Pennycook, A. *Global Englishes and Transcultural Flows*

[**https://www.youtube.com/watch?v=dLoqtmX9wXo**](https://www.youtube.com/watch?v=dLoqtmX9wXo)

**Important Quotes**

**Chapter 1 Hip hop be connectin’**

“While the notion of Blinglish points us back at one level to the idea of a homogenizing spread of language and culture, as kids around the world imitate African American speech forms, it is also worth considering that if it is indeed disenfranchised African Americans who are spearheading the global dominance of North American language and culture, if hip-hop is indeed ‘a black cultural expression that prioritized black voices from the margins of urban America’ (Rose, 1994, p. 2), then we are looking at forms of expression of resistance to dominant white culture becoming global cultural form (Osumare, 2001)” (p. 3).

“In talking of transcultural flows, therefore, my focus is not merely on the movement of cultural forms across the globe but of the local take-up of such forms. Transculturation may be understood as a ‘phenomenon of the contact zone’ describing how ‘subordinated or marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture’ (Pratt, 1992, p. 6)” (p. 7).

“Through both commercial and underground media, the music and words of Hip-Hop transcend language, neighborhoods, cities, and national boundaries resulting in international varieties where marginalized groups and political parties appropriate Hip-Hop as a symbol of resistance’ (p. 204)” (p. 10).

**Chapter 2 Other Englishes**

“As Giddens (1999), Castells (2000) and others have shown, globalization is not only about economic processes, but political, technological and cultural processes as well. Globalization may be better understood as a compression of time and space, and intensification of social, economic, and cultural and political relations, a series of global linkages that render events in one location of potential and immediate importance in other, quite distant locations (p. 24, 25).

“[Worldliness] This, then, is the site of resistance, change, adaptation and reformulation. It is akin to what Canagarajah (1999) in his discussion of resistance to the global spread of English describes as a ‘resistance perspective’, highlighting the ways in which postcolonial subject ‘ may find ways to negotiate, alter and oppose political structures, and reconstruct their languages, cultures and identities to their advantage” (p. 29).

“To this picture of culturally specific understandings of language we may also add sociolinguistic investigation of what Rampton (1995) has called ‘crossing’ – ways in which members of certain groups use forms of speech from other groups – or ‘styling the Other’ – ‘ways in which people use language and dialect in discursive practice to appropriate, explore, reproduce or challenge influential images and stereotypes of groups that they *don’t* themselves (straightforwardly) belong to’ (Rampton 1999, p. 421)” (p. 34).

**Chapter 3 Transgressive theories**

“I am therefore arguing for the idea of transgressive theory, as a necessary way of dealing with a transgressive form such as hip-hop, as an approach that takes us beyond the ‘posts’ and the ‘critical’, and as an overarching framework that pulls together numerous ‘trans’ concepts (transculturation, translation, transtextuality, transmodality)” (p. 37).

“The notion of transgressive theory I am developing here is far more than this, however: while it does attempt to avoid the limiting position of those critical stances for which all analysis is already pre-decided… it also demands a reflexive stance about what and why it crosses; it is thought in movement rather than thought looking over its shoulder at what it is ‘post’; it is about desire, alterity, and freedom” (p. 42, 43).

“A critical philosophy of transgression is not anarchist incursions, tokenistic border-crossings or haphazard critiques of what is deemed to be wrong with the modern world, but rather a continuous questioning of how we come to be as we are, how our ways of understanding have been set, and how this could look different if we started to think otherwise” (p. 56).

**Chapter 4 Performance and performativity**

“The somatic turn allows us to readdress the embodiment of difference, while the performative turn, on which the following chapter focuses, suggests that identities are formed in the linguistic and embodied performance rather than pregiven” (p. 57).

“A focus on performance also emphasizes the notion of activity, of acts of identity. While this is not intended to imply false acts – acting out what one is not – it may also need to include such possibilities” (p. 75).

“In order to have a usable notion of performativity here, therefore, we need, on the one hand, to avoid the pull towards performance as open-ended free display… and, on the other, the pull towards oversidementation… to some extent, the performative is always along lines that have already been laid down, and yet performativity can also be about refashioning futures” (p. 77).

