presence beneath our dialogs, our communication of messages"; indeed, "a precondition of all transmission and all orders".[33]

As representatives of the pastoral 'servant/administrator', the 'redeemed sinner' and the 'contemplative child/player', the messengers of THEY ALL FALL DOWN intervene with regard to the deeply dependent and fallen nature of the human being, a nature subject to the arbitration and intercession of the teacher, the escort, the priest, or the guru (Debray 1997: 44). Drawing on morbid imagery, particularly in its visual and verbal parameters, this video text demonstrates that mass media products may function as cultural 'maps of reality', urgently mediating religious experience. In this specific case, the medium of music video becomes an integral mode by which the mystery of life and of faith is proclaimed and contemplated.

Strongly projecting the motif of the Fall, the message of this video resonates with the idea of human nature and of human history as a condition representative of eternal decline and disintegration. Such a deeply pessimistic historico-philosophical perspective is central to the thought of Walter Benjamin, projected specifically in his discussion of Paul Klee's painting *Angelus Novus* cited at the beginning of this article. However, for Benjamin, the light of redemption was present at one end of the catastrophe-laden 'shattering of time', though apparently only to be found in the direction opposite to the course of historical progress (cf. Wolin 1982: 60-61):

> To the spiritual *restituo in integrum*, which introduces immortality, corresponds a worldly restitution that leads to the eternity of downfall, and the rhythm of this eternally transient worldly existence, transient in its totality, in its spatial but also in

[33] In Visagie's framework, such a viewpoint would afford music a hypernormative status. In the context of ITM, music figures as one specific component of the aesthetic conditions for being human, acting in coherence with other 'provisos' for human existence such as communication and dialogue. From this perspective of uniqueness and coherence, music may act as an essential form of communication, while communication may be related to and explained through musical metaphors.

> its temporal totality, the rhythm of Messianic nature, is happiness. For nature is Messianic by reason of its eternal and total passing away.

Benjamin considered the catastrophic character of redemption to be ideally illustrated in the genre of the German *Trauerspiel*. Allegorically projecting the vanity and worthlessness of all mortal life through glaring images of tragedy and devastation, profane material existence becomes valueless in and of itself, and ultimately acquires significance only by implying an external, transcendent and transformative future.[34]

Black gospel is the direct (though varied) descendant of the spirituals, a music in which, first and foremost, heaven is anticipated. Representing a powerful declaration of black consciousness, the spirituals carried a message of liberation based on the Biblical contention that God's righteousness is revealed in his deliverance of the oppressed from the shackles of human bondage. In the spirituals, therefore, the concept of freedom was synonymous with heaven, a concept perpetuated within the blues. What was at stake, however, was freedom beyond the historical context, a concept which Cone (1972: 66ff) defines as a black eschatology. After the failure of the American Colonization Society's experiments crushed the hopes of many black slaves who were expecting to return to their African homeland, an understanding of freedom that included, but did not depend on historical possibilities became vital. Freedom was thus defined in terms of the possibility of escape - depending even on the willingness to commit suicide. At the same time, 'heaven' meant that God had taken a decision about the slaves' humanity that could not be destroyed by white slavemasters:

> Oh Freedom! Oh Freedom!
> Oh Freedom, I love thee!
> And before I'll be a slave,
> I'll be buried in my grave
> And go home to my Lord and be free.

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[34] The main theme of the *Trauerspiel*, repeatedly emphasised, is redemption through death. Niethammer (1993), however, argues that even the most melancholic interpretation of reality may, according to Benjamin's mythologizing way of thinking, be transformed into powerful eruptions of truth; indeed, instantaneous messianic revelations in the *Jetztzeit* of history.

Fleeing towards the Spanish border during 1940, Walter Benjamin died by his own hand in tragi-comic fashion at the age of forty-eight (Arendt 1999: 23). His philosophy focuses on the misery and wretchedness of earthly life, but paradoxically emphasises the presence of eschatological hope, culminating in the sublimity of immortal life. From this apocalyptic perspective, the valuelessness and meaninglessness of earthly life takes on, in Michel Serres's (1993: 17) terms, a deeply revelatory status.

Part of an inevitable decline and decay, the archangels of this world persistently arise, vehemently exposing the vanity and worthlessness of material progress, and all the more urgently pointing to transfigurational hope as the only source of salvation.

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Ideology and Textuality: Representations of 'New' South African Musicology

Summary

Exploring Paul Ricoeur's concept of the text, this article proceeds from the hypothesis that any contemplation of the relation between music and social life is essentially philosophical in nature. Since the boundaries of 'the musical', like innumerable other categories, are negotiable and fluid, they may be (reasonably) construed in different ways. Culturally germane and culturally negotiated, such speculative constructs are, however, in turn relative to empirical premises propagated by intra-textual parameters. A critical questioning of interpretative stances which explore a politically over-burdened terrain such as post-apartheid South Africa bring to the fore forthrightly ideological positions in current musicology.

As a complex example of a specifically South-African text-context edifice, Bongo Maffin's indigenous kwaito song "Kung' a khona" ("The Way") presents a considerable challenge to analysis. Attempts to elucidate it elicit interpretative contexts that confront us with fundamental hermeneutic questions, also probing the boundaries of a transformative identity politics.

"What is a text?" is the critical question posed by Paul Ricoeur (1981: 145) who argues for two fundamental positions that may be adopted in reading a text: 'explanation' and 'interpretation'.

For Ricoeur (1981: 145ff), a double eclipse exists between the writer of the text and its reader: the reader is absent from the act of writing; the writer absent from the act of reading. Yet the text is not without reference, and the task of reading, *qua* interpretation, is that of fulfilling the reference. Without the reference, the text is left 'in the air', outside or without a 'world'. In a meta-theoretical sense, this implies that Ricoeur critically discerns between the positions of the writer and the reader, acknowledging that each of these generates critique.[1]

The separation between the writer and the reader means that a distanciation[2] takes place between the event of saying and the meaning of what is said. For Ricoeur, a second form of distanciation concerns the relation between the inscribed expression and the original 'speaker'. Here, "...the text signifies no longer what the author meant; henceforth, textual meaning and psychological meaning have different

[1] Note the relevance of the uniqueness/coherence principle; see Viljoen 2002a: 3ff.
[2] This term was coined John Thompson (1981: 13ff), the editor and translator of Ricoeur's *Hermeneutics and the Human Sciences*.

destinies" (Ricoeur 1981: 139). A third form of distanciation introduces a similar discrepancy between the inscribed expression and the 'first reader'. Here, the text decontextualises itself from its social and historical conditions of production, opening itself up to what Ricoeur (1981: 139) calls "an unlimited series of readings". This leads to the fourth and final form of distanciation, concerning the emancipation of the text from the limits of ostensive reference.[3] The possibility arises that the shared reality of speech no longer exists, and that the text assumes a referential dimension that unfolds in the very process of interpretation.

The first two forms of distanciation imply that the objective meaning of a text is something other than the subjective intentions of its author. Thus, the problem of the 'correct' understanding of the text "can no longer be solved by a simple return to the alleged intention of the author" (Ricoeur 1981: 211). Rather, the meaning of the text must be construed, a process, Ricoeur (1981: 14) insists, in which the alleged intentions of the author have no privileged role. The second and third forms of distanciation imply that the reader may suspend any judgement concerning the referential dimension of the text, treating it as a worldless and self-referential entity. While this strategy is representative of what Ricoeur calls 'explanation', interpretation involves uncovering the non-ostensive references of the text.

Translated into the terms of musicological scholarship, Ricoeur's first position is representative of formalist approaches that attempt to explain a text merely in terms of internal, purely musical relations. The second position, that of interpretation, is based on the assumption that the text "is not closed in on itself but opens out onto other things" (Ricoeur 1981: 158). In musicology, this approach is represented by various disciplinary perspectives that allow for an exploration of musical meaning in terms of its interconnectedness with socio-cultural contexts. Regarding this interpretative stance, Ricoeur (1981: 158) explains that "(t)o read is ... to conjoin a new discourse to the discourse of the text". To understand a text at this level is to move from its sense of reference, from what it says, to what it speaks about. In attempting such an uncovering of meaning, however, Ricoeur (1981: 161) combines explanation and understanding, no longer viewing these as contradictory approaches, but rather

[3] There is a certain tension in these standpoints. Referring to the emancipation of the text from the limits of ostensive reference, Ricoeur does not imply that interpretative possibilities are actually without limits, as the previous quotation might suggest.

situating them on a unique *hermeneutic arc*, integrating the seemingly opposite attitudes of explanation and understanding within an overall conception of reading as "the recovery of meaning".[4]

Ricoeur's notion of the autonomy of the text implies not that interpretative contexts are wholly contingent fields of force, arbitrarily determining the 'construction' of the text, but that works, in principle, always project two subject positions: that of the author, and that of the (model) reader (compare Eco 1983). However, the actions of the author presuppose those of the reader, and vice versa, so that the identity of the author is not only determined by his/her (original) subjective intentions, but also generated by the imaginary world of the text. Similarly, though, the author inscribes in the text certain meanings that influence subsequent realisations of the text in new contexts, distanced from those of the work's inception, and from those of its first readers (compare Gadamer's emphasis on the relation between 'tradition' and meaning).[5]

In Ricoeur's definition, the text – fixed speech – is written discourse.[6] While the model of the written text initially dominated hermeneutics (just as the language model dominated semiotics), aspirations towards a more universal hermeneutics (or semiotics) have broadened the notion of text to that of *textuality*, encompassing not only written, printed or verbal texts, but all domains of meaning and their interwoven, interrelated contiguities, as well as the broader, relatively autonomous semantic totalities that are mediated through the written/spoken word, visual representations,

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[4] As will become clear in the ensuing discussion, this combined hermeneutic approach implies a certain 'control' over speculative interpretation. It is precisely this interpretative 'constraint' that has recently been abandoned by more radical exponents of musicological scholarship.

[5] In his seminal essay "The poetics of the open work", Umberto Eco (1983: 47-66) similarly argues that a work of art is a complete and 'closed' organic whole, at the same time constituting an open product susceptible to countless different readings. In this regard, Eco views every reception of a work of art as both an *interpretation* and a *performance*, where the idea of creative speculation is retained (within the limits posed by the text).

[6] Van den Berg's (1995) imaginative exploration of pictorial textuality illustrates that Ricoeur's model of textuality may be adopted in other semantic fields rich in a 'surplus of meaning'. Ricoeur himself applied this interpretative framework in the social field, for instance, where actions acquire a degree of independence through sedimentation into enduring social patterns; these may then be read like documents with semantic depth-structures (cf. Van den Berg 1995: 118).

musical compositions, and so forth.[7] John Caputo's (1988: 7) critical annotation regarding the shift towards deconstructional notions of textuality (and intertextuality) inaugurates textuality as a radicalisation of the notion of facticity. In this view, textuality does not uproot us from the world (as in Derrida's absolutised stance), "but catches us up in the density of the world in a more radical way". Caputo's figure of the 'radical' here takes on the sense not of a firm foundation, but rather of the 'racinated'; ..."of a knotted root system, of a plant that has overgrown its container so that it is impossible to sort out one root strand from another".[8]

This fertile view of textuality implies that Ricoeur's notion of formal-theoretical 'explanation' need not be applied only to intra-textual analysis, but extends also to extra-textual relations. Indeed, a speculative interpretative framework, theorising both levels of analysis, builds creatively on a conjoining of internal and external discourses in which the hermeneutical position differentiates between but does not separate the complementary approaches of 'explanation' and 'understanding'.

In Viljoen 2002a, I propose an inclusive hermeneutics of musical meaning in which general/universal and individual/unique aspects of musical matter are critically poised, at the same time performatively situating the musical text within socio-cultural contexts of implication. Drawing on the interpretative perspectives of ideology analysis and metaphor theory, I suggest that the divide between the 'intramusical' and the 'extramusical' is always controversial, and that the border between text and context is therefore always an ideologically contested site. Thus, context is neither predictably nor naturally in control of text, but viewed as "only more text" (Culler 1988: xiv).[9] Similarly, context is no less impenetrable or less opaque than text (Bryson 1994: 66). Both text and context are ambiguous fields of

[7] Particularly in the case of music, a legitimate pre-reflective, non-linguistic experience and understanding exist which, nevertheless, can be described only by language.

[8] In terms of my depth-hermeneutical framework, Caputo's metaphor of the knotted system may be interpreted as representing those intricately interwoven discourses of intrinsic and extrinsic meaning that are 'highlighted'/'hidden' by text and context. In this interpretative milieu, the 'root strands' of musical possibility may be 'sorted out' – and indeed critically dissected – by means of an 'archaeology of discourse'; see my explication of Johann Visagie's 'Ideological Topography of Modernity' (ITM) in Viljoen 2002a: 11-15.

[9] The (potentially ideological) textuality metaphor may in itself be overstrained. However, in the proposed interpretative framework, the combined approach of metaphor theory and ideology critique serves to unmask hypernormative stances that are 'revealed' or 'concealed' by the metaphor guiding interpretation.

influence, 'hiding' or 'highlighting' distortive biases or partialities. Ideological commitments also powerfully direct the various interpretative strategies of musical analysis, actively determining the structuring of both text and context.

