

Exploring Gilroy's Theory of the Diaspora Culture

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ABSTRACT

This paper briefly describes the development of genealogy in the cultural theory of diaspora and discusses the unique aspects of Gilroy's diaspora theory. With the development of Hall's ethnic theory, the paper has developed the combination of British cultural studies and post-colonial theory. It also provides a strong fulcrum for a better understanding from the black diaspora culture in Britain to the new post-colonial study. Combined with the current cultural context, the paper explores the problems and limitations of diaspora culture research and its influence on China's domestic diaspora literature.

Keywords: ethnic diaspora, Paul Gilroy, cultural studies

I. THE RESEARCH GENEALOGY OF DIASPORA CULTURE

The study of diaspora is the research direction that emerged in the field of global cultural research at the beginning of the twentieth century, mainly for the exploration of the social, economic and other cultural phenomena of the diaspora. Since the twentieth century, with the large-scale cross-border movement of people, diasporas and ethnic interbreeding have arose gradually, resulting in new cultural challenges for humanity. The concept of ethnicity, then, is also evolving, and on the basis of the original definition of maintaining a unique culture and recognizing common characteristics, it is more inclined to the group of blood or lineage identify with each other, which is to expand into a cultural concept.

In general, the concept of diaspora can be analyzed mainly in two directions: one is the study of the ethnic diaspora in the direction of social anthropology; the other is the ethnic diaspora study of cultural studies. The former interprets the ethnic diaspora as a tool which can decentralize the characteristics of an ethnic group. There are several aspects including scattered residence, cultural reproduction, migration to foreign areas, owning the cultural awareness of the original country, existing more or less the conflict or contradiction with the original group culture, recognizing the country of their ancestors the place where they and their descendants must return, having the responsibility to protect the security and prosperity of the motherland. However, whatever the classifications are, they only describe and distinguish the characteristics of diaspora apparently. And the

lesser analysis of the main causes of the ethnic diaspora cannot reflect the root causes of its colonial modernity. The latter directly defines the ethnic diaspora as a leap, a critical way, which analyzes the characteristics through these phenomena such as a mixture of cultures formed during dispersal etc. The representative scholars are Stuart Hall, Homi Baba, Said, Gilroy and so on. These studies carried out a detailed analysis of the phenomenon and process of ethnic diaspora or ethnic interbreeding from political, historical cultural and the other different directions. Both Said and Baba are culturally concerned about the inter-ethnic and cross-cultural phenomena in ethnic mixing, and pointed out that colonialism has a crucial influence on the ethnic diaspora culture. People are forced to learn and to understand another traditional culture but cannot truly belong to it, meanwhile, they have to require themselves to seek self-identity from the contradictions and conflicts between the dominant culture and the diaspora culture.

As a seeker of the theory of ethnic diaspora, Gilroy discusses the relationship between globalization, modernity and ethnic diaspora. Appadurai has also studied the relationship between globalization and the ethnic diaspora, and he believes that the "mass media" and "movement of people" have had a significant impact on the ethnic diaspora in several important dimensions of globalization. These cultural dimensions serve globalization, so they can make the imagination of cultural globalization possible. But in the embodiment of the relationship between modernity and ethnic diaspora, these cultural dimensions express different meanings. So the modernity represented by Gilroy is the modernity of black people reflecting the profound relationship between slavery and Western modernity. Gilroy believes that pluralism in globalization is more important in the ethnic diaspora than in the return of the homeland or the country of

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origin, so that with the territory of a geographical or national State as its boundary, the inherent ethnic diaspora, is slowly diluted, as well as the racial commonality, specialty and connotation of the ethnic group. Then, the relationship between the ethnic diaspora and suzerain in cultural conflict is rewritten as resistance in adaptation, so there is "anti-nationalism nationalism" with the culture of the original country.

Taking English culture as an example, Hall's theory of ethnic diaspora played an important role in the expansion of Gilroy's theory of ethnic diaspora. Through the study of the film culture of the third world, Hall verifies what he considers to be the new globalization of American style, and discusses the same standardized operation of various cultural characteristics in the new era of politics, culture and economy, that is, through this standardization or consumerism mass culture to suppress the culture of difference. On the other hand, this system of consumer culture can also assimilate this difference. While advocating showing the true nature of culture, cultural differences are also allowed to exist. This is also Hall's political view of difference culture. For Hall, the status and the cultural differences of the blacks in the suzerain, prompted the blacks to assimilate this difference in their effort. So, at the same time, the pursuit of acceptance has divided the blacks within their own communities. Because of the different classes within the ethnic groups, this difference has formed a new ethnic identity, and this constant process of pursuing self-cultural identity is the reconstruction of self, that is, the process of cultural ethnic diaspora. On this basis, Gilroy expanded the theme of the Hall's cultural ethnic diaspora, in which he believed that black British people also re-established their own suzerain culture in the process of communicating with blacks in the rest of the world, and it reflects the cultural hybridity in ethnic diaspora. But Gilroy believes Hall's ethnic unity will be affected by the status, wealth and acceptance of black people in all classes of Britain.

