

TONI MORRISON

*Playing in the Dark*

WHITENESS AND  
THE LITERARY IMAGINATION



*Vintage Books*

A DIVISION OF RANDOM HOUSE, INC

NEW YORK

1992

FIRST VINTAGE BOOKS EDITION, AUGUST 1993

Copyright © 1992 by Toni Morrison

All rights reserved under International and Pan-American Copyright Conventions. Published in the United States by Vintage Books, a division of Random House, Inc., New York, and distributed in Canada by Random House of Canada Limited, Toronto. Originally published in hardcover by Harvard University Press, Massachusetts, in 1992.

Lines from T. S. Eliot, "Preludes, IV," in *Collected Poems, 1909-1962*, copyright 1936 by Harcourt Brace Jovanovich, Inc., copyright © 1943, 1963, 1964 by T. S. Eliot, reprinted by permission of the publisher. Lines from William Carlos Williams, "Adam," in *Collected Earlier Poems*, copyright 1938 by New Directions Publishing Corporation, reprinted by permission of the publisher.

Library of Congress Cataloging-in-Publication Data  
Morrison, Toni.

Playing in the dark: whiteness and the literary imagination / Toni Morrison.—  
1st Vintage Books ed.

p. cm.

ISBN 0-679-74542-4 (pbk.)

1. American literature—White authors—History and criticism.
2. Afro-Americans in literature.
3. Black in literature.
4. Race in literature.

I. Title

PS173.N4M67 1993

810.9—dc20 92-50581

CIP

Manufactured in the United States of America

29 28 27 26 25 24

## Preface

Some years ago, in 1983 I believe, I read Marie Cardinal's *The Words To Say It*. More than the enthusiasm of the person who suggested the book, I was persuaded by the title: five words taken from Boileau that spoke the full agenda and unequivocal goal of a novelist. Cardinal's project was not fictional, however; it was to document her madness, her therapy, and the complicated process of healing in language as exact and as evocative as possible in order to make both her experience and her understanding of it accessible to a stranger. The narrative into which life seems to cast itself surfaces most forcefully in certain kinds of psychoanalysis, and Cardinal proves herself ideal in rendering this "deep story" aspect of her life. She has written several books, won the Prix International, taught philosophy, and, during her journey into health, admits that she always planned someday to write about it.

It is a fascinating book and, although I was skeptical at first of its classification as "autobiographical novel," the accuracy of the label quickly becomes apparent. It is shaped quite

as novels most frequently are with scenes and dialogue selectively ordered and situated to satisfy conventional narrative expectations. There are flashbacks, well-placed descriptive passages, carefully paced action, and timely discoveries. Clearly her preoccupations, her strategies, and her efforts to make chaos coherent are familiar to novelists.

From the beginning I found one question insisting itself: when precisely did the author know she was in trouble? What was the narrative moment, the specular even spectacular scene that convinced her that she was in danger of collapse? Less than forty pages into the book she describes that moment, her "first encounter with the Thing."

"My first anxiety attack occurred during a Louis Armstrong concert. I was nineteen or twenty. Armstrong was going to improvise with his trumpet, to build a whole composition in which each note would be important and would contain within itself the essence of the whole. I was not disappointed: the atmosphere warmed up very fast. The scaffolding and flying buttresses of the jazz instruments supported Armstrong's trumpet, creating spaces which were adequate enough for it to climb higher, establish itself, and take off again. The sounds of the trumpet sometimes piled up together, fusing a new musical base, a sort of matrix which gave birth to one precise, unique note, tracing a sound whose path was almost painful, so absolutely necessary had its equilibrium

and duration become; it tore at the nerves of those who followed it.

"My heart began to accelerate, becoming more important than the music, shaking the bars of my rib cage, compressing my lungs so the air could no longer enter them. Gripped by panic at the idea of dying there in the middle of spasms, stomping feet, and the crowd howling, I ran into the street like someone possessed."