It is, therefore, always from a particular, subject-situating context that interpretation becomes possible. This prejudiced stance may even determine the perceived ontological status of the text. For many Africans, ritualistic drumming would constitute a text, while a symphony concert, to cite an extreme example, might not. However, the text itself might elicit new contexts or challenge existing frames of reference, forcing one, as it were, to refine or reform extant contexts, conjoining, as Ricoeur (1981: 158) proposes, "new discourse to the discourse of the text". Ricoeur's insistence on an overarching hermeneutics that integrates explanation and understanding implies that the text poses certain intra-textual obstacles to interpretation, thereby to a certain extent configuring contextual exigencies. However, one might argue that in some commercialised forms of music, context overwhelmingly overrides text, so that text becomes totally subservient to context.[10]

This implies that boundaries between text and context may be productively questioned by way of ideology-critical analysis, and that the cross-fecundation between 'work' and 'world' resides in an ideologically partial, constantly shifting and contested interpretative position. Jacques Derrida's (1987: 54-55) discourse on the 'frame' of the work, the divide between work (*ergon*) and supplement (*parergon*), acknowledges the interpretative ground of the *parergon* as a limit area, a site of interpretative extremity, powerfully acting "right up against the work". Thus, a deconstructive reading of the text may indeed emphasise the powerful tensions between 'work' and 'world'.

As a challenging example of the text/context edifice, I would like in this article to investigate an indigenous kwaito song, Bongo Maffin's "Kung' a khona" ("The Way").[11] Powerfully confronting my self-professed Westernised context, this text

[10] Compare the second phase of my analysis of Bongo Maffin's "Kung' a khona" under 3.

[11] In Viljoen 2002b, 2002c, and 2002d, I investigate multimedia gospel rap texts as powerful embodiments of the semiological aspects of symbolic reproduction, each 'symbol' encompassing multiple, even contradictory meanings. In the present article, I apply the ideology-critical interpretative framework developed in Viljoen 2002a to an example of kwaito music. Currently, no examples of indigenous gospel rap exist in South Africa.

mysteriously unveils a cultural consciousness that provocatively elicits its own interpretative frameworks, best described as "embodied imaginings of the past and the future" (compare Erlmann 1996: xix). Drawing on Ricoeur's notion that the text is not a closed entity, but that it "opens out onto other things" (Ricoeur 1981: 158), I will attempt to read "Kung' a khona" through a mosaic of perspectives that fuse various contextual points of entry into the opaque world of this song. In this regard, my own subjective observations and speculative hermeneutic theorisation of the text is enriched by responses representative of an assemblage of receptive postures, and by complementary texts and discourses that creatively extend the discourse of the work (compare Ricoeur 1981: 158).[12] Here, I draw specifically on the idea of musical 'voice' as utterance, presupposing a constant reciprocal interplay between 'voice' and 'listener'.[13]

My reception-orientated reading of "Kung' a khona" explores the specific ontological status of textuality in the case of music. Here, the utterance performatively produces an event that figuratively represents social role-playing, also affecting the role of the listener. As Bal (2002: 5) observes, the performative work is ontologically anchored in time: "performance *is* not; it occurs" (emphasis mine). Due to its status as happening in and through time, and among people, performance, in all its temporality, may become a key element of performative narrativity, affecting all (implied) participants in the cultural process that it constitutes.

1. Situating the Text

In the sleeve notes accompanying Bongo Maffin's album *Bongolution*, the following cryptic remark introduces the kwaito song "Kung' a khona":

> Sometimes the only thing left to do is to pack the most important stuff and head 'home'. Of course, home is a different longing in all of us.

[12] In this regard, I acknowledge the perspicacious observations of Vusi Ntlakana and Michael Titlestad, scholars of black indigenous poetry, as well as those of Ian Drennan. Receptive stances from the 'popularised lifeworld' are suggested by Bongolution fan mail (bongo_fanmail2000.htm), which represents a distinctive subculture and a specific construction of cultural identity. I also acknowledge the contribution of Johann Rossouw, who has been willing to discuss the text/context debate specifically in terms of mass culture texts.

[13] See also Viljoen 2002a: 44ff.

Wayne D. Bowman (1998: 6ff) observes that the philosophy of music is generally seen as belonging to the narrowly conceived realm of musical aesthetics, which takes its lead from general aesthetic theory, an esoteric field of discourse which arose in the eighteenth century. However, from the methodological position I develop, the philosophy of music may address considerably broader ranges of concern than musical aesthetics and explore philosophical contexts significantly more inclusive.[14] These contexts constitute precisely those areas that are rigorously explored within contemporary musicology: matters of an ontological, epistemological, ethical, socio-cultural and political nature. Recent developments within critical musicology have therefore increasingly resulted in bold interdisciplinary boundary-crossings between numerous fields of inquiry, resulting in what I would call various contemporaneous 'philosophies of music'.[15]

These expansions of music scholarship notwithstanding, the philosophy of music 'proper' has remained a more or less separate field where, from my perspective, formalism still reigns supreme (compare also Robinson 1997: 2ff). Represented by scholars such as Roger Scruton, Malcolm Budd and Peter Kivy, leading approaches within this realm are principally variants of the 'neo-Hanslickian' school of thought where music has no meaning other than that relating to its purely musical 'tonally moving forms'. Where a more democratic line of music philosophies explores questions of musical meaning in terms of its interconnectedness with a broader array of socio-cultural aspects, the enhanced formalistic idea that musical signification relates to intra-musical expressive qualities is nevertheless retained. Even where the presence of metaphorical meaning is acknowledged, the 'autonomous' text is retained as the focal point of interpretation, and music is analysed in abstraction from ambiguous, reciprocal socio-cultural processes, with virtually exclusive reference to the symbolic expression of intrinsically musical expressive properties.[16] This methodological standpoint is problematised not only by recent movements in critical thought and the expansion of cultural interpretation in general, but also by multimedia models of music that have proliferated historically alongside the idealised, self-sufficient paradigm of the so-called autonomous work. Such models have authorised

[14] Indeed, fundamental philosophical questions lie at the heart of hermeneutic inquiry.
[15] I am referring here, for instance, to recent work by Kramer (2002) and McClary (2000), and would include my own work within this spectrum of music scholarship.
[16] Compare the collection of essays in Robinson (ed) 1997.

and developed strategies for understanding music as meaningfully engaged with language, imagery, and, as Kramer (2002: 1) puts it, "the wider world".[17]

It is my thesis in this article that any contemplation of the relationship between music and society is fundamentally philosophical in nature. Such reflection needs to be anchored within a diversified critical socio-cultural interpretative framework, a perspective prohibited by traditional (and more recent) views on the role of music philosophy. By means of my analysis of "Kung' a khona", I will attempt to introduce philosophical-hermeneutic questions that address the dilemma of transformative identity, one of the most acute anxieties of current South African musicology. In this regard, I draw on the ideology-critical approach of Johann Visagie (1996 & 1994), a systematic conceptual framework for the interpretation and critique of ideological culture. Representing first and foremost a 'landscape' of interacting ideologies, Visagie's 'Ideological Topography of Modernity' (ITM), builds on the dimensions of ideology critique and the analysis of figurative meaning.[18] Essentially linking ideology to processes of value domination, this theoretical schema facilitates an analysis of the musical text in which it is studied as a symbolic environment yielding patterns of discourse representative of social realities. Involving a complex interplay of theoretical-philosophical issues in the analysis and interpretation of musical texts, Visagie's interpretative framework at the same time allows for the construction of embodied musical 'fictions' in which neither music nor its makers and listeners are granted immunity from societal power relations and configurations. At the same time, Visagie's notion of the 'hypernorm' allows for the critical questioning of theoretical-philosophical points of departure, a position that specifically makes it possible to unmask the ideological excesses of current musicology.[19]

2. Theoretical Contexts: 'Ideologies of Identity'

The ambiguous, ideologically partial nature of text and context has been argued above. While all representative media 'hide' or 'highlight' distortive biases or partialities even within their most structural aspects, ideological commitments also

[17] See, in this regard, particularly Cook 2001 and 1998.
[18] For a fuller explication, see Viljoen 2002a: 11-15ff.
[19] Visagie defines the hypernorm as some autonomised, selectively privileged norm, value or goal that takes on a conceptual status with which it dominates other values, norms, or goals.

regulate the various interpretative strategies of musical analysis, determining the construction/reconstruction/deconstruction of both text and context. Therefore, through their own profound liabilities and beliefs, theoretical and methodological stances decidedly influence interpretative outcomes.

All cultural expression is committed to the production of a particular historical moment and a particular sense of reality. Interpretative strategies provide an analytical means for (potentially) unearthing and exposing the material existence of ideology within symbolic forms. As Brannigan (1998: 12) observes, all culture is a site of ideological contest and contradiction, and no cultural artefact or practice is outside this 'political' sphere.[20]

In South Africa, political and social change has profoundly shaken the already unstable foundations of an unpredictable, poorly defined musicology that has been politically controversial from its very outset. 'Worn-out' Eurocentric models may be considered to have become increasingly irrelevant,[21] while ethnomusicology and popular music, in particular, have made critical inroads.[22] While papers delivered at the 29th Annual Conference of the Musicological Society of Southern Africa reveal a deepening awareness of the intensely social nature and embeddedness of music,[23] the general climate is one of ideologically opposing positions. Critical positions within the field reflect an awareness of the fact that this uncertainty offers South African musicology an important opportunity to rethink the discipline not only in terms of urgent localised questions, but also in terms of the dramatic expansion of the musicological agenda that delineates recent work within the international arena (compare Muller 2000a: 233).

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[20] In the interpretative framework I propose, 'political' is meant in a broad sense, and does not point to the Marxist tendency to politicise culture.

[21] It is my contention that Eurocentric models, notably Schenker analysis, are neither 'worn-out' nor irrelevant to South African musicology (or for that matter, any musicology). Rather, the problem is that analytical systems rigorously explored within the international musicological arena are (still) relatively unknown in South Africa, and have not been utilised, for instance, in combination with more recent contextualised analytical paradigms.

[22] With regard to the ethnomusicological approach, note, in particular, the influential work of Erlmann (1999, 1996 and 1991). For a critical appraisal of Erlmann's thought, see Scherzinger 2001: 117-141.

[23] UNISA, August 2002.

In these volatile circumstances, it is predictable that a fight for survival should dominate disciplinary dialogue. Such a situation is by no means unique. In his salient critique of the black literary criticism which originated during the aftermath of political struggle in America during the 1970's, the black literary critic Houston Baker (1980: xi ff) censures African-American nationalist idealism for not having operated at the level of disciplinary complexity, but at that of obsessive nationalism[24] – a practice reverberating with "the sound and fury of a troubled past"; a struggle for survival proceeding "by any means necessary".

Similar sentiments resound in various ideological stances representative of current South African musicology, the more extreme of which interrogate the discipline's very right to existence as an allegedly Eurocentric institution (Muller 2000a: 233). Similarly, within a newly defined canon, the positioning of Westernised music by white South African composers is questioned (Muller 2002a, Chew 1992: 1ff, Erlmann 1984: 73). Idealistic, if not opportunistic voices call for a distinctly South African ideology of identity, or even a "new" and "more truly South African musical style" (Du Plessis as in Lüdemann 1993: 37). Authentic African voices contemptuously denigrate the musicological patronage related to the repressive systems of imperialism and colonialism, condemning even the most conscientious white approaches to African music scholarship (Nzewi 2002).[25] From the perspective of the methodological framework that I shall develop, such manifestations of a forthright ethnocentrism point to a radical, hypernormative reversal of Eurocentric and Afrocentric value systems. This results in an ironic reversal of Eurocentrism that draws on a militant culturalism and is as ideologically slanted as the oppressive model it endeavours to replace.

Almost a decade into the 'New' South Africa, the critical dimensions and ideological inspirations of a more relevant, socially engaged musicology are uncertain, vague, and ostensibly more ambiguous than the stark black/white dichotomies of the past regime. Judicious attempts to probe the ideologically over-burdened terrain do not necessarily

[24] "Obsessive' here roughly equals hypernormative. This kind of nationalism represents a specific *topos* on Visagie's ideological landscape.

[25] This is the viewpoint put forward in Nzewi's paper "African Music: Perception, Transcription & Scholarship Dilemma", presented at the Symposium for South African Music, University of Pretoria, May 2002.

result in productive dialogue, but in some cases yield still more hostility and uncertainty, the generation of strategies towards a more critical musicological practice proving no more than a blunt instrument.[26] These circumstances reflect grimly in Muller's (2000a: 232ff) hypercritical assessment of South African musicological scholarship which draws on stark metaphors of illness and death.[27]

In view of the fact that philosophical/theoretical stances decisively influence the text/context edifice, the various positions represented by current South African musicology powerfully determine the analytical stratagems considered relevant to the study of indigenous works, and even influence the selection of works to be studied. In this regard, important contributions have recently been made towards the formulation of interpretative models pertinent to a critical musicology in South Africa today.

In search of a socio-politically relevant theoretical/philosophical paradigm, Lüdemann (1993) addresses the dilemma of South African musicology's transition by proposing an ostensibly more democratic framework for critically poising ideological imbalances between the musical microcosm (the work) and the macrocosm (the world). Arguing for a structural approach to music history in line with the Hegelian idea of the *Geistesgeschichte*, Lüdemann (1993: 31ff) stresses the relative complexity of this model which aims to replace inflexible ideas of monocausality by the more variegated approach of polycausality. Retaining the relative autonomy of the musical superstructure, this framework creatively interlinks music-historical and socio-historical aspects without elevating either of these configurations to the status of the 'final instance'.