II. THE SIGNIFICANCE OF GILROY'S CULTURAL THEORY

In the history of British cultural studies, Gilroy has been considered a representative of the shift in ethnic culture since the 1970s. His theory of ethnic diaspora has the far-reaching significance for the study of British culture and the development of the later post-colonial theory.

First, his theory of ethnic diaspora has contributed to the further development of ethnic studies. At the beginning of the period, British cultural studies were influenced by Marxism and the New Left. The representatives are: Williams, Hall, etc. They do not think that Marx's economy and class play a decisive role in cultural development. Instead, they believe that

culture can play a crucial role in social development. However, in general, the initial cultural research is focused on the generation and development of working-class culture without paying enough attention to other aspects. This form continued until the 1970s. At that time, there was a tendency for the shift of cultural research to race or gender. There are two reasons for this tendency: first, a series of problems in the real society provide the conditions for this tendency. After World War II, the economy was hit hard. The recovery of the economy requires a large number of workers, and as a result, black immigrants are one of the methods to ease labor tensions. But the recession had had a huge impact on British society — rising unemployment, increased competition and growing racial problems. The British government, however, had passed on the root causes of these problems to immigrants, using nationalist language and policies to exclude outsiders. Second, at the beginning of 1950s, the influence of the black civil rights movement and the democratic power movement led by Martin Luther King, a black American, inspired the desire of black British people to fight for their own free and equal rights. Black people suffered from slavery and apartheid to varying degrees in any non-native country. The special experience of this whole nation created the strong desire and courage of the black people for freedom and equality. This tireless courage also awakened the democratic sense of power of the black British. Then the issue of race is also evident in British society. However, cultural changes are not synchronized with society, but on the contrary, they still adopt an attitude of resistance and inhibition. In the early days, in Britain, cultural scholars took a neglected approach to race. Their understanding and analysis of race is a mixture of patriotism and nationalism. Some of them still believe that the race problem originated entirely from immigrants from Britain. The conflict of race is also due to the competitive mood of the working class against blacks. This British-style, heavily nationalist approach has led to black immigrants being denied for a long time, nor have they been able to affirm the legitimacy of blacks.

Second, this shift is supported by a corresponding theory. That is, the turn of "Gramsci cultural hegemony theory". There are two forms of early cultural research: Williams and Aldous. The former represents culturalism, while the latter represents structuralism. In contrast, the latter emphasizes ideological theory and erases the subjective initiative. This theory holds that man's subjective initiative is born of ideology and is non-subjectivity. At this time, Gramsci's theory of cultural hegemony holds that there is consultation between the ruling class and the ruled class. It is only through this interaction that the ruling class can gain cultural leadership. In other words, the ruling class must integrate the culture of the ruled class so that it could voluntarily identify with the dominant culture of the

subject. Thus, there must be differences and contradictions in the culture of such a dominant class. The emergence of this view, then, freed the cultural study of the time from class determinism. The scope of research has been expanded to include areas that have not been concerned previously, such as gender or race. In the field of race, Hall should have been an early researcher. He criticized the nationalism of the Thatcher government and gradually turned to the research of black culture. Subsequently, he published these articles, which provided an important basis for the theory of ethnic diaspora in Gilroy. In Gilroy's writings, race is an important category of resistance to class. In his book, he recreated the position of race in contemporary British politics, and further analyzed the formation of black diaspora music. For Gilroy, race is an inevitable and important issue in Britain's social development. Through a step-by-step study, Gilroy combined the issue of race with the cultures of the United States, Africa and other countries to conduct a more in-depth analysis of cultural exchanges and mixes. After the 21st century, Gilroy also proposed initiatives such as transcending race, clarifying the culture of the black diaspora and cross-cultural, inter-ethnic and other aspects. These are the further development and exploitation of the study of ethnic culture.

