



Straightening Our Hair

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By **Bell Hooks**

In October 1987 we mailed the 32-page brochure pictured above to 40,000 people, asking them to subscribe to a new radical magazine covering a wide range of topics and featuring over 35 regular writers from Noam Chomsky to bell hooks to Alexander Cockburn to Staughton Lynd to Cornell West to Juliet Schor to Leslie Cagan to Howard Zinn to Penny Lernoux to Sheila Rowbotham to Ward Churchill to Holly Sklar...and more.

The response to that mailing generated enough readers and funds to produce the first issue, which we mailed free to another 20,000 or so. We did this with two staff people and an initial bank account of \$40,000. Everybody thought we were nuts. You can't start a magazine with less than an initial \$400,000, with another million or so promised over the next 5 years, they said.

It's too long and it doesn't look like a magazine, they said. In addition, two weeks before sending the first issue to the printer, we received a letter from a lawyer prohibiting us from using the name *Z Magazine*, as it already being used by a Channel Z cable TV guide in Los Angeles. As we were inspired to use the name by the movie *Z*, about a military coup in Greece where the leader of the resistance was referred to as Comrade Z (hence, after the coup the letter Z was banned), we changed the name to *Zeta Magazine* until three years later, when the cable guide went out of business.

Needless to say, all of the above were not auspicious beginnings. However, on the positive side, while we were casting about for cartoons (a few weeks before deadline), we received a large packet of wonderful political cartoons from someone named Matt Wuerker, which saved the day and his cartoons have been appearing in *Z* ever since that first January 1988 issue. Also, incredibly, once we got going our regular writers delivered articles on time, cartoonists mailed in material regularly, and illustrators drew graphics to fit with various articles.

To help commemorate these 20 years, we are running a series featuring as many memorable articles from the past as we can fit in leading up to our official birthday in January 2008. We are reprinting them in the original magazine format with the original graphics. In this issue, we are featuring another of our most requested articles for reprint, "Straightening Our Hair," by bell hooks, which appeared in the September 1988 issue.

*-Lydia Sargent & Michael Albert
co-founders of Z Magazine*

On Saturday mornings we would gather in the kitchen to get our hair fixed, that is straightened. Smells of burning grease and hair, mingled with the scent of our freshly washed bodies, with collard greens cooking on the stove, with fried fish. We did not go to the hairdresser. Mama fixed our hair. Six daughters—there was no way we could have afforded hairdressers. In those days, this process of straightening black women's hair with a hot comb (invented by Madame C. J. Waler) was not connected in my mind with the effort to look white, to live out standards of beauty set by white supremacy. It was connected solely with rites of initiation into womanhood. To arrive at that point where one's hair could be straightened was to move from being perceived as child (whose hair could be neatly combed and braided) to being almost a woman. It was this moment of transition my sisters and I longed for.

Hair pressing was a ritual of black women's culture of intimacy. It was an exclusive moment when black women (even those who did not know one another well) might meet at home or in the beauty parlor to talk with one another, to listen to the talk. It was as important a world as that of the male barber shop—mysterious, secret. It was a world where the images constructed as barriers between one's self and the world were briefly let go, before they were made again. It was a moment of creativity, a moment of change.

I wanted this change even though I had been told all my life that I was one of the "lucky" ones because I had been born with "good hair"—hair that was fine, almost straight—not good enough, but still good. Hair that had no nappy edges, no "kitchen," that area close to the neck that the hot comb could not reach. This "good hair" meant nothing to me when it stood as a barrier to my entering this secret black woman world. I was overjoyed when mama finally agreed that I could join the Saturday ritual, no longer looking on but patiently waiting my turn. I have written of this ritual: "For each of us getting our hair pressed is an important ritual. It is not a sign of our longing to be white. There are no white people in our intimate world. It is a sign of our desire to be women. It is a gesture that says we are approaching womanhood.... Before we reach the appropriate age we wear braids, plaits that are symbols of our innocence, our youth, our childhood. Then we are comforted by the parting hands that comb and braid, comforted by the intimacy and bliss. There is a deeper intimacy in the kitchen on Saturdays when hair is pressed, when fish is fried, when sodas are passed around, when soul music drifts over the talk. It is a time without men. It is a time when we work as women to meet each other's needs, to make each other feel good inside, a time of laughter and outrageous talk."