Following Dahlhaus (1985: 2), Lüdemann (1993: 31) categorically typifies historical materialism as the ideological counterpart to the idealistic *Geistesgeschichte*

[26] Compare, for instance, the ideologically opposed positions regarding the appropriation of African elements in Westernised contexts taken by Bräuninger (1998) and Olwage (1999/2000), two voices advocating different vantage-points from a leftist musicological perspective. Both authors argue in favour of a more scholarly, more ideologically alert South African musicology; neither delineates the capacities or dimensions of the implied methodological apparatus. See also Muller's (2000b: 22ff) intensive discussion of an unproductive dialogue between Christine Lucia and the composer Peter Klatzow concerning his appropriation of African elements: a critical effort revealing a remarkably narrow disciplinary scope.

[27] Muller does not acknowledge outstanding examples of South African musicology within the domains of archival work and formalist analysis. Note that in South Africa 'musicology' (erroneously) encompasses all fields of music scholarship.

approach, pointing out that it is no less committed to the concept of a final determinant or instance, "this time locating it in social structure or social forces". However, Lüdemann's (1993: 32) critique of this classical (Adornian) model, which, from his perspective, merely turns the principle of the *Zeitgeist* "from its head onto its feet", engages only with well-known historiographical models, and excludes from the argument current theories of interpretation which explore Adorno's ideas more concretely in terms of a relatively differentiated analysis of the relationship between music and society.[28] Thus, Lüdemann's position disregards Adorno's insistence that art should retain its autonomy in order to maintain a space for social critique in a society in which oppositional forces are regularly co-opted, ignored, or marginalized – a perspective that is of crucial importance in South African musicology today. Lüdemann's dismissal of the Adornian salvific aesthetic experience is, ironically, also a dismissal of the internal and self-critical independence of authentic works of art, as well as of critical insights that might counter theoretical deficiencies in contemporary musicology (compare Zuidervaart 1999: 154-155).

Lüdemann's precise and detailed analysis of Bach's Invention in G Minor establishes links with socio-historical data providing a rich musico-historical context for a stylistically differentiated understanding of this work. His interpretation, however, is generated primarily from the sphere of the text (the microcosm). While examples of contemporary analysis incline towards a radical contextualism,[29] Lüdemann's analysis demonstrates a partiality towards a relatively inflexible and restrictive textualism. Though having the potential to relate to material problems of historicity such as identity and ethnicity – critical questions within local musicology – this model does not offer a concrete framework for approaching both text *and* context as profoundly worldly statements, functioning as seamless 'narratives' constructed in relation to complex, intricately interwoven social orders and discourses of power relations and configurations. Rather, the musical analysis is framed in a rather abstract way by socio-cultural discourses relevant to numerous other texts from the same period of musical history. This is not an optimal position from which a musical work may

[28] Compare, particularly, Subotnik 1991. See also Viljoen 2002a: 20ff for a critique of recent models of musical meaning that may be classified as 'Neo-Adornian', as well as an exploration of an ideology-critical alternative framework for theorising the relation between symbolic content and diverse, intricately interwoven discursive socio-cultural contexts.

[29] See my discussion of Muller's (2002b) analysis of Van Wyk's *Missa in illo tempore* below.

exercise its crucial redemptive social function (compare Adorno).[30] As Attali (1985: 19ff) explains (by way of a chain of musical metaphors), music's capacity to forge harmony, consonance, integration and balance, in spite of the opposing forces of difference and marginality, is a powerful expression of an 'ideal' social order, and thus a powerful mode of social critique.[31]

Considering the challenge posed by Lüdemann's model to the predicament of South African musicology, his preference for an elitist example representative of Western high art music rather than an example from the South African art music repertoire undeniably betrays the silent (yet resilient) ideological bias of his theory.[32] In terms of my ideological model, the idea of the final instance or determinant that Lüdemann intends to replace by a more diversified theoretical approach is in fact subtly reinstated by a different, no less 'visible' set of culturalistic hypernorms.

In his consideration of the principles of canonisation in a 'New' South Africa, Geoffrey Chew (1992: 1) points to the value of ethnomusicological research in developing a more humanist approach towards music scholarship and education. Citing Veit Erlmann's research on indigenous South African popular music, Chew argues that the ethnographic approach specifically sensitises musicological scholarship in terms of identity politics, which are closely intertwined with the so-called 'myth of cultural continuity' – a crucial factor in the construction of both cultural inheritance and new creation. The importance of ethnomusicological models as suggesting possible templates for a future South African musicology also echoes in the work of Stephanus Muller (2000b: 14 & 147ff); again, the ethnographic work of Erlmann serves as his paradigmatic example.

The nature of contemporary ethnography is the central question of Clifford Geertz's (1988) seminal *Works and Lives: The Anthropologist as Author*. Critically pointing out that ethnography as a scholarly discipline always enjoys a patronage proceeding from the ideological preferences of a particular institutionalised standpoint, Geertz

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[30] In an inclusive hermeneutic model, a broad ensemble of factors, including historico-musical data, form part of the understanding and interpretation of music; see Viljoen 2002a: 32ff.

[31] This position has its own ideological pitfalls; compare the discussion of Muller's (2000b) work below.

[32] This is a challenge taken up by Muller's (2000b) *Sounding Margins: Musical Representations of White South Africa*; see the discussion below.

(1988: 130ff & 1995: 64ff) observes that the incongruities in ethnography have recently become extremely visible, and have turned morally, politically, even epistemologically akward.[33] Anthropology is suffering from a pervasive disciplinary anxiety that has brought on various responses as 'cure', including deconstructive attacks on canonical works, and on the very idea of canonicity; ideology-critical unmaskings of ethnographic writing as the continuation of imperialism by other means, and clarion calls to reflexivity, dialogue, heteroglossia, linguistic play, rhetorical self-consciousness, performative translation, verbatim recording, and first-person narrative (Geertz 1988: 131).[34]

The unease of ethnographical writing is directly related to the transformation of the people whom ethnographers have traditionally studied, which has entirely altered the moral context within which the ethnographic act takes place. As Geertz (1988: 132-133) observes, one of the major assumptions upon which anthropological writing rested, the assumption that "its subjects and its audience were not only separable but morally disconnected, that the first were to be described but not addressed, the second informed but not implicated", has been dissolved by "an inter-confusion of subject and audience". This development calls into question the very right to write ethnography. As Geertz (1988: 133-134) posits, "It has become curious [or dubious, or exploitative, or brutal] because anthropologists now writing find themselves in a profession that was largely formed in an historical context – the Colonial Encounter – of which they have no experience and want none". The desire of current ethnography to distance itself from the power asymmetries upon which that encounter rested is therefore generally quite strong, sometimes overpowering, which produces an attitude toward the very idea of ethnography that is, at the very least, ambivalent.

For Geertz (1988: 138), the basic problem of contemporary ethnography is neither the moral uncertainty involved in representing the cultural expression of other people's lives, nor the epistemological uncertainty involved in casting such 'stories' in scholarly genres. Rather, it is the overwhelming realisation that ethnographic texts are persuasive and ideologically partial that has burdened ethnographic authorship.

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[33] Geertz (1995: 122) questions the feasibility of ultimate academy where "mind meets mind" and "passion, self, and ignorance" are absent.

[34] In this regard, one may also compare ethnomusicological literature on the 'new fieldwork' such as Barz & Cooley 1997.

In an era where questions of authorship have become extremely dubious, Geertz (1988: 140ff) stresses the irony that the responsibility for ethnography can be placed at no other door than that of its creator. The properly intermediary nature of all ethnographic writing is primarily vested in "telling stories, making pictures, concocting symbolisms, and deploying tropes". Such interpretative imaginings, rather than relieving the burden of authorship, deepen it.[35]

Two eloquent analytical 'fictions' of South African music and the unstable socio-political platforms on which these are staged have recently emerged, both bearing strong signatures of creative authorship. Stephanus Muller's (2002b) repositioning of South African art music may perhaps best be described as a critical paraphrase, reading a selection of high art texts via the subversive practices of postcolonial and postmodern modes of thought.[36] The forthcoming work of Michael Titlestad[37] represents a creative exploration of the cross-fecundation between musical and discursive constructions of meaning in South African jazz, also drawing on poststructuralism and postcolonial identity theory.[38]

In different ways, both models relate to recent forms of ethnographic prose where the 'scientific' rhetoric of representing is abandoned in favour of more fluid, more literary notions of an imaginative evoking (compare Tyler 1986: 134). Muller's highly politicised narrative account of South African art music enters into relations with literary and musical texts as well as visual art, while Titlestad speculates on jazz improvisatory practice via discursive representations that are themselves inflected with an improvisatory idiom.[39] Both accounts explore music as a critical practice mediating between the ruptures of the past, the uncertainties of the present, and visions of a future South African society.

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[35] Drawing on an overly figurative interpretation, Geertz presents recent ethnography as hermeneutic irrationalism. At the same time, Geertz recognises the interpretative power of figurative description as a means of configuring (understanding) a 'world'.

[36] Muller's (2000b: 170ff) analysis also includes a critical study of the South African national anthems, *Die Stem van Suid-Afrika* and *Nkosi Sikelel' iAfrika*.

[37] Making the Changes: Jazz in South African Literature and Reportage. PhD, University of the Witwatersrand.

[38] Materials related to Muller's (2000b) doctoral thesis have been published as Muller 2001 and Muller 1999/2000. In the case of Titlestad (forthcoming), see also Titlestad 2000 & 2001.

[39] Titlestad's theoretical account admittedly does not counterbalance his improvisation metaphor. Yet his interpretative position is not one of arbitrary subjectivity, but marked as much by scholarly caution as by creative imagination.

Muller constructs five musical imaginings of white South Africa by means of which music's role as a cultural mediator is explored as a particular manifestation of difference in a postcolonial and post-apartheid sphere in which Westernised art music has become an uncomfortable, disruptive presence. These musical narrations may best be described as recontextualising redescriptions. Interpreting musical texts in terms of the complex post-apartheid narrative, Muller's representations of a prestigious body of South African art music escapes the oppression of shared inherited descriptions, seemingly placing no constraints on the private imagination, or on the proliferation of new interpretative vocabularies.[40] Woven together in an intricate postmodernist web of ideological beliefs and desires, this discursive practice – ironically – radically privileges the autonomously private over the culturally shared. However, it is a position from which Muller, in unparalleled fashion, challenges the hegemony of identity, exploring alternative modes of South African musical politics.

This influential, extremist position of interpretative contextualism authorises Muller's music-analytical readings.[41] Dislodging the conventions of established interpretation, his analytical findings are both provocative and perturbing. However, relentlessly turning the music 'inside out', Muller establishes homologies between musical and social structures in which the latter fundamentally dominate the interpretative position and the connection with musical content, in some instances, becomes tenuous.

This is no oversight on Muller's part. Tentatively formulating his political stance as a mediating nonposition,[42] Muller's (2000b: 5) methodological sentiments represent a conscious philosophical/theoretical preference for the decentring practices of postmodernism, including the radical dismantling of the self-sufficient, autonomous

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[40] In itself, imagination functions under the heavy constraints of biological, natural, social, political, and other categories of influence. In terms of its vocabulary, Muller's interpretative fictions of power and transgression are cast mainly in the terms of colonial/postcolonial discourse and identity politics. Note the influence on Muller's thought of figures such as Rorty and Fish.

[41] From the perspective of Visagie's ITM, contextualism may be seen as an ideological/theoretical artefact: an intersection where formally indexed paradigms such as poststructuralism and neo-pragmatism fuse.

[42] In terms of ideology theory, no position qualifies as a 'nonposition'. This vacillating stance contradicts not only the logic of the contextualist paradigm within which Muller operates, but also his undeniably 'leftist' politicised points of interpretative entry into a selectively sampled body of texts. However, in the broadest sense, Muller's (2000b: 5) critical endeavour is inspired by sentiments underlying a mediating position, a "balancing act" that negotiates the "treacherous tightrope" of 'New' South African power dynamics.

musical work. From the methodological perspective that I develop in this article and elsewhere,[43] however, his music-analytical readings are based on a hypernormative contextualism in which a broader political agenda determinedly frames musical interpretation, a methodological position which Muller (2000b: 8) frankly describes as a "perhaps useful and even necessary opportunism".

An example of this interpretative stratagem is Muller's complex analysis of Arnold van Wyk's *Missa in illo tempore* (1979), which he reads as "an iconoclastic critique on the utopian myths of the high modernist culture and totalitarian political system that produced it" adding "It can also be read as postcolonial text critically scrutinizing the colonial relationship and setting out to resist colonial perspectives from 'within' the music" (Muller 2000b: 45 & 50). Arguing that the appropriation of the mass provided Van Wyk with a suitable medium through which to deny the subject in his music, Muller finds that the music itself is elevated to an objective reality from which immanent cultural critique becomes possible.[44] This critical effort is achieved by the appropriation of the Catholic liturgy, and of the hegemonic Latin of the medieval church. For Muller, the atavistic reaching of the mass for archaic, ancient formulas and the resulting superficial collectivity it embraces dissolves alienation into a surface synthesis, grounding the subject in an 'external' reality. From this perspective, Muller reads Van Wyk's enigmatic title – *Missa in illo tempore* – as "the atheist's nod to Benjamin's 'homogeneous, empty time'".