In post-nationalism theory, Gilroy also made a considerable contribution. Because to a considerable extent, cultural studies overlap and intersect in the theories of race and postcolonialism. Gilroy's racial studies and colonialist thinking also reflect the cultural manifestations of racial oppression and racial discrimination. Gilroy's theory of ethnic diaspora helped African-American writers interpret American literature and postcolonial theory. In addition, Gilroy's study and interpretation of black music also had a considerable influence on the transformation of western philosophy and aesthetics. More importantly, Gilroy's theory emphasizes the hybridity and non-territorial characteristic of ethnic diaspora culture. This is a new development point in the study of the theory of the ethnic diaspora.

Finally, Gilroy's focus on black music offered considerable help to Birmingham cultural studies in musical theory. Among the scholars who studied ethnic diaspora and post-colonialism the same as Gilroy, they mainly focused on the analysis of literature, film and other art forms. Instead, they neglected music. Gilroy's study of diaspora music is also reflected in the main object of concern of his theory in ethnic diaspora. That is, the expression of black music. From the expression of black music, Gilroy analyzed the characteristics of the black diaspora culture and the rebellion and resistance to the current Western culture. This rebellion and resistance also became a link between the evils of slavery and Western modernity, thus allowing people to inspect black modernity initiatives from a slave

perspective. This is also one aspect where other post-colonial scholars are less involved. Moreover, Gilroy was one of the first scholars in British cultural studies to combine the study of black music with British politics. Black music has an inner expression, so there is a profound political connotation. He analyzed the important role that black music played in the black people's struggle for freedom, and it was also the black people's appeal to politics. In these activities, music is no longer an auxiliary tool, but also forms the center of expression. It is one of the important forms of black artist's door to create modern counterculture. Black music has the style characteristics of improv performance, which can integrate the performance aesthetics of the blacks everywhere, and construct a special black cultural space for black people. Because of the historical and social exclusion of the black group, the embodiment of black politics is bound to be reflected in other forms. Then the cultural characteristics of black music has become the focus of contemporary black culture research. Gilroy linked music and political criticism to analysis, which had been forming a new kind of musical analysis. This had also given a greater boost to music research in the UK.

III. THE UNIQUENESS OF THE GILROY DIASPORA CULTURE

Gilroy's theory of ethnic diaspora is different from Hall's, and he expands Hall's theory of ethnic diaspora, which he believes is a process, a dynamic process that challenges the traditional idea of ethnic diaspora. It is the process by which the diaspora people reach a new expansion site from their homes. This understanding of the home and the original diaspora home is fundamentally different. The home here does not emphasize regression, but is a state that cannot be returned. In the case of black British people, the diaspora in Britain was a nation far away from their home. They arrived in English, and they thought of themselves as British, so that Britain was their new home. But especially after World War II, more and more blacks moved to Britain. Blacks were considered by the local government of England to be a group with a high crime rate, and the culture formed by the blacks themselves was also considered to be harmful to the noble British national culture. After the war, as a whole Britain's economy was damaged. The domestic situation is unstable. At that time, the diaspora was rightly regarded as an outsider who invaded Britain and was seen as a victim of British nationalist policies. Britain is no longer the "home of mine" in the eyes of blacks, but the "home of white people" as proclaimed by the British. So, the black British became the outsider of their new home, in a position of oppression and unadmitted by the British. But this unacknowledged state has not only a negative side, but also a positive one. From many literary works of that time, the black

people still had an infinite desire for this imaginary home in Britain, and they looked forward to this new place of residence. Thus, the concept of Gilroy's ethnic diaspora, home or homeland is changing, and this home is no longer what it looked like when they left. It has already changed, and this change has been always there. They can no longer return to their homes existing in their earliest memories. The process did not emphasize the home or the return of the country of origin but was a form of diaspora that could not be returned, and also a reflection of the reality of the British black people — the paradox of the British black when facing their homeland, and a homeless diaspora, which was the key to the formation of the black dual consciousness. In Gilroy's idea of diaspora, the black British left their homeland or their motherland, perhaps for the reason of political asylum, or for the reason of the search for stability. Their homeland for them was no longer the home before, and the motherland was constantly in change, therefore they would never be able to return to the original country. Then, the motherland for them may be the place which was eager to return but could not reach permanently. It also might be the source of silent pain. Some can maintain the connection with the hometown, then others can only return in spirit. But to a certain extent, it was quite different from the traditional ethnic diaspora theory of the understanding of the lost home. The home mentioned is geographical restrictions, but not fixed, it is a place to change at any time. The concept of this process of ethnic diaspora is a kind of progressive, cross-cultural, cross-border theory. In Gilroy's theory, it is also a criticism and the challenge of immanent essentialism. Gilroy believes that understanding the continuity of a nation in an inherent way is not comprehensive, and that the ethnic diaspora is a criticism of it. He insisted on an ongoing process of mixing, not limited to the distinction between territories, races and blood ties. The concept of the diaspora includes two aspects of origin places and new arrival settlements, where ethnicity is not necessarily anchored in a particular area. So, Gilroy raised the question of national absolutism. In Britain, there is a primitive nationalistic understanding. This understanding includes some common characteristics, such as the same language, religion and culture. Among them, the same language and culture is the most important characteristic of maintaining a nation. For blacks, different languages and culture are the cultural differences from those of the Native English people. The ethnic diaspora challenges this sense of belonging and distinction between the borders of nations and states.