I remember smiling when I read that, partly in admiration of the clarity in her recollection of the music—its immediacy—partly because of what leaped into my mind: what on earth was Louie playing that night? What was there in his music that drove this sensitive young girl hyperventilating into the street to be struck by the beauty and ravage of a camellia "svelte in appearance but torn apart inside"?

Enunciating that incident was crucial in the launching of her therapy, but the imagery that worked as a catalyst for her anxiety attack goes unremarked—by her, by her analyst, and by the eminent doctor, Bruno Bettelheim, who wrote both the Preface and the Afterword. None of them is interested in what ignited her strong apprehension of death ("I'm going to die!" is what she was thinking and screaming), of physical power out of control ("nothing could appease me. And so I continued to run"), as well as this curious flight from the genius of improvisation, sublime order, poise, and the illusion of permanence. The "one precise, *unique* note, tracing

a sound whose path was almost *painful*, so absolutely necessary had its *equilibrium* and *duration* become; it *tore at the nerves* of those [other than Armstrong, apparently] who followed it" [italics mine]. Unbearable equilibrium and duration; nerve-wracking balance and permanence. These are wonderful tropes for the illness that was breaking up Cardinal's life. Would an Edith Piaf concert or a Dvorak composition have had the same effect? Certainly either could have. What solicited my attention was whether the cultural associations of jazz were as important to Cardinal's "possession" as were its intellectual foundations. I was interested, as I had been for a long time, in the way black people ignite critical moments of discovery or change or emphasis in literature not written by them. In fact I had started, casually like a game, keeping a file of such instances.

The Louis Armstrong catalyst was an addition to this file, and encouraged me to reflect on the consequences of jazz—its visceral, emotional, and intellectual impact on the listener. Later on in Cardinal's autobiography, another luminous moment is described. But this one is not a violently physical reaction to the art of a black musician; it is instead a conceptual response to a black, that is, nonwhite, figuration. The author names the manifestation of her illness—the hallucinatory images of fear and self-loathing—the Thing. In reconstructing the origin of the powerfully repellent feelings the Thing incites, Cardinal writes, "It seems to me that the Thing took root in me permanently when I understood that we were to assassinate Algeria. For Algeria was my real

mother. I carried her inside me the way a child carries the blood of his parents in his veins." She goes on to record the conflicting pain that war in Algeria caused her as a French girl born in Algeria, and her association of that country with the pleasures of childhood and budding sexuality. In moving images of matricide, of white slaughter of a black mother, she locates the origin of the Thing. Again, an internal devastation is aligned with a socially governed relationship with race. She was a colonialist, a white child, loving and loved by Arabs, but warned against them in relationships other than distant and controlled ones. Indeed, a white camellia "svelte in appearance but torn apart inside."

In Cardinal's narrative, black or colored people and symbolic figurations of blackness are markers for the benevolent and the wicked; the spiritual (thrilling tales of Allah's winged horse) and the voluptuous; of "sinful" but delicious sensuality coupled with demands for purity and restraint. These figures take shape, form patterns, and play about in the pages of the autobiography. One of her earliest realizations in therapy concerns prepubescent sexuality. When she understands and no longer despises this aspect of her self, Cardinal is emboldened to stand up and tell the doctor, as she exits his office, "You shouldn't keep that gargoyle in your office, it is hideous." And to remark further, "It was the first time I addressed him other than as a patient." Signaling the breakthrough, and strategic to its articulation, is this sign of horror and fear lodged in a gargoyle over which the now liberated patient has some control.

Many other examples of these narrative gearshifts—metaphors; summonings; rhetorical gestures of triumph, despair, and closure dependent on the acceptance of the associative language of dread and love that accompanies blackness—were piling up in my file. Examples I thought of as a category of sources of imagery, like water, flight, war, birth, religion, and so on, that make up the writer's kit.