The dialectical critique between the retreating subject and the subject taking on the formal characteristics of the "acceptable cultural object" is located by Muller (2000b: 49) primarily in the "spaces and silences of the music". These spaces and silences are interpreted as "the avoidance of any direct imitation of the external reality being criticised in order to take refuge from either political confrontation or the neutralization of a harmonizing synthesis" (Muller 2000b: 49). The absence of instrumental accompaniment, "a characteristic of African choral music", Muller maps onto the "absent 'Africa'"... "the single most dominating presence of the mass".

[43] See, in particular, Viljoen 2002a.

[44] Note the irony of Muller's radical contextualism in terms of Adorno's emphasis on the autonomy of the work as a means of preserving socio-critical and utopian capacities. In terms of Adorno's stance, the critical function of the music cannot be hierarchically subservient to the notion of the authentically musical and it is thus a hierarchy that cannot be decentred.

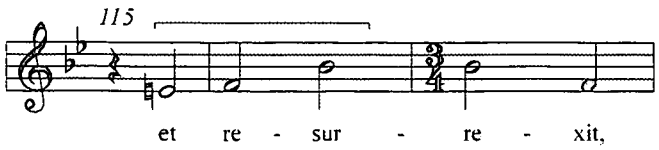
Melodicism, Muller argues, is hidden in the layers of the part-writing. This constitutes "a surrender to the repressive collective force of the largely static (and for large sections non-motivic) counterpoint, if not altogether an 'absence' in itself" (Muller 2000b: 49).

From the perspective of my own interpretative framework, I understand this work very differently. However, my critical dialogue with Muller's reading of the *Missa* is not intended as a 'corrective' to his interpretation, but simply an alternative analytical position, argued from the conviction that musical meaning is constructed both in the broader (*extrinsic*) sense of different aspects (of the world), and in a narrower sense describing *intrinsic* musical meaning. These two dimensions concern only the formal aspects of musical meaning, while musical content is actively constructed by extending the analysis to socio-cultural contexts of implication, that is, the performative contexts in which meaning emerges. My observations on the *Missa* following below, however, by no means represent a complete analysis of this work. They serve, in Ricoeur's terms, no other purpose than 'to set the hermeneutical circle in motion'. The (partly) contradictory readings presented here illustrate in an important way the causality of theoretical/philosophical stances, a point consistently underlined in my argument as a whole.

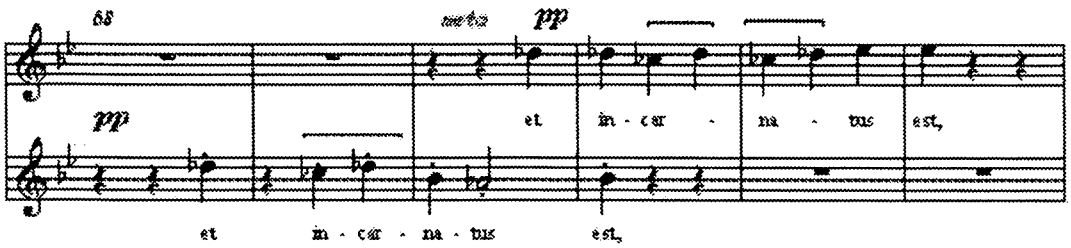
Van Wyk considered for this composition the alternative titles *Mis vir die armes* (*Mass for the Poor*) or *Mis in 'n tyd van Beproewing* (*Mass in a time of Tribulation*).[45] While this deliberation may justify Muller's linking the final title with Benjamin's notion of 'empty time', the idea of the 'atheist's nod' is complicated by the exceptionally detailed attention Van Wyk afforded the *Credo*. Here, the Holy Trinity is represented musically by a single theme, deployed at phrases such as "descendit de coelis", "iterum venturus est cum Gloria", "et resurrexit" and "et expecto resurrexionem mortuorem" (Van Wyk: 1979). The hesitating effect at "et resurrexit", used also at "et incarnatus est" and "et vitam venturi saeculi", Van Wyk (1981) explicitly described in terms of Donald Tovey's phrase: "Miracles of Christianity which all can recognise, but none can pretend to understand":

[45] This statement was made by Van Wyk in a paper delivered at the National Music Festival and Conference, Johannesburg 1981.

Example 1 Van Wyk, *Missa in illo tempore*, Credo bars 115-118, Soprani, Coro I



Example 2 Van Wyk, *Missa in illo tempore*, Credo bars 68-73, Soprani & Tenori, Coro I



I have noted above Ricoeur's (1981: 211) pronouncement that the problem of the 'correct' understanding of the text can no longer be solved by an innocent return to the alleged intentions of the author. Van Wyk's explicit casting of the compositional tactics of his *magnum opus* in metaphysical terms does not render the *Missa* a profound, personal religious statement. As Muller rightly remarks, Van Wyk was not religious in any conventional sense of the word.[46]

In an era where canons are defined as unconcealed manifestations of social and political power, it might be useful to consider Von Hallberg's (1984: 2ff) observation that artists may determine canon-formations by consciously selecting certain styles and masters to emulate. While this apparent absence of politico-ideological motivation does not divest the resultant works of ideological significance, it does leave room for a reconstruction of the canon in which, alongside the presence of ideological power, the authenticity and the aesthetic authority of art are recognised.

Formulating a semiotic/stylistic approach to musical meaning, Robert Hatten (1994: 9) describes the possibilities of musical understanding as ranging from "the recognition of patterns (one clue to the intentionality of a musical work) to the reconstruction of a style; from the kinetic energy transmitted by a performance to the abstract speculation occasioned by the contemplation of a work". Oscillating

[46] In a similar sense, however, Van Wyk was not a political figure.

metaphorically between these possiblities, Muller reads the *a capella* style of the *Missa* as an 'overwhelming' representation of an 'absent Africa'.

In an article on this composition, Van Wyk (1979) points out that no musical style moved him more than *a capella* choral music, and that he deliberately employed archaic elements in the *Missa*, as well as melismatic devices reminiscent of medieval plainchant.[47] Returning to Ricoeur's (1981: 14) insistence that the construction of the meaning of the text is a process in which the alleged intentions of the author have no privileged role, he emphasises at the same time that the author does inscribe in the text certain meanings that may be uncovered by the combined interpretative strategy of 'explanation' and 'understanding'. It is my contention that these meanings, in many cases, are subliminally constructed, and are generated – even in the moment of creation – by what Ricoeur calls the autonomy of the text.

For Ricoeur, the autonomy of a work lies in the 'world of references' it opens up. Understanding a text becomes homologous to understanding a metaphorical statement, and the 'construction' of the text takes the form of a wager or guess. While Ricoeur (181: 175) admits that there are no rules for making good guesses, he maintains that there are methods for validating them: "This dialectic between guessing and validating is the realisation at the textual level of the micro-dialectic at work in the resolution of the local enigmas of a text". While this procedure has more affinity with a logic of probability than with a logic of empirical verification, the construction of the text rests upon 'clues' contained in the text itself. These clues serve as guides for a specific construction in that they contain "at once a permission and a prohibition"; it excludes unsuitable constructions and permits those that afford the text more meaning (Ricoeur 1981: 175).

Such formal-technical inscription into Van Wyk's text accounts for the intense melodicism of the *Missa* which is, from my perspective, not 'hidden', as Muller (metaphorically) perceives, but constantly and actively present on the surface of a wholly linearly conceived music. I interpret these elements as highly rhetorical,

[47] Die Burger, October 1979.

subjective expressions of theological content, establishing close motivic relationships throughout the work via intensive cross-reference.[48]

I concur with Muller that an 'authentic' Africa is absent from this work; even that it is made ideologically invisible by the protective or pastoral powers of Roman Catholic church music, a dominant symbol of Eurocentric culturalism. However, from my analytical perspective, to read the absent Africa as postcolonial critique, or as a critique of Afrikaner Nationalism, is to conjoin discourses to the discourse of the text that are, in Ricoeur's (181: 175) rhetoric, problematised not only by the micro-dialectic of the work, but also by the macro-dialectic of Van Wyk's oeuvre as a whole. Few of Van Wyk's works refer to African elements, or, for that matter, to Afrikanerdom.[49] African elements are mysteriously present in his symphonic suite *Primavera* (1960), but even here, the influence of Benjamin Britten is prevalent, and African connotations are made tenuous by the Latin title. These features point to a certain universality in Van Wyk's music, refusing both African and Afrikaner origins. In Howard Ferguson's (1987: 6) words, Van Wyk's is a "very distinctive idiom (that) combines a basically tonal framework with harmony that is continually inflected"... "It sometimes has a modal flavour and often juxtaposes the major and minor forms of chords or uses both simultaneously". More than anything else, Van Wyk's music emanates an underlying elegiac mood and a subdued, reflective melancholy that is only occasionally interrupted by an uncompromising harshness, even bitterness.

Van Wyk's 'betrayal' of nationalistic characteristics may, in itself, be understood as an ideological strategy. As Thompson (1990: 60) points out, 'universalisation' is a powerful mode of ideological operation concerning the symbolic construction of meaning, drawing on the (ideological) principle of 'legitimation'. Muller (2000b: 40) rightly observes that Van Wyk's avoidance of any direct imitation of external realities in his music is a form of taking refuge from outspoken political confrontation. However, from this sheltered position, the referential possibilities of Van Wyk's 'programmatic' title suggest an acute social commentary that may, indeed, be read as

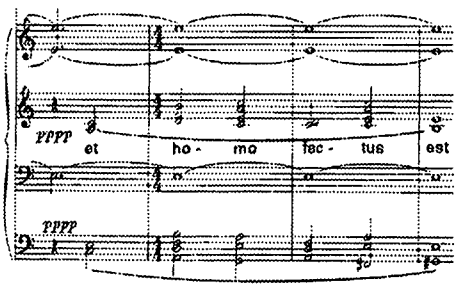
[48] Indeed, an example of textuality representing Caputo's (1988: 7) idea of the 'racinated' system. For a speculation on the theological meaning of rhetorical and motivic aspects of the *Missa*, see Viljoen 1981 & 1984. Admittedly, these analyses may be classified, in Ricoeur's terms, as 'first readings' of the work.

[49] An exception is Van Wyk's *Eeufeeskantate*, commissioned in 1936 for the inauguration of the Voortrekker Monument at Meintjeskop near Pretoria (Ferguson 1987: 2).

a critique of the moral atrocities of modernity, giving, as it were, 'voice' to universal human suffering.[50] On the other hand, one may critically argue that the *Missa* masks ideological ambivalence: the universal nature of Van Wyk's music also sustains a certain *status quo*, disowning music's social complicity via the myth of musical purity.

Muller (2000b: 50) bases his reading of "the retreat of the subject behind a 'collective' character" on "an abstract physical surface devoid of physical sensuousness". This "is the same physical banishment of the subject that is presented as the status quo of the composition at the beginning of the work, when it opens vacuously with a wide-spaced sonority that declares itself in an agonizing tritone before dying away immediately". This is a disturbing reading of Van Wyk's *Missa*, radically destabilising the liturgical content of the mass text, as well as all existing analyses of the work.[51] Drawing on clues inscribed in the text itself, I interpret this music very differently. Considering the nature of the music set to the words "et homo factus est" (and was made man; *Credo*, m. 86ff), musical-textual meaning is constructed almost theatrically via emergent metaphorical qualities of word and tone. In one of the quietest, most profound moments in the mass, luscious, sensuous harmonies picture the inconceivable mystery of 'God made human':

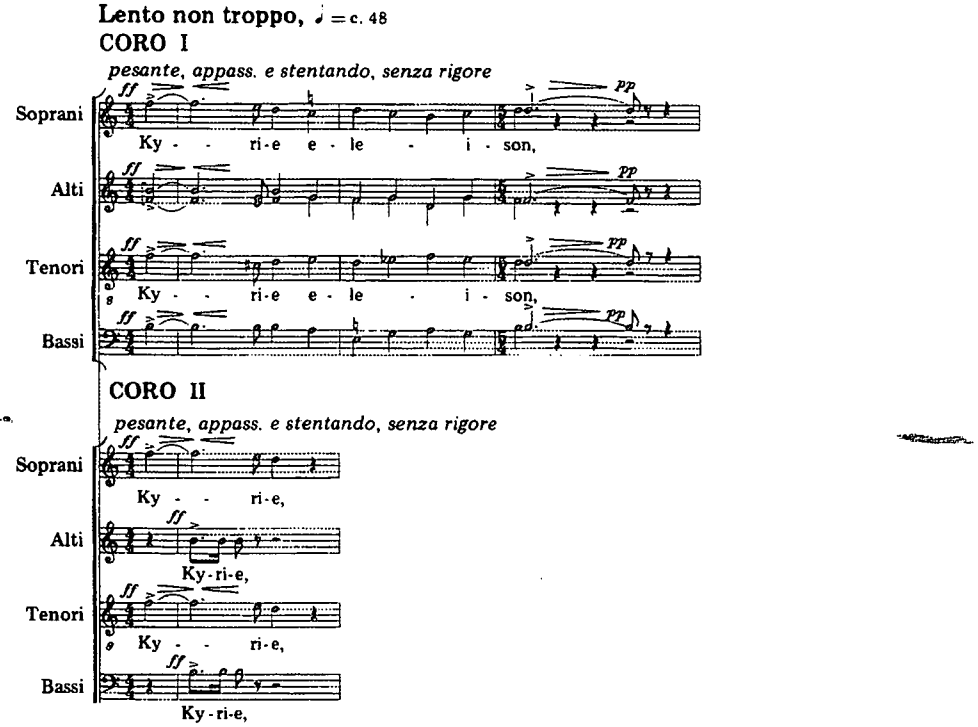
Example 3 Van Wyk, *Missa in illo tempore*, Credo, bars 86ff, Reduction



The tritone, an ubiquitous presence within the *Kyrie* as a whole, a symbol of human suffering strategically deployed at the beginning of the work in a *de profundis* style, is also a pervasive element of the *Agnus Dei*:

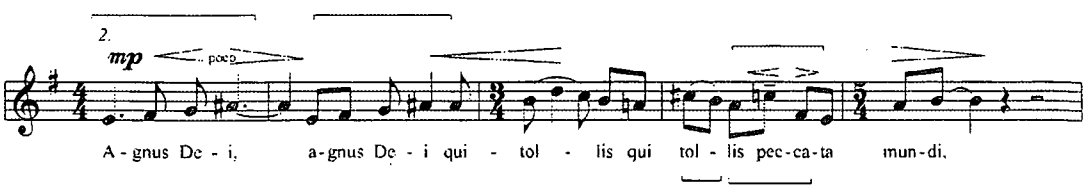
[50] Van Wyk commenced the first sketches of the *Missa in illo tempore* during 1945.
[51] Apart from Viljoen 1981 & 1984, see Ferguson 1987 and Geldenhuys 1983.