In addition, Gilroy also enriched his own ethnic diaspora theory through focusing on black British music and literature. On the one hand, the black British people gradually formed their own performance culture. On the other hand, the British black people resisted

capitalism and its political aspects with the diaspora culture, and so they provided conditions for the black cross-ethnic connection. The theory specifically reflected the detail analysis of black music. In the past, when mentioned black music, almost all the people who knew about music would immediately think of black American music. While, Gilroy made people have a better understanding of black music in British through the detail analysis of the British black music and he also helped the British black music have an indelible place in the black mainstream music. This did not only reflect music but also a part of the British black diaspora culture. While breaking the dominance of black Americans, Gilroy built a British black culture. In the analysis of ethnic diaspora music, Gilroy was considered to be the most influential theorist. He had a very thorough analysis of the black Music in British, such as early jazz, and then devoted to the study of the formation and rise among the dependence and pressure of black Music in the United States, as well as many African cultural traditions and world cultures. Also, he discussed the hierarchy of authority of black British music in the whole process of formation.

What's more, Gilroy believes that there are two prejudices in the understanding of the ethnic diaspora culture: one is essentialism, which holds that music is the primary means of expressing the nature of black people. The second is the anti-essentialist view that there is no black nature, race is historical and social creation. For Gilroy, then, the idea of a cross-border in the ethnic diaspora questions both views. Gilroy's concept of race is not the community of imagination. It also includes a concern of the blacks about all the experiences of the black race in slavery, liberation, mobility, and so on. This is a typical concept of postmodernism. This is called "anti-anti-essentialism" by later researchers. In the ethnic diaspora theory of Gilroy, changes in home and culture are sustained. In other words, it is not that there is no essence, but that the essence is constantly changing. This change takes place in a particular context and circumstances, and is not deliberately established. This view is in line with Crawford's. The diaspora people have cross-ethnic and cross-cultural experiences, even after historicization, they will not become identity symbols replaced by a race, gender, class and so on. But Gilroy also has a different side to Crawford, where the trans-national character of the ethnic diaspora, as he emphasizes, is more resolute, firm and unquestionable.

IV. PROBLEMS AND LIMITATIONS OF THE THEORY OF THE GILROY DIASPORA

The emergence of a theory inevitably comes with its problems and limitations. There is no all-encompassing theory, and also the complete theory will lose its sharp side. First, Gilroy has repeatedly opposed all forms of

nationalism. At the end of the 20th century, there were increasingly intense and diverse nationalist movements, including racist, secularist and fundamentalist. So nationalist theory has been divided into many different types since its originality, from John Plummernaz's East-West nationalism to Hans Cohen's righteous and evil nationalism. But both nationalisms accept a common standard for measuring the development of all nations. Gilroy's nationalism tends not to recognize this diversity, a kind of nationalism that focuses on a generalization. This is the only form of contemporary nationalism in its cognition and can be applied to all ethnic groups. This is a conceptual tendency. Gilroy's criticism of nationalism was formed before the post-colonial period. Several years later, many African countries became independent nation-states, but the rule of the national bourgeoisie continued to follow the previous form of exploitation and oppression, which led to the resistance of the people in Africa to nationalism, and also promoted Gilroy's further criticism of nationalism. In the eyes of Western scholars, nationalist philosophy is the legacy of western knowledge, which cannot be applied to third world countries, and there is obvious unhappiness about the national independence known as the third world countries. Ali Corduroy thinks that non-Western nationalism is an imitation of the Western nation but does not benefit the imitators. He also thinks that nationalism needs to be further developed and surpassed on the basis of advanced technology. So, third-world nationalism has no meaning. In the face of this nationalism, the ethnic diaspora is the transcendental consequence of the nation-state, which transcends geographical boundaries, transcends state governance and transcends state structures. But at the same time, the ethnic diaspora people are sometimes limited by the state and the political connotation, and cannot become another embodiment of the state. It is necessary to complete within the state. So, the nationalism that Gilroy considers as "post-nationalism" is only one of his visions of the ethnic diaspora culture, which needs to be accomplished on a realistic basis, albeit less likely to be achieved, but expresses criticism and doubts about racial identity.