Since the world we lived in was racially segregated, it was easy to overlook the relationship between white supremacy and our obsession with hair. Even though black women with straight hair were perceived to be more beautiful than those with thick, frizzy hair, it was not overtly related to a notion that white women were a more appealing female group or that their straight hair set a beauty standard black women were struggling to live out. While this was probably the ideological framework from which the process of straightening black women's hair emerged, it was expanded so that it became a real space of black woman bonding through ritualized, shared experience. The beauty parlor was a space of consciousness raising, a space where black women shared life stories—hardship, trials, gossip; a place where one could be comforted and one's spirit renewed. It was for some women a place of rest where one did not need to meet the demands of children or men. It was the one hour some folk would spend "off their feet," a soothing, restful time of meditation and silence. These positive empowering implications of the ritual of hair pressing mediate, but do not change negative implications. They exist alongside all that is negative.

Within white supremacist capitalist patriarchy, the social and political context in which the custom of black folks straightening our hair emerges, it represents an imitation of the dominant white group's appearance and often indicates internalized racism, self-hatred, and/or low self esteem. During the 1960s black people who actively worked to critique, challenge, and change white racism pointed to the way in which black people's obsession with straight hair reflected a colonized mentality. It was at this time that the natural hairdo, the "afro," became fashionable as a sign of cultural resistance to racist oppression and as a celebration of blackness. Naturals were equated with political militancy. Many young black folks found just how much political value was placed on straightened hair as a sign of respectability and conformity to societal expectations when they ceased to straighten their hair. When black liberation struggles did not lead to revolutionary change in society, the focus on the political relationship between appearance and complicity with white racism ceased and folks who had once sported afros began to straighten their hair.

In keeping with the move to suppress black consciousness and efforts to be self-defining, white corporations began to acknowledge black people and most especially black women as potential consumers of products they could provide, including hair-care products. Permanents specially designed for black women eliminated the need for hair pressing and the hot comb. They not only cost more but they also took much of the economy and profit out of black communities, out of the pockets of black women who had previously reaped the material benefits (see Manning Marable's *How Capitalism Underdeveloped Black America*, South End Press). Gone was the context of ritual, of black woman bonding. Seated under noisy hair dryers black women lost a space for dialogue, for creative talk.

Stripped of the positive binding rituals that traditionally surrounded the experience, black women straightening our hair seemed more and more to be exclusively a signifier of white supremacist oppression and exploitation. It was clearly a process that was about black women changing their appearance to imitate white people's looks. This need to look as much like white people as possible, to look safe, is related to a desire to succeed in the white world. Before desegregation black people could worry less about what white folks thought about their hair. In a discussion with black women about beauty at Spelman College, students talked about the importance of wearing straight hair when seeking jobs. They were convinced and probably rightly so that their chances of finding good jobs would be enhanced if they had straight hair. When asked to elaborate they focused on the connection between radical politics and natural hairdos, whether natural or braided. One woman wearing a short natural told of purchasing a straight wig for her job search. No one in the discussion felt black women were free to wear our hair in natural styles without reflecting on the possible negative consequences. Often older black adults, especially parents, respond quite negatively to natural hairdos. I shared with the group that when I arrived home with my hair in braids shortly after accepting my job at Yale, my parents told me I looked disgusting.

Despite many changes in racial politics, black women continue to obsess about their hair and straightening hair continues to be serious business. It continues to tap into the insecurity black women feel about our value in this white supremacist society. Talking with groups of women at various college campuses and with black women in our communities there seems to be general consensus that our obsession with hair in general reflects continued struggles with self-esteem and self-actualization. We talk about the extent to which black women perceive our hair as the enemy, as a problem we must solve, a territory we must conquer. Above all it is a part of our black female body that must be controlled. Most of us were not raised in environments where we learned to regard our hair as sensual

or beautiful in an unprocessed state. Many of us talk about situations where white people ask to touch our hair when it is unprocessed then show surprise that the texture is soft or feels good. In the eyes of many white folks and other non-black folks, the natural afro looks like steel wool or a helmet. Responses to natural hairstyles worn by black women usually reveal the extent to which our natural hair is perceived in white supremacist culture as not only ugly but frightening. We also internalize that fear. The extent to which we are comfortable with our hair usually reflects on our overall feelings about our bodies.