Example 4 Van Wyk, *Missa in illo tempore*, Kyrie, opening

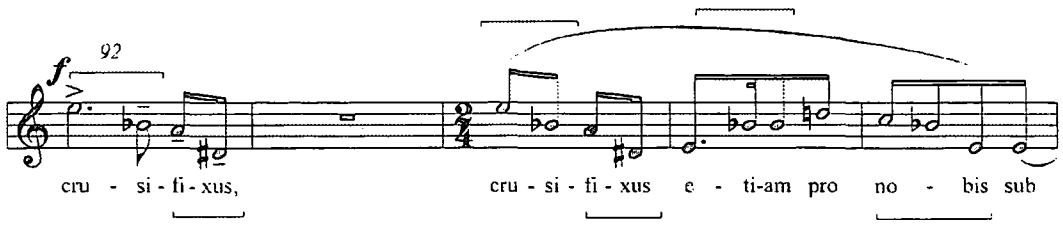


The opening chord of the mass may, in fact, be related to and understood in terms of its final chord, the latter being a peaceful B major chord, while the former has a tormented, grievous character. There is, undeniably, a musical relation between the theme of the *Agnus Dei* and the tritone used on the word "crucifixus" in the *Credo*, an inter-connection that may be understood theologically: "Lamb of God"... "crucified for us". Thus, rather than musically mediating the withdrawal of the subject, it may be argued that the *a capella* choral style provided Van Wyk with a highly personal, intimate and humane idiom to relate this intense drama of divine-human action.

Example 5 Van Wyk, Missa in illo tempore, Agnus Dei bars 2-6, Coro di Ragazzi



Example 6 Van Wyk, *Missa in illo tempore*, Credo, bars 92-96, Soli & Tenori, Coro I



Irrespective of Van Wyk's alleged intentions or personal beliefs, through the agency of his distinctive musical identity and his artistic appropriation of an authoritative historical model, a narrative of divine 'craftmanship' unfolds in the *Misso in illo tempore* that is, in the words of Calvin, "the invisible divinity...made manifest...such spectacles...we have not the eyes to see unless they are illuminated" (Cf. van den Brom 1996: 136). I agree with Muller that, within the overarching event of the work, relations of a more subjective, more 'worldly' nature may unfold: personal relations of tribulation and suffering. I have already cited Derrida's (1987: 54-55) discourse on the 'frame' of the text, acknowledging the interpretative ground of the *parergon* as a site of interpretative extremity, acting "right up against the work". From this perspective, possibilities of meaning are relative to the (ideologically partial) divide between work (*ergon*) and supplement (*parergon*) and to the interpretative outcome dependent on the drawing of this ideologically contested line. However, from the methodological position I develop, such possibilities of meaning are also relative to the 'master narrative' that consciously frames Van Wyk's subject matter, artfully and systematically encoded into all parameters of this composition. Thus, internal/formal aspects of the text at the same time emancipate and restrain referential dimensions of meaning, regulating also the interpretative extremities of the *parergon*.

Faithful to the postmodernist sentiments underlying Muller's analysis, his interpretation does not pretend to be 'the' essentially truthful reading of Van Wyk's *Missa in illo tempore*.[52] Rather, it is a conjectural probing of the minefield of ideologies and conflicting interests that underpin the boundaries of South African identity and belonging. Speculating on over-burdened ideological legacies and potential future alterity, his radical interpretation renarrates both Van Wyk's music

[52] Equally true to the paradigm within which he operates, however, Muller does not avoid making truth claims either.

and the complex history that frames it. In terms of Ricoeur's definition of the text, however, it might be argued that both text and context are here subversively moulded by discourses functioning no longer as texts, but as (unstable) identities.[53] Atkinson (1992: 50) objects to postmodern interpretation where all tenable allusion to the 'real' socio-cultural world is relinquished. In postmodern musicology, however, social reality (context) often undermines the referential properties (realities) of the text. In so doing, questions involving the epistemology, as well as the metaphysics and the ethics of meaning, are relentlessly ripped open.

Ultimately, Muller's work may be understood as a metaphor for mediation [*sic*] and reconciliation in a country (and a musicology) torn apart by ideological oppression. In demonstrating that elitist evocations of white South Africa may act as subversive sign systems of difference – albeit construed from the perspective of highly biased interpretative contexts – it is his aim also to describe, through the discourses of music and of musicology, how difference can be productively engaged with and accepted in a way that does not erode its significance.[54]

Muller's analytical case studies, placed in relief against the political and institutional crisis of post-apartheid South Africa, suggest that South African identities, no longer fixed as the premises of a political syllogism, may be understood not as a set of inflexible practices derived from hegemonic assumptions, but as new configurations emerging from the ruins of the past. Radically questioning the construction of collective beliefs and experience, Muller's work insists on the (postmodernist) premise that there is no privileged way in which music configures cultural identity. From this uncompromising perspective, the music itself is stripped of a fixed identity. In so doing, Muller confronts questions of a radical nature: if the text has no right to any 'pre-figured' identity, Van Wyk's *Missa* may indeed support colonial and anti-colonial readings, nationalist and anti-nationalist readings, as well as feminist, Marxist, formalist, or historical readings.

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[53] In the second phase of my analysis of "Kung' a khona", I draw productively on the idea of (inter)text as 'identity'. However, I argue my drawing of the ideologically contested line between *ergon* and *parergon* from the hermeneutic ground of uniqueness/coherence; see under 3.

[54] The postmodern notion of difference is, basically, an equivalent of a well-known element of 'truth theory': the 'moment of truth'.

As Bakhtin (in Brannigan 1998: 196) finds, the incorporation of different social discourses as heteroglossia in prose texts forms a hybrid construction in which many voices are in dialogue. These represent the 'language' of the author and the various 'languages' that are incorporated into the author's language; languages representing the living discourse of historical and social reality *as well as its relativity*. Muller's recontextualisation of South African art music is a determined interruption and renegotiation of such socio-historical forces.

For Muller, music is 'difference'. This metaphor presupposes both reconciliation and critique.[55] At this specific moment in South African musicology, his epistemological anarchy unleashes a fierce assault on the highly politicised premises of South African music, and on musicology itself. From a more diversified perspective on ideological culture, Muller's constructions of history and power seem to rest on totalising, generalised models. However, his narrative 'imaginations' of white South Africa displace interpretative expectations in ways that not only compel re-examination, but indeed lead to an unremitting questioning of the proliferation of music's symbolic possibilities.[56]

Michael Titlestad's (forthcoming) work on jazz discourse explores the potentialities of Michel de Certeau's 'soft agency' implied in the idea of tactical practice – just as the musician strolls through the city of musical possibility choosing a path, so the writer/speaker journeys through a range of discursive possibilities, actualising some and avoiding others. Crossing over between the language of postmodern discursivity and musicology, his work brings into a South African context contemporary reappraisals of cultural meaning and its relation to emergent, contested and marginal identities. While Titlestad's research does not engage with music-analytical close reading, his ruminations on the contingencies of invention that combine discourse and music ultimately involve ontological and epistemological dimensions of musical

[55] Compare Derrida 1973; 'difference-differing-deferring'.

[56] In this regard, I experience a certain tension in Muller's work. His rather direct metaphorical construction of musical meaning is in conflict with more radical examples of contemporary analysis that seek to transcend the long-standing 'mimetic' concept of art, and, indeed, of culture itself as a system of symbolic artefacts; compare Black 1984: 173. This is a critique that may, incidentally, be levelled also at postmodern musicologists such as Kramer (1990 & 2002) and McClary (1991 & 2000) who commit themselves to postmodernism and particularly deconstruction; cf. Viljoen 2002a: 24ff & 32ff.

meaning.[57] Questioning dominant 'tokenist' versions of musical possibility propounded by Black Atlantic jazz theory, it is a discourse engaging with disciplinary conundrums not only relevant to South African musicology, but also of concern to the broader field of international jazz theory.

Titlestad's (forthcoming & 2001) reflection on the proliferation of tactics and his narrative approach towards domains of identity mapped via the practices of jazz improvisation draw particularly on Michel de Certeau's (1984) essay "Walking in the City". Here, De Certeau (1984: 93) describes his gazing down on Manhattan from the 100th floor of the World Trade Centre. This totalising perspective De Certeau (1984: 93) maps onto the strategies of the 'voyeur-god' theorist, disentangled from "the ordinary practitioners of the city", overlooking the countless ways in which the city is inhabited from the perspective of extrication and distance. This 'immobilisation' of a plenitude of shifting possibilities is, for De Certeau, the literalisation of a move that inheres in rationalism or scientific discourse.

To disparage all visuality in terms of the ocularcentric 'scopic regime', is to confuse a human capacity with the actual ways in which this capacity might be put to use.[58] Titlestad's metaphor of the walker is an unusually apt figure for the jazz improviser. However, De Certeau's renouncing of a cartographic vista is problematic with regard to jazz performance where, with the exception of free jazz, it may be argued that a profoundly 'visible' musical-structural 'mapping' determines all metaphorical levels of the jazz utterance.[59] Titlestad acknowledges that De Certeau's undervaluing of intersubjective visual relations and the manifold ways in which visualisations of the city constitute subjectivity is problematic in terms of the construction of the metaphorical 'city of meaning':

> Kevin Robins argues convincingly that 'it is through visibility that we know the city' (1996: 131). 'Through vision – which is always invested by our affects and desires (as well, of course, as by our more rational capacities) – we animate the world, discover it, respond to it, give it shape, pattern, order. Visibility is filled with signification' (1996: 135). It is this sense of visual meaning, the pedestrian interweaving of scopic possibilities, which De Certeau fails to address

[57] Titlestad's (forthcoming) work may however be characterised as a close reading of jazz texts and their discursive possibilities, exploring in memorable detail South African jazz historiography and reportage.
[58] Cf. Van den Berg 2002: 9ff.
[59] Titlestad indeed acknowledges free jazz as the most critical space of jazz improvisation.

adequately. For vision, in modes other than the panoptic, can itself be a form of insurgency

Titlestad: Forthcoming.

Congruent with the postmodern rejection of grand narratives, Titlestad's (forthcoming & 2001) theoretical premise is the exact opposite of this desire to control contingent and mobile processes through surveying, categorizing and representing a 'terrain'. Viewing the city as a site of contested epistemologies susceptible to proliferating itineraries, Titlestad conceives of urban narratives as contingent 'contests' between cartographers and pedestrians. Taking unfolding political realities into account, he describes not a chronological succession of identities and narratives, but rather an ongoing clash between teleology and contingency, and between certainty and provisionality.

On more than one level, Titlestad's work is an important conciliatory effort, navigating the meaning of representations of South African jazz – cultural expressions heavily burdened by the legacy of colonialism and apartheid – via the trajectories of sophisticated European intellectual conjectures. Representing a distinctive effort to theorise local music in terms that go beyond a troubled identity politics, his approach unfolds through a complex disciplinary advocacy that nevertheless mediates between visions of the future and versions of the South African past. Thus, Titlestad's 'evocation' of musical possibilities of meaning is a euphoric process that outlines as much a fiction of activism as of critique.[60]

It is this simultaneous nostalgia and social hope, expressed in the dual sense of recovery and a commitment to a version of healing based in decolonising memory, that Titlestad (forthcoming) deploys in his 'shamanic poetics' of jazz discourse. Titlestad's work projects a rather rhapsodic redemptive social vision which functions at both a figurative and an embodied level where jazz music and performance construct particular sites for uncovering versions of history and representing an

[60] This euphoria is based in an utopian vision more than in an epistemological nihilism; marked by scholarly caution, Titlestad's speculative approach is based on a detailed theorisation of specific texts and discourses.

alterity, often a counter-hegemonic epistemology, with the potential to heal cultures as well as the individuals they comprise.

As Erlmann (1996: 133) observes, such an endeavour to renarrate a past shares the goal of all symbolic practice: "the returning to the whole". James Fernandez (1986: 184) believes that "to construct an imaginatively integrated context, a stage for satisfying performance, is the ultimate and recurrent strategy of the human experience". In performing the contiguous experiences of one domain, a sense of resonance or relation by analogy arises with some part or related parts of the contiguous structures of another domain. Thus, in Titlestad's vision, musical performance is essentially a redemptive activity in a profoundly depraved and disrupted world. While Adorno (1993: 25ff) poetically described the realm of music as one of 'magic', however, the entry into its isolated sphere suspending empirical reality implied first and foremost not a redemptive distance, but a critical one. Thus, for Adorno, the ideological nature of music consists in its separation from reality, a critical distance which liberates music from obeying reality. [61]

3. The 'World' of the Text

Exploring questions of text and context in further depth, I now introduce Ricoeur's (1981: 171) notion that a text has the power to project a 'world', setting in motion the hermeneutical 'circle'.