Second, the mainstream confrontation of the Gilroy ethnic diaspora culture has its limitations. Gilroy believes that ethnic diaspora culture is potentially adversarial to mainstream culture. As far as black culture is concerned, the black diaspora culture has created a unique black common space for blacks, which can confront whites. However, the black diaspora culture fight against the mainstream culture, while at the same time it also has different degrees of interaction with the mainstream culture. This influence gradually constitutes a part of the British mainstream culture. This is a kind of integration and is also a kind of confrontation. This cannot be independent and cannot

be pure. And this kind of confrontational independent vision is difficult to achieve in real life. After all, the culture of the diaspora is a mixture of various cultures, but also generates class and economic inequality. In real life it will be assimilated by mainstream consumerism of the culture, then its confrontation will also be digested and integrated. Thus, the diaspora confrontational nature of the multiculturalism that Gilroy expects has its limitations. Multiculturalism in the existence of mainstream culture will also have different degrees of influence and elimination of the diaspora culture. So, the history of the diaspora culture is also diluted. In addition, the black diaspora in the West and their native people are also cognitively unequal. Gilroy believes that the black West can provide guidance at the right time for the ultimate national liberation of Africans, as they can use what they have learned in the West. In fact, the lack of understanding of the realities of Africa at that time was a hard wound to this idea.

The formation of ethnic diaspora culture is bound to the contradiction and complementarity between the original traditional culture and the mainstream culture. Under the influence of postcolonial multiculturalism, Gilroy found a way for ethnic diaspora culture to counter mainstream culture in order to alleviate the colonial depression brought by the colonial world. This culture is called "Joy Culture". It hopes to integrate with the mainstream culture and wants to be in the position of equal treatment. Cultural differences are beyond control, and its existence constructs the ethnic culture of the black, then promotes its dual consciousness, and transforms the culture of the colonists in concept. However, the proposal of this "Joy Culture" is difficult to achieve. The inequality between the ethnic diaspora and the main people of the main country in politics, economy and so on eventually leads to the hybridization of ethnic culture and the possibility of assimilation of the main culture. This culture is swallowed up, integrated in the confrontation of mainstream culture. There is no way to fundamentally shake the roots of mainstream culture. While, this ethnic cultural difference also in rhetorical disguised cleverly the cultural inequality brought by political and economic inequality. It can be seen that the cultural concept of Gilroy is still subordinate to the western mainstream culture, and the widening gap between developing countries and western countries is also the main cause of the expansion of the contradiction between the western black culture and the original culture.

V. THE FUTURE DEVELOPMENT OF THE THEORY OF DIASPORA CULTURE

The theory of ethnic diaspora is facing various crises. First of all, the world is developing, and so is

culture. The ethnic diaspora, then, has long considered "mixed" nature to begin to lose its specificity. In today's world, mixing is almost everywhere, and the more borderless the world's communication is, the more common this kind of mixing becomes. Because nothing is pure. In the development of things, there will be different degrees of mixing other factors. So is black music. Current forms of culture, even the dominant ones, are mixed. Therefore, when this kind of mixing becomes the characteristic of the common thing, it also loses its uniqueness and significance of the research. Secondly, the crisis of ethnic diaspora research is also reflected in the political and cultural context. In today's world, war still exists. As a result of the war, refugees and political asylum seekers, the problem of their living spaces is hard to solve. Europe will not accept them, and Britain's exclusion of its current ethnic minorities will still have intensified. In this case, it becomes very difficult to cross borders freely in their personal capacity. The boundaryless theory supported by the ethnic diaspora is also difficult to achieve. The borders of culture and national that were once blurred were re-established. Through this boundary, people identify and distinguish with each other. It redefines ourselves. These are opposed by Gilroy's theory of ethnic diaspora.