**Chapter 5 Taking the vernacular voices of the popular seriously**

“A further problem with dismissing ‘pop-culture’ as superficially commercial is that it overlooks the role of popular music as part of political protest” (p. 83).

“When hip-hop is seen as part of the dominance of US culture, the fact that it may be a marginalize cultural form within the US is less relevant on the world stage. The identification with American and African American culture by hip-hop artists around the world are embedded in local histories of difference, oppression, class and culture, often rejecting aspects of American dominance while identifying with forms of local struggle” (p. 91).

“Thus, as Connell and Gibson (2003) suggest, while the global spread of music may on the one hand be part of the global hegemony of particular cultural forms, it also enables resistance to globalizing trends” (p. 92).

**Key Terms**

**Chapter 1 Hip hop be connectin’**

blinglish(3)-has been used either to refer to Black English or, more commonly, too disparage white kids’ (or ‘wiggers’) use of black hip hop language (see *Urban Dictionary*, 2006). The term *Blinglish* combines not only Black English but also *bling bling*, a term that the *Hip Hoptionary* (Westbrook, 2002, p.14) explains as ‘1) jewelry. 2) material showoff. 3) the glitter of diamonds.’

global Englishes (5)- to locate the spread and use of English within critical theories of globalization.

transcultural flows (6)- to address the ways in which cultural forms move, change and are reused to fashion new identities in diverse context.

flow (10)-the relationship between musical rhythm and lyrics

postliterate orality (10)

the Word (10)

transculturation (13)

transmodality (13)

transtextualization (13)

translation (13)

authenticity (14)

fluidity (9)

fixity (9)

**Chapter 2 Other Englishes**

heterogeny position (20)

World Englishes (WE) (20)

English as a native language (ENL) (21)

English as a second language (ESL) (21)

English as a foreign language (EFL) (21)

corporatization (24)

worldliness (29) –local histories *in* which global histories are enacted or where they have to be adapted, adopted, transformed, and rearticulated.

Occidentlism (31)

Postoccidentalism (31)

crossing (34)- ways in which members of certain groups use forms of speech from other groups

styling the Other (34)- ways in which people use language and dialect in discursive practice to appropriate, explore, reproduce or challenge influential images and stereotypes of groups that they *don’t* themselves (straightforwardly) belong to.

**Chapter 3 Transgressive theories**

transgressive semiotics (36)

transgressive sacred (36)

transgressive (40) the need to have both political and epistemological tools to transgress the boundaries of conventional thought and politics.

alterity (43) – the state of being other or different.

translingualism (54)

translation (54) – the key to understanding communication

**Chapter 4 Performance and performativity**

performativity (58)

performance (59)

sedimentation (72) - partial settling

**Chapter 5 Vernacular voices of the popular seriously**

socioblinguistics (9, 95)

**Themes**

|  |
| --- |
| **Performativity** |
| Pennycook | * J. L. Austin: Speech Act Theory
* anti-foundationalist notions of gender, sexuality and identity
* agency (p. 68)
 |
| Butler | * ...acts of identity as ongoing series of social and cultural performances...” (p. 69)
 |
| Leonardo | * “Many white subjects have fought...to the extent that they perform this act, they disidentify with whiteness.” (p. 32)
 |

|  |
| --- |
| **Resistance** |
| Bourdieu | * (p. 3) cultural capital / dominant discourse / hip hop
 |
| Foucault | * (p. 74) agency; power/knowledge
 |

|  |
| --- |
| **Mimicry** |
| Bhabha | * subversive tool; camouflage; agency; menace
 |
| Villanueva | * “Organic intellectuals.” (Gramsci) (p. 129)
* Subversion of hegemonic forces (p. 85)
 |

|  |
| --- |
| **Language / Identity** |
| Anzaldua | * “I am my language” (p.59)
 |
| Villanueva | * “Language is also race in America” (p.xii)
 |
| Omi & Winant | * Racial formation
 |