The understanding of a text taken as a whole, Ricoeur believes, is the key to the understanding of metaphor. Similarly, the explanation of metaphor can serve as a paradigm for the explanation of a text. Thus, for Ricoeur (1981: 167ff), metaphor is "a work in miniature". At the same time, a work, for instance a poem, may be seen as a sustained or extended metaphor. Ricoeur (1978: 171) believes, however, that metaphors work by "confusing the established logical boundaries for the sake of detecting new similarities which previous categorization prevented our noticing". Thus, Ricoeur (1978: 52) argues, metaphors do not merely 'repackage' meaning, but *create* it, opening new possibilities for seeing and categorising the real.

[61] From the critical perspective of ITM, music and music performance, even on the pastoral level, may act as 'surrogate' redemption, and thus function in terms of an ideological imprisonment.

Ricoeur's understanding of metaphor evokes associations of narrative imaginings that concur with Nelson Goodman's notion of symbolic systems that 'make' and 'remake' the world. Thus Ricoeur (1991: 117) investigates the role of image and fiction in a general theory of imagination. Fictions, Ricoeur (1991: 119 & 121) believes, are "complex ideas whose components are derived from previous experience". Unlike images, however, fictions have no abstract, extraneous, previous referent. Therefore they do not refer to reality in a reproductive way, but in a *productive* way. Fiction thus changes reality, both 'inventing' and 'discovering' it; in Ricoeur's view, it *increases* reality. Attempting to liberate fiction from its bondage to picture, Ricoeur (1991: 123) therefore believes the imagination of fiction to be productive of "an expanded vision of reality"; a world "out of itself" (Ricoeur 1991: 135). Thus, Ricoeur interprets the metaphorical process as the key to the transfer of meaning 'proper' and to the displacement of concepts, the very process which he interprets as the 'metamorphosis' of reality.

Applying Ricoeur's concept of metaphor and the text to a speculative theorisation of musical meaning, it implies that only through a particular coercion of social, cultural and material forces may imaginary 'worlds' and identities ('voices') be figuratively constructed. Projecting 'voice' metaphorically at several levels of the utterance of musical meaning as a figurative expression of musical identity, the uniquely musical 'voice(s)' of a text sensuously appeal to the listener's corporeality. However, as 'embodied fictions', they also solicit an intellectual response, and here musical identities, through the mediation of various interpretative strategies, take on quasi-biographical personae, functioning as shifting interpellations projected from imaginary social roles 'outside' the text.[62]

How does Ricoeur's concept of the text function with relation to multi-layered mass media texts? Here, the notion of the author is dramatically replaced by the explicitly collaborative forces of studio production and technology, and the ideological landscape of a particular 'reality' by a powerfully mediated framework. Meaning is still 'inscribed' into the text, but is now as actively determined by contexts of reception (the 'reader'/viewer/listener) as it is preconditioned by relations of

[62] Althusser's notion of the interpellation implies that first-, second- or third-person address in a speech act fully belongs to the intrinsic content of what is being said, and not only to an 'external' rhetorical field, as De Man argues; see Bal 1999.

production and distribution. However, obeying its own rules of aesthetics in the context of media communication, this ambivalent synthesis, functioning in what Wicke (1990: 24) calls the "commercial whirlpool of mass culture", establishes links with reality that may be read as 'fictions' projecting a metaphorical 'world'. Here, meanings are neither objectively inherent nor subjectively arbitrary, but arise out of human experience of social interaction with a material world (compare Walser 1993: 31).

Assuming that music is an 'embodied fiction' in which narrative identities are subjectively constructed in a continuous wager between text and context, I will now attempt an interpretation of "Khung'a khona" via an experiential metaphor analysis of this text.

A repetitive rhythmic pattern, produced throughout the song by a synthetic drum machine, not only constitutes a certain aesthetic immediacy, but addresses the listener as a distinctly African 'voice'. Traditional elements also communicate through the basic harmonic progression I IV V (or V7) I, built on a quasi-tonic pedalpoint, and the urgency of the reggae-style delivery of the lyrics of the first verse. In the second verse, imitated strings, produced synthetically by electronic keyboards, suggest an element of calmness, repose and acceptance. What unfolds through the blending of words and music is a metaphorical presence of meaning, a musically constructed 'voice' speaking of a symbolic, profoundly mythical universe:

The Way (Kung' a Khona)[63]

Stoan verse (spoken in Tswana)[64]
A village was once under attack from a great beast
Amongst the cries, we heard someone say:
"Call the shield carriers, the king's messengers
An elephant has fallen ..."

And while you all face the sunset
And the storm clouds gather
Your guardian angel will bring a drizzle
Don't cry sister child
Life is like a labyrinth / maze

[63] From the album *Bongolution*, CDCOL 8159. Lyrics by T. Mazwai, A. Muphemi, T. Seate, O. Mdlongwa, Z. Sibika. Copyright 2001. Sony Music Publishing / ATV Music Publishing / Tusk Music Publishing / Kabelo Songs / Bomb Jeez Music).
[64] Stoan, Thandiswa and Appleseed are the kwaito group Bongo Maffin's singers.

Sleep ... The sleep that fattens infants

Thandiswa verse (sung in Xhosa)
The way things are
I feel like packing all that's mine
And returning home
The way things are
I feel like taking my baby
Putting her high on my back
And returning home

Appleseed verse (sung in Shona)
When Bongo Maffin appears
That's when people will talk

When Kalawa appears
That's when people will talk

Into the mythical world of "Kung' a khona", however, enter distinctly Westernised identities. Within the sonic milieu of the second verse, the synthesised strings mimic the sound images of commercialised entertainment music. Furthermore, the rhythmic statement of "Kung' a khona" becomes representative not only of black ritualistic art, but also of the pulse of modern urban life. Yet there is a certain aloofness in the music, a certain reflexivity. Two saxophones, playing in parallel intervals of fourths and sixths, introduce the nostalgic 'voice' of township jazz; a poignant remembrance of suffering and struggle.

Fusing mythical traces with Westernised concepts, these musical points of interpretative entry highlight the ambiguities of "Kung' a khona". Central to this heterogeneous blend of styles and traditions stands a musical quotation of the song Mangwane Pulele, pointing again to the redemptive and purifying qualities of rain.

In his exhaustive ethnographic study of *isicathamiya* ('nightsong'), Veit Erlmann (1996: 101ff) argues that performance practices are socially and culturally located, meaningful configurations of symbols and practices, an adequate analysis of which is dependent on a study of the historically situated human subjects interacting with these symbolic forms.[65] Recent ethnographies demonstrate that performance is embedded in

[65] As Scherzinger (2001: 129) observes, this standpoint may overemphasise the socio-cultural sphere, implying that there are no intrinsic dimensions to various African cultural practices. This viewpoint, ironically, denies African music access to a certain (formal) discourse of music and correlating societal power relations. By contrast, the interpretative framework

social interaction, while at the same time becoming a context for social action. Therefore, performance is increasingly understood as an interaction with and construction of social processes beyond pristine communities with primordial roots (Erlmann 1996: 101). Mass media contexts of production and consumption situate performance within a forthrightly 'politicised' framework of values, power, and legitimacy where meaningful human interaction is compromised by the unremitting control of institutional structures and interests.

In experimental ethnographic accounts such as those of Bohlman (1988: 120) and Wachsmann (1961), syncretic musical systems are no longer studied in terms of 'traditional' cultural traits, but rather in terms of socially and culturally heterogeneous communities and their practices. Thus, performance does not emanate from a more or less unchanging social 'base', but is itself a field of constantly modified, reorganised, or even conflicting social relations.

From this argument it follows that meaning does not reside 'in' the world of the text, but that it is performatively constructed through an ever-shifting exchange between actors and interpreters (compare Ricoeur 1981: 145ff).[66] This viewpoint coincides with Bal's (2002: 4) observation that the performative speech act (in the extended sense) requires the participation of the ethnographer's 'other'; "the people belonging to the culture studied", in the production of meaning. As Erlmann (1996: 102) argues, the interactive configuration of this meaningful 'world' is not based on presumed, *a priori* truths, but is rather a question of intertextual discursivity.

The figurative world of "Kung' a khona" metaphorically evokes a journey to a realm of wholeness, traditional custom, and domestic repose – in short, a journey 'home'. Erlmann (1999: 211) observes that 'home' is a root metaphor of the vastly idealised, narrative world of black indigenous art, a term representing not so much a specific location as "a set of relationships in space and time"; "it conveys a sense of what it

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introduced in this article positions musical meaning on the border between cultural practice and related (societal) discursive contexts of implication.

[66] Again, this is not to say that 'the social' is reified as the primary means of interpretation, and that there is no immanent dimension to black indigenous music; compare Scherzinger 2001: 129.

means to live in a society in which everything flows from within and is mediated by the lineage".[67]

The idea of 'wholeness' features much more strongly in African thought than in the Westernised tradition. The ideologised notion of an African traditionalism, in fact is powerfully juxtaposed with the Western ideological master narrative of 'progress'. Here, 'communalism' is the ideological counterpart of the Westernised notion of 'individualism'. On a formal topographical level, individualism is a conduit of freedom as a 'counterpower' of the steering powers that threaten freedom. Communalism is a typical characteristic of pre-differentiated societies where the developing norm of individuality is already valid. This undercuts the simplistic view that European society is essentially individualistic, and African society communitarian (cf. Scherzinger 2001: 126).

In a manner typical of kwaito music, the lyrics of "Kung' a khona" fuse traditional mythical elements with contemporary images and concepts. The idea of a village being under attack is an often-recurring theme in the black narrative tradition. Similarly, the 'redemptive' potential of events such as a thunderstorm, rain, and mist ('drizzle') often figure within black folklore, functioning as different narrative 'variations' on similar cultural themes.[68] Such is also the idea of the "great beast", so powerful that even "an elephant has fallen" (Stoan verse). The sunset, the storm and the cleansing power of the drizzle here all act as redemptive elements related to the modern (Westernised) concept of the guardian angel. Another redemptive element is

[67] Transformations of African music, notably the spiritual, black gospel, and the blues, all of which embody the added dimension of their role in the historical transition of the African-American odyssey from slavery to freedom, and represent differing degrees of the will to freedom and of the empirical and spiritual liberation of African-Americans, powerfully reverberate with the concept of 'home'.
Narrating the songs of a truly 'homeless' people, confronting the depths of human loneliness, fear and humiliation, black theologian James Cone (1997: 78ff) outlines the African-American spiritual as a living chronicle of human suffering and hope, a powerful means of retaining self-definition amidst indescribable physical and emotional torment. Freedom being the principal theme of the spirituals, Cone's analysis unremittingly focuses on the concept of 'home'. The freedom concept of the spirituals, however, is to be distinguished from the idea of freedom that is part of the Western ideological topography. Similarly, Scherzinger (2001: 120) warns against overdrawn, imagined alignments between African-American and South African cultural practices.

[68] In differentiated societies, redemption relates more to *culture* than to *nature*.

sleep, "the sleep that fattens infants", functioning as a means of regeneration and a means of defence against the adversities and perplexities of modern life.

As Frazer (1922: 264) has observed, African-religious myths are not "naïve superstitions" or "wilful extravagancies", but 'hypotheses' – tentative assumptions about the nature of life, and narrative ways of coping with the exigencies of human existence. Thandiswa's verse is a variation on the black tale of two sisters going out into the world, where the 'good' girl finds happiness, but the 'bad' girl falls pregnant and returns home disillusioned, searching again for 'wholeness' and redemption. According to the narrative of the great beast, an animal reveals some truth about which people will talk, and by which people are saved.

In contrast to much indigenous music originating in recent decades in South Africa, the content of this kwaito text is ostensibly apolitical. Erlmann (1999: 199) observes, however, that traditional expressive forms may emerge as part of a broader narrative critical of modernity, "one that is rooted as much in the shifting notions of tradition as in the crisis of modernity itself". While such symbolic forms connect with recipients as emblems of redemption and authenticity, Erlmann (1999: 200) argues that these practices may not be seen as unmediated and authentic expressions of a mythic African past. Though they voice a quest for identity and immunity in a dramatically changed social universe, Erlmann believes that they are rather driven by the same predicaments of the modern world that also trouble Western middle-class sensibilities. Thus, the search for identity and some kind of rootedness in indubitable space-time structures, although it flows from a deep sense of alienation and from the bitter experience of being part of modernity and at the same time excluded from it, is deeply caught up with modernity and some of its specifically global fictions. This dialectic of absence and presence Erlmann (1999: 213) describes as one of the core ambiguities of black experience in modern society.[69]

[69] The concept of the private and the public that is central to Erlmann's argument is, of course, a construct of differentiated, and not of pre-differentiated societies: it is thus an ideological misplacement to impose Westernised concepts on an understanding of pre-differentiated societal constructs. This is a serious conceptual weakness in Erlmann's *Music, Modernity and the Global Imagination*, the underlying idea of which is to describe the African perspective on modernity. Erlmann constructs a 'global' imagination for black South Africans through myths and fictions that often blur the polarities of the colonial and the postcolonial world, also obscuring emergent global imbalances of power and domination. It is precisely this blurring

This is, however, not the complete 'story' of "Kung' a khona". For the construction of meaning in this kwaito text is not only dependent on the (institutionally slanted) discourse of the academy,[70] but is also produced in the moment of commercialised reception, that is, the (equally ideological) moment of interaction between 'voice(s)' and 'listener(s)'. Here, meaning becomes explicitly intertextual as a particular construct of image, labour and capital (compare McDonald 2000: 3).