So where is the future of the ethnic diaspora? Such realities make the theory of ethnic diaspora almost impossible. However, there are also some people cross the borders of the country and live in the way of diaspora which make the better life. For the theory of ethnic diaspora, these can still prove the potential power of such theory. As globalization develops faster and economic and cultural exchanges grow, the strong barriers between nations cannot be long-term. This deliberate resistance will be gradually eliminated. This interaction is also a manifestation of ethnic diaspora culture. Nevertheless, in the face of the existing real dilemma, and the resistance of western countries to the ethnic diaspora culture, how to interpret these sharp social problems, and intervene in politics by cultural mean — these are what Gilroy is currently looking for. He revealed the reality of the diaspora of blacks by using the study of ethnic sociology. And, he combined the study of ethnic diaspora culture with the pursuit of justice and equality in order to support the diaspora in pursuing their political and cultural rights. In other words, Gilroy's theory of ethnic diaspora means that western countries must accept the essence of minority culture and integrate it to achieve common development in a multiple pattern of the world if they want to develop. This theory is an idealized theory, a desire under cruel reality. Although such a theory does not give the final solution to the problem, it raises valuable questions. By studying and thinking about these issues, humans will enter a more effective territory. Thus, the theory of ethnic diaspora still has

potential strength. In the rapid development of high-tech future, the real dilemma will be broken. The homeland is no longer a place where they are forced to leave, but a place where one can return freely. As a result, the suffering of the ethnic diaspora will gradually disappear, leaving behind valuable experience across borders. This is also the world of the future that Gilroy hopes to bring. Although the current borders of the state and culture still exist, the future that Gilroy hopes for is the inevitable direction of culture and world development. Thus, even if the current dilemma exists, the theory of ethnic diaspora will offer hope to mankind.

At present, the theory of ethnic diaspora has had an effect influence on the study of diasporic literature. According to the works of different writers, it reflects different guiding roles. The emergence of diasporic literature is bound to involve a variety of cultural exchanges or collisions, conflicts with mainstream culture. The author is bound to face the living state of the diaspora. Then the analysis of diasporic literature is in line with the analysis of ethnic culture in the theory of ethnic diaspora. For Chinese writers, the expression in literature can be interpreted as cultural identity in the theory of ethnic diaspora. The main performance is a kind of love for the homeland and the desire to return. This is also a kind of abandoning the original cultural identity of the native country, and strive to integrate into the mainstream culture of other countries. The former's miss of the motherland is also constructed by the theory of the Gilroy ethnic diaspora. Homeland is the geographical limitation, but it is not fixed. The diaspora cannot return to the memory of the home, and can only adapt to the conflict between foreign culture and local culture. With globalization approaching, people no longer need to spend a lot of time to find this cultural identity. Cultural diversity also helps Chinese authors in other countries to find a sense of belonging, and adapt to the change of cultural identity, then form the Chinese authors the dual consciousness and transcendence. The latter, which is opposed by the Gilroy ethnic diaspora theory, is that Chinese authors can't completely abandon their Chinese identity. This is a waiver that would discourage Chinese people from the unequal treatment as minorities in the West. Only by using ethnic theory to break this barrier, forming their own diversified literary way, and finding their own way of existence in the mixed cultural conflict, can they find a more diverse way of identity and the natural existence.

VI. CONCLUSION

This paper details the genealogy of the study of ethnic diaspora culture, and points out the special position and influence of the theory of the ethnic diaspora culture in this genealogy. His theory combines British cultural research with post-colonial theory, and

promotes these two theories to varying degrees. The theory of Gilroy's culture is to expand the concept of ethnic diaspora in the study of literature and culture. The ethnic diaspora here becomes a process of repeated processes. This movement change is the main driving force for the vitality of the ethnic diaspora culture. Moreover, Gilroy's black studies let African studies go further. The study of black people in Britain began with the turn of race after the study of black Americans, which had been an important branch of the study of ethnic diaspora culture until then. And Gilroy's black studies objectively contributed to this trend. Finally, he had an analysis of the music of the ethnic diaspora. This kind of analysis combines music as a manifestation of political desire, which is expressed by blacks using the characteristics of fusion music under the oppression and influence of various class power stratifications. In addition, the limitations and problems of Gilroy's theory are also the problems that must be faced in the study of ethnic diaspora theory. The oppression of western-dominated culture generates the resistance of the black diaspora culture, but there was a limit to it. His shared identity with the dominant ideology of the West is also exposed. But none of these prevent scholars from acknowledging the potential impact of the Gilroy theory on the study of ethnic diaspora culture in crisis. This influence is also of great benefit to the study of African-American literature and the study of Chinese literature in China.

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