In our black women's support group, Sisters of the Yam, we talk about the ways we don't like our bodies, especially our hair. I suggested to the group that we regard our hair as though it is not part of our body, but something quite separate—again a territory to be controlled. To me it was important for us to link this need to control with sexuality, with sexual repression. Curious about what black women who had hot-combed or had permanents felt about the relationship between straightened hair and sexual practice I asked whether people worried about their hairdo, whether they feared partners touching their hair. Straightened hair has always seemed to me to call attention to the desire for hair to stay in place. Not surprisingly many black women responded that they felt uncomfortable if too much attention was focused on their hair, if it seemed to be too messy. Those of us who have liberated our hair and let it go in whatever direction it seems fit often receive negative comments.

Looking at photographs of myself and my sisters when we had straightened hair in high school I noticed how much older we looked than when our hair was not processed. It is ironic that we live in a culture that places so much emphasis on women looking young, yet black women are encouraged to change our hair in ways that make us appear older. This past semester we read Toni Morrison's *The Bluest Eye* in a black women's fiction class. I ask students to write autobiographical statements that reflect their thoughts about the connection between race and physical beauty. A vast majority of black women wrote about their hair. When I asked individual women outside class why they continued to straighten their hair, many asserted that naturals don't look good on them or that they required too much work. Emily, a favorite student with very short hair, always straightened it and I would tease and challenge her. She explained to me convincingly that a natural hairdo would look horrible with her face, that she did not have the appropriate forehead or bone structure. Later she shared that during spring break she had gone to the beauty parlor to have her perm and as she sat there waiting, thinking about class reading and discussion, it came to her that she was really frightened that no one else would think she was attractive if she did not straighten her hair. She acknowledged that this fear was rooted in feelings of low self-esteem. She decided to make a change. Her new look surprised her because it was so appealing. We talked afterwards about her earlier denial and justification for wearing straightened hair. We talked about the way it hurts to realize connection between racist oppression and the arguments we use to convince ourselves and others that we are not beautiful or acceptable as we are.

In numerous discussions with black women about hair one of the strongest factors that prevent black women from wearing unprocessed hairstyles is the fear of losing other people's approval and regard. Heterosexual black women talked about the extent to which black men respond more favorably to women with straight or straightened hair. Lesbian women point to the fact that many of them do not straighten their hair, raising the question of whether or not this gesture is fundamentally linked to heterosexism and a longing for male approval. I recall visiting a woman friend and her black male companion in New York years ago and having an intense discussion about hair. He took it upon himself to share with me that I could be a fine sister if I would do something about my hair (secretly I

thought mama must have hired him). What I remember is his shock when I calmly and happily asserted that I like the touch and feel of unprocessed hair.

When students read about race and physical beauty, several black women describe periods of childhood when they were overcome with longing for straight hair as it was so associated with desirability, with being loved. Few women had received affirmation from family, friends, or lovers when choosing not to straighten their hair and we have many stories to tell about advice we receive from everyone, including total strangers, urging us to understand how much more attractive we would be if we would fix (straighten) our hair.

When I interviewed for my job at Yale, white female advisers who had never before commented on my hair encouraged me not to wear braids or a large natural to the interview. Although they did not say straighten your hair, they were suggesting that I change my hairstyle so that it would most resemble theirs, so that it would indicate a certain conformity. I wore braids and no one seemed to notice. When I was offered the job I did not ask if it mattered whether or not I wore braids. I tell this story to my students so that they will know by this one experience that we do not always need to surrender our power to be self-defining to succeed in an endeavor. Yet I have found the issue of hairstyle comes up again and again with students when I give lectures.

At one conference on black women and leadership I walked into a packed auditorium, my hair unprocessed, wild and all over the place. The vast majority of black women seated there had straightened hair. Many of them looked at me with hostile stares. I felt as though I was being judged on the spot as someone out on the fringe, an undesirable. Such judgments are made particularly about black women in the United States who choose to wear dreadlocks. They are seen and rightly so as the total antithesis of straightening one's hair, as a political statement. Often black women express contempt for those of us who choose this look.