Established in 1996, the South African kwaito group Bongo Maffin delivers a strong South African sound, intermingled with a variety of global characteristics. To this sonic milieu, the Zimbabwean star Appleseed brings a distinct reggae influence. Tremendously successful in South Africa and abroad, they have performed with music industry icons such as Skunk Anansie, Chaka Chan, Stevie Wonder and Hugh Masekela, and have been approached by international producers to remix various songs (bongo_maffin).

The rupture between a mythical African past and the sensibilities of Western ideologised culture reverberates strongly in the narrative strategies of "Kung a' Khona". Created and performed for modern black South Africans, 'home', a redemptive mythical space, is mediated through thoroughly Westernised, commercialised strategies. In itself becoming a symbolic environment yielding patterns of (ideological) discourse representative of social realities, this kwaito text powerfully renarrates the 'story' of the diverging yet overlapping worlds of Africa and the West.[71]

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of Africa and the West that constitutes the fallacy of Erlmann's African global fiction: it is constructed entirely from the perspective of Westernised differentiated thought. Thus, the perspectival point of departure of Erlmann's ambitious account is not 'Africa', but 'globalism'. Scherzinger (2001: 124ff) sharply critiques Erlmann's Western philosophical orientation as the central subject of so-called 'African thinking'. Thus, Africa is simply negated in terms of the West, paradoxically granting the West the scope and authority of a central point of reference.

[70] Frank Kogan (Cf. Frith 1996: 12) discerns between the 'discourse of the classroom' and the 'discourse of the hallway'. In the case of commercialised expressive forms – particularly rap and kwaito – one may perhaps refer to the 'discourse of the academy' and 'streetwise discourse'.

[71] It is ironic to note that the kind of mythologised African tribal culture that is idealised and absolutised in "Kung' a khona" through the strategy of 'narrativisation' (compare Thompson 1990: 59ff), was used during the previous political regime as a powerful ideological manoeuvre to project the image of "the noble savage who should live in segregation from Western society" (Selimovic 2002: 30). This is an indication of the ideological 'performativity' of texts.

Comaroff & Comaroff (in Erlmann 1991: 12) speculatively define tradition as the construction of images of the past that creates historical continuity in popular consciousness. On this view, popular performance becomes a symbolic arena *par excellence* for expressing such images most ambiguously, offering perhaps one of the most rewarding venues for scholarly inquiry into the workings of popular consciousness.

Imaginary social 'roles' projected by Bongo Maffin's "Kung' a khona" construct both communal and personal identities. Acting as social 'mediators' and commentators, the kwaito stars narratively configure alternative possibilities for interpreting the 'New' South African reality. While the powerful mythical content of the song evokes a 'surplus of meaning' that suggests rich interpretative possibilities, receptive stances suggested by Bongo Maffin fanmail reveal that listeners are not easily lured into the narrative 'world' of this (or other) text(s) of the group. Rather, they are seduced by what Paul McDonald (2000: 6) calls the mediated identity of the star image, a textual construct 'produced' in the moment of interaction between musical 'voice' and 'listener'. While the star image is a perceptual synthesis of words, images and music, its interpretative gamut open to a range of differentiated readings, McDonald critically observes that it is inevitably limited by the context of particular cultural and historical circumstances, also being controlled and owned by institutionalised forces.

The 'startext' of "Kung' a khona" (compare Goodwin 1992: 50ff) is signally present in the lyrics of this kwaito song, and is projected visually through the colourfully displayed imagery of the CD cover. Appleseed's verse fuses the idea of a mythical revelation with elements of 'toasting' and 'boasting' prominent in African-American rap music, functioning here as the manifestation of a highly commercialised 'star narrative'. Iconography on *Bongolution's* CD cover establishes ideological 'relations of domination' by juxtaposing traditional elements with commercialised signs and images. A colourful display of 'fruits' and 'seeds' evokes redemptive qualities of nature, while simultaneously provoking notions of sexual prowess and fertility, an aspect also underlying the vividly sensuous star images of the kwaito group. In this respect, the construction of a particular star identity is dependent on the response of the 'reader', interpreting the text as a zone of relative indeterminacy (cf. Iser 1978 &

Cook 1998: 105), yet systemically maintaining specific asymmetrical relations of power (cf. Thompson 1990: 7ff).

Figure 1: Sleeve of Bongo Maffin's *Bongolution*

Bongo Maffin fans 'construct' the kwaito stars in terms of highly personalised, eroticised identities ("Thandiswa I think you are the apitomey of sexy, keep it up girl!"; "danm Stoan I think you are sizzling hot"; bongo_fanmail2000.htm). While these performing 'bodies' are axiomatically a phenomenon of production, in the moment of consumption, semiotic systems of the mediated 'intertext' are transformed as a powerful site of performance that may momentarily 'dominate' economic

systems of production and distribution. Here, the performer emerges as an artistic individual deploying his/her bodily and vocal sensuality/expressivity to full effect.

However, the fetishised, eroticised body is not the only site of identity construction in this mediated startext. Fans also view the Bongo Maffin stars as ideologically representative icons or idols (... "you are making us proud to be South African"; "This shows that we [South Africa] are going places"; ..."guys we are proud of you and may god bless you throughout and keep that spirit of togetherness"). Sent via the internet from various geographical locations in the world, these receptive stances of young black South Africans construct a 'local' South African identity within a thoroughly globalised context, with the kwaito stars serving as idealised images ("I really dig your music and I hope u guyz won't change your style to some American ssshhh!"). In terms of ITM's level of pastoral havens, this implies that seemingly crass commercial motives may be translated to a web of 'pastoral' functions: the consumerist pleasure of the individual listener; aesthetic/erotic pleasures; moral affirmations, and affirmations of identity.[72]

The identities projected by the Bongo Maffin stars are joyful and affirmative; indeed, they may be described as identities 'transfigured' by the very context by which they are produced: the global mass media. 'Performing' the role of the musical shaman – the healer of society – the kwaito stars engage with fans on a most personal level ("Keep cute times 2 and don't put your hat too low people have to see your face and there is no shyness"; "Keep cool"; "Keep your joy").[73]

The conceptual framework configured by text and context in this kwaito song suggests that Ricoeur's concept of the text is (hypothetically) reconfigured by mass media texts, in that these entail a textuality that is profoundly *intertextual* in nature. Here, the notion of intertextuality is understood in terms of Jonathan Culler's (1981: 103) broad definition, that is, not as a work's relation to particular prior texts, but as a

[72] On the level of pastoral ideology are likewise located the signposts of power and prestige, beckoning not so much the audience, as the performer – the star. Note that these discourses connect on a 'higher' topographical level with what Visagie calls the 'steering powers' of society, notably with the ideological formation of capitalist commercialism.

[73] The Bongo Maffin stars are indeed powerful 'New' South African role models: Stoan has a strong background in Marketing and Advertising, Appleseed has a degree in Quantity Surveying, and Thandiswa has a degree in International Relations and English (bongo_maffin).

designation of its participation in the discursive space of a culture: "the relationship between a text and the various languages or signifying practices of a culture and its relation to those texts which articulate for the possibilities of that culture".[74]

From the perspective of reception aesthetics, the mediated intertext is powerfully shaped by the interpretative constraints of a particular *sub*-culture where context dramatically overrides text. Here, text becomes an identity configured by authentic nonauthentic 'bodies' projecting a spectrum of desires (ontological, political, sexual and epistemological) that may be understood as articulational reachings comprising a powerful sector of the symbolic economy of musical performance (compare Titlestad 2000).[75]

4. Musicology as Identity

Through a profound questioning of individual and collective identities, the imaginary 'fictions' metaphorically constructed by "Kung' a khona" mirror those that form part of broader socio-cultural discourses in our country today. In current South African musicology, there is a predominance of identity politics and identity ideology. Cultural identity, in the form of an ideologised concern, is powerfully steered by a pre-occupation with cultural difference.

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[74] "Kung' a khona" is also persuasively intertextual in its reference to previous texts where myth is an effect of endless reiteration (and hence of the proliferation of resonance), each element evoking countless narratives in which it has been previously deployed – a syntax of expectation that is fulfilled almost to the point of overflowing in this particular text.

[75] The art historical work of Hans Belting (2001) explores the human body as the ideologically contested site of the image. Embodied accounts of musical meaning are deeply ambiguous, for they not only constitute the intuitive roots of music's corporeality, but may simultaneously play a constitutive role in abstract, rational understandings; the 'body in the mind' (Johnson 1987).
Creatively produced by the mediated intertext, the figurative construct of 'voice' performatively articulates a star identity that encodes both the individuality and the history of a performer, powerfully conveying the star's authenticity and artistic expressivity. Note that I use 'voice' metaphorically at several levels of the musical utterance, figuratively constructing an idiosyncratic musical identity, including the fetishised 'body'. In the more literal sense, compare Barthes's (in Negus 1992: 89) notion of the 'pheno-song' and the 'geno-song', as well as Negus's (1992: 89ff) analysis of the relation between voice and studio production. For a diversified reading of musical identity, see Titlestad's (forthcoming) analysis of Kiepie 'Charlie Parker' Moeketsi's 'name'.

The argument developed in this article and elsewhere is based on an ideology model in which different 'spheres' of ideology are identified.[76] Among them is the sphere of *theoretical ideologies*. Within this sphere, different levels can be located. One of them is the level of ideological differences internal to a specific discipline or field of study. Musicological (multi-)culturalism (or political correctness) versus the poststructuralist deconstruction of identity politics is an example of this particular level of ideology.[77]

In recent international literature, under the influence of poststructuralist thought, the philosophical viability and political utility of traditional categories of identity have increasingly come into question. A decade ago identity was the dominant mode of social analysis and activism, yet today critics routinely announce the death of identity politics.[78] Particularly in the 'New' South African context, it seems crucial to judiciously probe the new configurations emerging as alternative modes of politics.

Recent musicological scholarship has uncovered music's contribution as a dynamic medium for making, sustaining and changing social worlds and activities. The sociologist Tia DeNora (2000) observes that music, as a technology of identity, emotion and cultural memory, is powerfully implicated in the construction of the self.

For Ricoeur (1999: 52ff), the levelling of the ideologies of difference prevalent in modern societies of production (with their imperative models of consumption) is a merciless process of homogenisation that is in itself highly ideological. In South Africa's black population today, a relatively developed communalism is increasingly being replaced by the ideology of Western selfism. I agree with Erlmann (1999) that this is resulting in a fissure of the African traditional lifeworld, but I do not see this reality model as being anti-modern, or critical of modernity, but as *part* of modernity.

In late modernity, identities are supposedly no longer unified, artificially imposed selves which a people with a shared history and ancestry have in common. Identities are increasingly fragmented and fractured, never singular but multiply constructed across different, often intersecting and antagonistic discourses, practices and

[76] In Viljoen 2002a: 11-15, a more detailed explication is provided of Johann Visagie's ITM.
[77] It is ironic that in local musicology, a culturalist identity politics is sometimes argued from the perspective of postmodernism.
[78] A special issue of *New Literary History* (2000) has been devoted to the topic "Is there Life after Identity Politics?"

positions. Identities emerge within the play of specific modalities of power. Therefore, they are more the product of the marking of differentiation and exclusion than the sign of an identical, naturally constituted unity pointing to an all-inclusive sameness without any internal differentiation (compare Hall 1996: 1-17). This observation obviously holds implications for the 'polyglossic' situation in South Africa. In this regard, a differentiation must be made between the poststructuralist fragmentation of identity and a just criticism of the hypernormative functioning of cultural identities, conceptually and socially dominating personal individualism.

One of the most acute anxieties of 'New' South African musicology is the formulation of principles for the organisation and formation of the canon (compare Muller 2000a, Lüdemann 1993 & Chew 1992). As early as 1967, Leonard B. Meyer (McClary 2000: 32) announced the futility of the construct called 'the musical mainstream', arguing instead that our time is characterised most by its rich stylistic pluralism, an attribute that has since become one of the most salient characteristics of the postmodern condition. The pressure to define or acknowledge only one distinctly 'South African' style may therefore be viewed as a reactionary, highly politicised move that not only goes against the grain of postmodern identity critique, but also potentially deprives South African music of its rich cultural diversity and differentiality.[79] Thus, essentialised (hypernormative) categories need to give way to anti-essentialist conceptions of identity, and ways of thinking need to be developed which acknowledge the individual subject's identification with and against cultural groups, as well as facilitating nuanced theoretical accounts of both ambivalent identifications and dis-identifications.

Albertini et al (2000: 622) argue that identity must first and foremost be situated in a transnational context, since it is only from such a global perspective that the warping of racial, national and ethnic identities under the pressure of diasporic shifts and global exchange may be critically questioned. However, from the critical perspective of the ideology model on which I draw, an ideologically sensitive consciousness questions the excesses of both national *and* transnational identities. This is the only

[79] Lüdemann (1993: 38) is one of very few musicologists taking into account influences such as Indian music in South Africa, or the impact of religious diversity on the local musical scene.

perspective from which globalism, in itself no ideologically innocent construct, may be critically probed.

