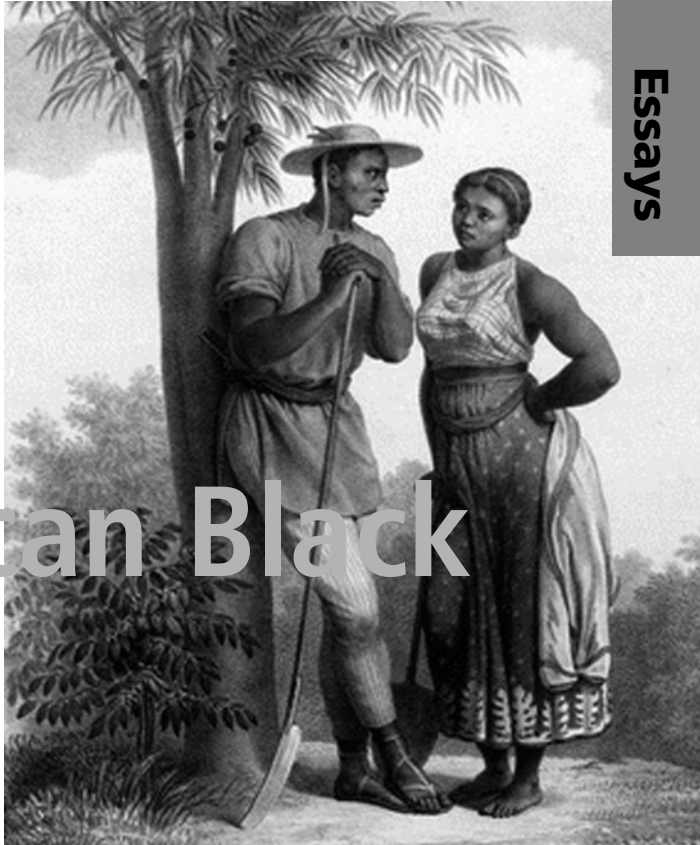


# Praise of the North American Black

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It is common reference, typically vasconceliana, the contrast of Spanish speaking and Anglo worlds in its American projection; this is the marked difference between North and South America, separated by wider and deeper limits than those of the Rio Grande or Rio Bravo; and on the other hand it is very rare that it includes the South in a singular Latinism as the Brazilian, besides fusing the Mesoamerican center with northern Mexico; but in addition it encompasses North to the United States and even into French-parlance Canada, and it leaves the myriad of islands between Anglican and the French; islands that by luck can meet and be recognized in a typicality that equals them, although it is incomprehensible from one to the other, and that mainly it excludes the Greater Antilles, by Hispanic. Under that same resistance of the two worlds African insertion is usually watched in the Americas, as they are different on both sides of the river, for that reason they offer a different reality for the already native black from the West; it matters very little if the praise and the critic put their emphasis in one thing or another, trying to explain the peculiarities of this race, cosmic by force and alien to that by the one that can be saved to itself.

Normally, the relative generosity with which the Hispanic world is presented would have faced the black culture, permitting him to survive in the syncretism that overflows the religions; so opposed the protestant rigor that denied that possibility, forcing it to submerge in an austere Christianity that would finish diluting its profile to him, beautiful and tremendous. In fact, the syncretism reality of the Hispanic world is so, that there still are Archi-Africans elements in their liturgical reasons, already expanded to the whites in the religious race mixing (mestizaje); while, in the Anglican world, the African reference is an intellectual and political effort, subsequent to issue of the Civil Rights, in a conglomeration that looks desperate for its identity; that supposedly there would not be a loss of Spanish-speaking blacks, although they iron their hair, they speak of improving the race, they envy the whites and they struggle to support them in religion, as if they could reciprocate something to them. Nevertheless, that parcel of visibility may grant to the black by the Iberian metropolis has been the cell in which it would stagnate, without another possibility that the lightness of the carnival; well, whether wanted or not, that African archaism of the liturgy, the only thing that is left, has been cor-

rupted in as untimely phonetics as the Latin catholic, and the music is the unique thing that it enchants.