Ironically, just as the natural unprocessed hair of black women is the subject of disregard and disdain we are witnessing a return of the long, dyed blonde look. In their writing my black women students described wearing yellow mops on their heads as children to pretend they had long blonde hair. Recently black women singers who are working to appeal to white audiences, to be seen as crossovers, use hair implanting and hair weaving to have long straight hair. There seems to be a definite connection between a black female entertainer's popularity with white audiences and the degree to which she works to appear white or to embody aspects of white style. Tina Turner and Aretha Franklin were trend setters; both dyed their hair blonde. In everyday life we see more and more black women using chemicals to be blonde. At one of my talks focusing on the social construction of black female identity within a sexist and racist society, a black woman came to me at the end of the discussion and shared that her seven-year-old daughter was obsessed with blonde hair, so much so that she had made a wig to imitate long blonde curls.

This mother wanted to know what she was doing wrong in her parenting. She asserted that their home was a place where blackness was affirmed and celebrated. Yet she had not considered that her processed straightened hair was a message to her daughter that black women are not acceptable unless we alter our appearance or hair texture. Recently I talked with one of my younger sisters about her hair. She uses bright colored dyes, various shades of red. Her skin is very dark. She has a broad nose and short hair. For her these choices of straightened dyed hair were directly related to feelings of low self-esteem. She does not like her features and feels that the hairstyle transforms her. My perception was that her choice of red straightened hair actually called attention to the features she was

trying to mask. When she commented that this look receives more attention and compliments, I suggested that the positive feedback might be a direct response to her own projection of a higher level of self-satisfaction. Folk may be responding to that and not her altered looks. We talked about the messages she is sending her dark-skinned daughters—that they will be most attractive if they straighten their hair.

A number of black women have argued that straightened hair is not necessarily a signifier of low self-esteem. They argue that it is a survival strategy; it is easier to function in this society with straightened hair. There are fewer hassles. Or as some folk stated, straightened hair is easier to manage, takes less time. When I responded to this argument in our discussion at Spelman by suggesting that perhaps the unwillingness to spend time on ourselves, caring for our bodies, is also a reflection of a sense that this is not important or that we do not deserve such care. In this group and others, black women talked about being raised in households where spending too much time on appearance was ridiculed or considered vanity. Irrespective of the way individual black women choose to do their hair, it is evident that the extent to which we suffer from racist and sexist oppression and exploitation affects the degree to which we feel capable of both self-love and asserting an autonomous presence that is acceptable and pleasing to ourselves. Individual preferences (whether rooted in self-hate or not) cannot negate the reality that our collective obsession with straightening black hair reflects the psychology of oppression and the impact of racist colonization. Together racism and sexism daily reinforce to all black females via the media, advertizing, etc. that we will not be considered beautiful or desirable if we do not change ourselves, especially our hair. We cannot resist this socialization if we deny that white supremacy informs our efforts to construct self and identity.

Without organized struggles like the ones that happened in the 1960s and early 1970s, individual black women must struggle alone to acquire the critical consciousness that would enable us to examine issues of race and beauty, our personal choices, from a political standpoint. There are times when I think of straightening my hair just to change my style, just for fun. Then I remind myself that even though such a gesture could be simply playful on my part, an individual expression of desire, I know that such a gesture would carry other implications beyond my control. The reality is: straightened hair is linked historically and currently to a system of racial domination that impresses upon black people, and especially black women, that we are not acceptable as we are, that we are not beautiful. To make such a gesture as an expression of individual freedom and choice would make me complicit with a politic of domination that hurts us. It is easy to surrender this freedom. It is more important that black women resist racism and sexism in every way; that every aspect of our self-representation be a fierce resistance, a radical celebration of our care and respect for ourselves. Even though I have not had straightened hair for a long time, this did not mean that I am able to really enjoy or appreciate my hair in its natural state. For years I still considered it a problem. (It wasn't naturally nappy enough to make a decent interesting afro. It was too thin.) These complaints expressed my continued dissatisfaction. True liberation of my hair came when I stopped trying to control it in any state and just accepted it as it is. It has been only in recent years that I have ceased to worry about what other people would say about my hair. It has been only in recent years that I could feel consistent pleasure washing, combing, and caring for my hair. These feelings remind me of the pleasure and comfort I felt as a child sitting between my mother's legs feeling the warmth of her body and being as she combed and braided my hair. In a culture of domination, one that is essentially anti-intimacy, we must struggle daily to remain in touch with ourselves and our bodies, with one another. Especially black women and men, as it is our bodies that have been so often devalued, burdened, wounded in alienated labor. Celebrating our bodies, we participate in a liberatory struggle that frees

mind and heart.

From: Z Net - The Spirit Of Resistance Lives

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