While the metaphorical spaces and places constructed through music undeniably involve notions of difference and social boundary, organising hierarchies of a political and moral order, music does not simply provide a marker in a prestructured social space, but also one of the means by which this space can be transformed.[80] Such a radical reconfiguration of the world is the (metaphorically constructed) ritual of art; 'the artist gathering the bones' (Titlestad forthcoming), asserting fragile constructs and continuities that invoke social visions and advocate modes of cultural healing. However, this shamanic narrative is not the narrative of a particular memory, history, tradition or nationalism. It is a shared story of limits and possibilities, and of sameness and alterity;. it is a transformative politics where identities are unitary, plural, and intersectional, produced by complex negotiations among the stark realities of race, sexuality, class, gender and nation: it is the 'shared' South African story of 'going home'. From my methodological perspective, the hermeneutical ground from which this differentiated identity may be constructed/deconstructed is that of the uniqueness/coherence principle.[81]

Finally, my analysis of representations of 'New' South African musicology suggests that the approach I develop here and elsewhere[82] critically allows for models of musical meaning that interpret this phenomenon not as insular and hardwired, but as workable and pluralistic (cf. Bowman 1998: 252). However, drawing on the interpretative perspectives of ideology critique and the analysis of figurative meaning, this acknowledgement does not imply an unconditional acclaim of the postmodernist contextualist paradigm. Extemporising on the multimedia theory of Cook (2001 & 1998), I propose a figurative analysis of musical meaning negotiated via a perceptual, context-bound intermedial interaction, implying a certain degree of empirical control.

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[80] In this regard I draw on the thought of Martin Stokes (1994, 1-28).

[81] This is also the critical ground of Titlestad's (forthcoming) work, a position that achieves a relative autonomy for the otherwise disempowered within systems of domination, through 'local' deployments of 'global' possibilities: the critical innuendo of his improvisation metaphor. Titlestad's work suggests that unconditional participation in the multivocal domain implies the sacrifice of much hermeneutic ground. Note that two recently published interviews by Stephanus Muller (2002b & 2002c) highlight in an important way the (political) diversity and, indeed, the multivocality of South African musicology.

[82] See Viljoen 2002a, 2002b, 2002c and 2002d.

This approach conforms neither unconditionally to a 'bottom-up', nor a 'top-down' model for analysis. Nor does it offer one-sided resistance to the differing methodological preferences these models encapsulate.[83] In conformance with recently developed theories pertinent to the performative contexts of mixed-media/multimedia forms,[84] the format itself seems to suggest the relevance of analytical methods invoking the combined analysis of figurative and ideological meaning.[85] Ultimately, the approach I espouse draws on elements of a 'top-down' approach, but not conceptualised within the confines of more traditional-theoretical viewpoints, and with due recognition of the inadequacies of any methodological fanaticism, where the priority of *object* over *method* goes unrecognised. Therefore, my musicological method identifies with what Adam Krims (2000: 17) calls a 'progressive musicology', presupposing a critique of both traditional music-theoretical and so-called 'New' Musicological (postmodernist) trends.[86]

Such a musicology constructs a socially-grounded model in which musical meaning is understood as neither immanent nor arbitrary, but rather negotiated and emergent (compare Cook 2001). Drawing on the analytical apparatus already mentioned, I have thus endeavoured to develop a theoretical model for the analysis of multimedia meaning which may promote a vigorous debate on the expression of emotions or beliefs, the recognition of intent, and figurative reference projected by symbolic forms. This results in a particularly fluid view of musical semantics and the cultural

[83] By 'top-down', I refer to a model that typically starts with a general 'theory' from which analytical questions are generated. The 'bottom-up' approach, on the other hand, I view as generalisation from 'evidence', that is, the empirical content through which systematic questions may be answered.

[84] See Hines 1991: 3 & Cook 1998.

[85] My views have been influenced by Michael Titlestad's observation that music itself inflects approaches of analysis. Apart from this capacity, I believe music to suggest fluid, ever-changing, yet empirically verifiable models for the interpretation and analysis of socio-cultural phenomena, including that of social identity. In this regard, I draw primarily on the work of Wilson 1985 & Gilroy 1993. Note however, that, unlike language, music cannot interpret itself: language is the interpreting 'system' of music (Agawu 1999: 145).

[86] Visagie's ITM model 'indexes' postmodernism/poststructuralism within the sphere of theory ideology. Here, hypernormative constructions actually assume the form of theoretically-sophisticated formulas of character in the priority of ontological import. Postmodernism reveals its ideological concepts of multiplicity, individuality, contingency and change over and against all unity, universality, necessity and constancy. This privileging of certain aspects of the world over others works distortively and, as I have repeatedly suggested, this is also a major problem with postmodernist musicology.

variability of musical meaning, which, as has been mentioned above, is nevertheless set up within the constraints of empirical counter-checks.

While this hermeneutic model is not exclusively relevant to South African contexts, the combined approach of ideology critique and the analysis of figurative meaning functions as an apparatus by which systemic asymmetries in South African music and South African musicology may be critically unmasked and dissected, permitting a stringent analysis of the musical text as a culturally influential repository of unstable ideologies. Within this critical framework, the musical text is not reduced to a passive function of totalised power relations, as may often be the case in postmodernist analysis,[87] but acknowledged as a culturally variable symbolic utterance determined by disparate ideologies and richly nuanced possibilities of meaning; an utterance fluctuating constantly between the indecisive performative 'equalities' of the universal/general and the individual/unique aspects of musical meaning.

[87] Brannigan (1998: 205ff) observes that such generalised readings replace the grand narrative of *progress* with that of *power*. Brannigan traces this tendency to a certain perversion of Foucault's thought; see also the discussion in Viljoen 2002b: 4-6.

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AFRIKAANS SUMMARIES

ARL 991

Vraagstukke van musikale betekenis: 'n ideologie-kritiese benadering

Onlangse modelle van musikale betekenis, verteenwoordigend van verskillende dissiplinêre perspektiewe, wissel van semioties/ strukturalisties en semioties/stilisties tot wat as "Nuwe musikologiese" of "postmoderne" modelle getipeer moet word. Hierdie benaderings, wat toenemend gekonfronteer word deur kontekstuele dimensies van musikale betekenis, loop dikwels uit op eensydighede wat 'n spesifieke sosio-historiese of kulturele agenda ooglopend propageer. In die geval van die semioties/stilistiese paradigmas, beweeg selfs uitgebreide teorieë oor musikale betekenis nie beduidend verder as die "outonome" teks nie. Terwyl hierdie benaderings die musikale teks óf isoleer óf oorbelas, slaag dit nie daarin om musiek toereikend te tipeer nie. Musiek blyk immers 'n veelkantige, komplekse ideologiese vorm te wees wat gegrondves is in uiteenlopende en ingewikkeld verweefde implikatiewe kontekste wat sowel met die produksie as die resepsie van die teks in verband staan.

Na aanleiding van Johan Visagie (1990 & 1996) se benadering tot ideologiese kultuur wil hierdie artikel die grondslae blootlê van 'n inklusiewe analitiese model wat gebaseer is op 'n spekulatiewe, dog beredeneerde interpretatiewe ontwerp vir die teoretisering van die verhouding tussen simboliese (semiotiese) inhoud en diskursiewe sosio-kulturele kontekste, sonder om die belang te ontken van ander perspektiewe/kontekste wat deel van 'n "argeologie van diskoers" vorm.

ARL 992

"Verpak": ideologiese stelling en figuratiewe betekenis in gospel rap

As deel van die kritiek teen die universalistiese aansprake en meester-narratiewe van modernisme wat dominante sosiale ordes en magstrukture beskerm, is daar binne onlangse musikologiese studies 'n toenemende bewustheid van die verskillende ideologiese kragte wat deur die musikale teks verswyg word. Terwyl hierdie insigte aanleiding gee tot 'n aansienlike verbreding van die musikologiese agenda, laat verklarings van die ideologiese fenomeen soos toegepas binne 'n sosiaal-gerigte analise van musikale betekenis nóg ruimte vir 'n gesofistikeerde formulering van sosiale kritiek, nóg vir subtieler vorme van diskoers analise. Dikwels berus konstruksies van ideologiese mag op verskraalde, basiese modelle van magsverhoudinge wat op die musikale teks en konteks geimponeer word.

In hierdie artikel word beoog om die toepassing te demonstreer van 'n oorkoepelende ideologie-kritiese raamwerk wat ontwerp is om 'n omvattende en gedifferensieerde verslag te lewer van kragte aanwesig binne ideologiese kultuur. Gebaseer op Johann Visagie se "Ideologiese Topografie van Moderniteit" (ITM) word hierdie kartering van ideologiese kultuur verder uitgebrei met 'n afsonderlike dimensie van Visagie se model, naamlik 'n figuratiewe semiotiek van ideologiese diskoers. Hierdie teoretiese skema word gedemonstreer aan die hand van 'n uitgebreide analise van 'n prototipiese voorbeeld, WRAPPED UP deur die gospel groep Dawkins & Dawkins. As metafories middelike handeling van kontemporêr-religieuse betekenis, word hierdie voorbeeld van gospel rap ontleed as 'n direkte dog komplekse manifestering van strukturele dubbelsinnigheid.

ARL 993

Ideologies gekompromitteerde diskoers: tussen ghetto en woestyn

Aan die hand van Ricoeur se hermeneutiese "ompad" via die onthullende mag van mite, simbool en narratief, word daar in hierdie artikel gestreef na 'n meer omvattende verstaan van identiteit. Laasgenoemde word bemiddel deur die interpretatiewe perspektiewe van ideologie-kritiek en figuratiewe analise, hier aangewend ter formulering van 'n oorspronklike lesing van die gospel rap teks. As deel van die ghetto/woestyn tema word prominente argetipiese figure, verwant aan posture karakteristiek van die menslike bestaan, ondersoek. Via 'n kontekstuele, intermediale lesing van musikale parameters word die narratiewe strekking van die rap lirieke her-interpreteer, en trouens her-figureer. Hierdie benadering beklemtoon musiek se rol as 'n sosiale simboliese proses wat betekenis performatief kommunikeer, skep, kritiseer of selfs transformeer. Dit openbaar terselfdertyd musiek se vermoë om te funksioneer as 'n dinamiese middelganger tot die instandhouding of omverwerping van sosio-religieuse "wêrelde" en "wêreldbeskouïngs". Hierdie metode stem ooreen met Ricoeur se "narratiewe hermeneutiek" wat gebaseer is op 'n altyd hernieude interpretasie van simboliese gebeure binne die wêreld van die teks.

ARL 994

Stad van engele: posturale perspektiewe op 'They all fall down'

Vanuit die raamwerk van Johann Visagie se benadering tot ideologiese kultuur word die figuur van die engel in GRITS se "They All Fall Down" ontleed as deel van 'n kompleks van inter-verwante sosio-kulturele diskoerse. In hierdie verband word die funksionering van engele bestudeer as 'n nuwe arbeidsproses wat die dra van boodskappe behels, en waarin die bestaan erken word van sowel die donker engele van ideologie as die apokaliptiese engele van die geskiedenis. Via 'n figuratiewe semiotiek van ideologiese diskoers word die engel verder bestudeer as 'n semiotiese konfigurasie wat ideologiese betekenis deurgee. In hierdie opsig word metaforiese posture, tipies van eksistensiële gebeure wat herhalende patrone van die menslike kondisie simboliseer, in verband gebring met 'n spektrum van argetipiese figure in hierdie teks. Morbiede beelde, spesifiek aangewend binne die visuele en verbale parameters van die video, demonstreer dat produkte van die massa-media as "kaarte van realiteit" mag funksioneer.

ARL 995

Ideologie en tekstualiteit: representasies van 'Nuwe' Suid-Afrikaanse musikologie

Aan die hand van Ricoeur se konsep van die teks gaan hierdie artikel uit van die hipotese dat enige poging om die verhouding tussen musiek en samelewing te bepaal, wesenlik filosofies in aard is. Soos talle ander kategorieë is die grense van "die musikale" onderhandelbaar en vloeibaar, en dit kan (goedskiks) op verskillende maniere bepaal word. Kultureel verwant en kultureel onderhandel is sodanige spekulatiewe konstrukte egter relatief tot empiriese gegewens wat deur intra-tekstuele parameters voorgestaan word. 'n Kritiese bevraagtekening van interpretatiewe standpunte wat 'n polities oorbelaste terrein soos post-apartheid Suid-Afrika ondersoek, belig openlik ideologiese posisies binne die huidige musikologie.

As 'n komplekse voorbeeld van 'n spesifiek Suid-Afrikaanse teks-konteks konstruk bied Bongo Maffin se inheemse kwaitolied, "Kung' a khona" ("Die Weg") aansienlike uitdaging

aan ontleding. Pogings om dit toe te lig roep interpretatiewe kontekste op wat ons met fundamenteel hermeneutiese vrae konfronteer, en terselfdertyd die grense van 'n transformatiewe identiteitspolitiek deurpeil.

KEY TERMS

GOSPEL RAP/ IDEOLOGY/ MUSICOLOGY/ MULTI MEDIA/ DISCOURSE ANALYSIS/ SEMIOTICS/ HERMENEUTICS/ METAPHOR/ NARRATIVE/ IDENTITY