However, in music the answer would come, because it is as wonderful in one side as on the other, in which the black astonishes with the beauty of his rhythm; to the extent of the offensive myth that secludes the black into beastly sexuality, the power of his sensuality is undeniable, sufficient like an understanding of the Cosmos; but that is a subject of anthropology of the religions, and for that reason, instead of insisting on explaining it, it is better to follow it with the avatar of the music, that gets to characterize to the race in a profile defined and dense as few. The certain thing is that, in both borders, the music of the black astonishes with its greatness, its beauty and the alloys that it causes; that they would give rise, not only to zarzuelas and suites that equal Latin America to the most classic seats, but that it is lent to the appropriation whereupon the market sajón (German region) consumes the tradition of Presley, ignoring the pedestal in which it feels.

In the Latin American case, the linear continuity that adds gradually the drums can be established and their liturgical reach with melody of the cords, in links only; however, is not the same in the North American case, because the drum, was suppressed as voice that communicated the black with the world, when heard like the mouth of the Gods, in the totemic forces that represent it. It would be this suppression that one would force the culture, in its self-sufficiency, to the effort to find the form oneself; and because of that the deep gravity of the drum would have had to shut in a hurt throat that could gather it, and supported in the European cords to accede to a new form; although, that yes, and thanks to God, by the variation that introduces, being subordinated to the melodic nature in which one voice says on the phono of cords, less rhythmical than melodic in front of the power of the drum.

Few consider in Latin America that change of the North American black, that would only have its guitar, in addition to the reference of the Celtic folklore of the Irish, in the church in which it reproduced the ancestral structure of the tribe, to sing their pain in a felt and evangelical moan; to the margin of which secularization, in a oppressive atmosphere of sadness and colorful impoverishment of blue, in which the blues would be born of gospel, recovering a little that lost rate in the melodic function of the voice; then if the repetition of parliaments, in choirs and refrains, gives rhythmical powers to the voice, its main impor-

tance is nevertheless sonorous, and in that melodic sense, by that of the timbres. Later history would clarify, because it will be in this partition of the scopes of the religious and secular that appears the king, Elvis I, giver of light, gentleman of the scenes and the lights, of the fascinating obscenity of the movement; but in a so great glory that until rumba corpus has to yield the passage before resemblance, thanks to that ironic cruelty in which it is tried to suppress a human profile.

The North American black, is certain, is more hieratic and solemn, like an Egyptian statue, he himself seems gospel, sung with deep voice; even when one is glad in the proposal of blues is sad, like that letter that explains to the sort, racial, in the pain of the man who has lost to his woman (sic). However, at the present time, little doubt has the greater and denser personality of the North American black, that is observed until in its greater capacity of political answer; had to a greater social crudity, it is certain, but within the framework of a society that does not close in a tradition conditioner, but that was convenient to the law; as a seat of more or less clean game, nor as much, is truth, but final in any case, like only acceptable determination, it does not matter grudgingly. With respect to the Latin American black, the musical greatness of the North American black is so that it is only compared to the phenomenon of the architecture in which the reinterpreted Arab world to the West and gives back mozárabe (form of Christianity) to him; only that in this case of the black is more sublime, because as opposed to that political superiority whereupon the Arabs extended it in the philosophical extra, the black resist the weakness of the submission to that they were forced; obtaining, in any case, without the arrogance of the winner, that same singularity of the profile in which they are more closely western, even if they do not manage to include/understand it, right by that digestion that did of their oppressors; total, that was the condition of Hera so that they overcame the teucros on the Latin coasts, and it already sees that he was Latin the one that controlled to the Greek victory. In the end, the spirit of the black can be equal to both sides of the same river, and until in the tangential side that he comes near in the separation of the islands, the culture of ancestral submission; but also it is certain that to the North of the Rio Bravo, and unlike which happens in the South, the black can choose on its own to be oneself, and in conscience to project to a new profile that contributes consistency to him.