These musings on Marie Cardinal's text are not in themselves wholly necessary for the book's appreciation, being simply illustrations of how each of us reads, becomes engaged in and *watches* what is being read all at the same time. I include the thoughts I had while reading this particular work because they identify the stages of my interest, first, in the pervasive use of black images and people in expressive prose; second, in the shorthand, the taken-for-granted assumptions that lie in their usage; and, finally, to the subject of this book: the sources of these images and the effect they have on the literary imagination and its product.

The principal reason these matters loom large for me is that I do not have quite the same access to these traditionally useful constructs of blackness. Neither blackness nor "people of color" stimulates in me notions of excessive, limitless love, anarchy, or routine dread. I cannot rely on these metaphorical shortcuts because I am a black writer struggling with and through a language that can powerfully evoke and enforce hidden signs of racial superiority, cultural hegemony, and dismissive "othering" of people and language which are by no means marginal or already and completely known and know-

able in my work. My vulnerability would lie in romanticizing blackness rather than demonizing it; villifying whiteness rather than reifying it. The kind of work I have always wanted to do requires me to learn how to maneuver ways to free up the language from its sometimes sinister, frequently lazy, almost always predictable employment of racially informed and determined chains. (The only short story I have ever written, "Recitatif," was an experiment in the removal of all racial codes from a narrative about two characters of different races for whom racial identity is crucial.)

Writing and reading are not all that distinct for a writer. Both exercises require being alert and ready for unaccountable beauty, for the intricateness or simple elegance of the writer's imagination, for the world that imagination evokes. Both require being mindful of the places where imagination sabotages itself, locks its own gates, pollutes its vision. Writing and reading mean being aware of the writer's notions of risk and safety, the serene achievement of, or sweaty fight for, meaning and response-ability.

Antonia S. Byatt in *Possession* has described certain kinds of readings that seem to me inextricable from certain experiences of writing, "when the knowledge that we *shall know* the writing differently or better or satisfactorily runs ahead of any capacity to say what we know, or how. In these readings, a sense that the text has appeared to be wholly new, never before seen, is followed, almost immediately, by the sense that it was *always there*, that we, the readers, knew it was always there, and have *always known* it was as it was, though

we have now for the first time recognised, become fully cognisant of, our knowledge.”

The imagination that produces work which bears and invites rereadings, which motions to future readings as well as contemporary ones, implies a shareable world and an endlessly flexible language. Readers and writers both struggle to interpret and perform within a common language shareable imaginative worlds. And although upon that struggle the positioning of the reader has justifiable claims, the author's presence—her or his intentions, blindness, and sight—is part of the imaginative activity.

For reasons that should not need explanation here, until very recently, and regardless of the race of the author, the readers of virtually all of American fiction have been positioned as white. I am interested to know what that assumption has meant to the literary imagination. When does racial “unconsciousness” or awareness of race enrich interpretive language, and when does it impoverish it? What does positing one's writerly self, in the wholly racialized society that is the United States, as unraced and all others as raced entail? What happens to the writerly imagination of a black author who is at some level *always* conscious of representing one's own race to, or in spite of, a race of readers that understands itself to be “universal” or race-free? In other words, how is “literary whiteness” and “literary blackness” made, and what is the consequence of that construction? How do embedded assumptions of racial (not racist) language work in the literary enterprise that hopes and sometimes claims to

be “humanistic”? When, in a race-conscious culture, is that lofty goal actually approximated? When not and why? Living in a nation of people who *decided* that their world view would combine agendas for individual freedom *and* mechanisms for devastating racial oppression presents a singular landscape for a writer. When this world view is taken seriously as agency, the literature produced within and without it offers an unprecedented opportunity to comprehend the resilience and gravity, the inadequacy and the force of the imaginative act.

Thinking about these matters has challenged me as a writer and a reader. It has made both activities harder and infinitely more rewarding. It has, in fact, elevated and sharpened the delight I take in the work that literature, under the pressure that racialized societies level on the creative process, manages to do. Over and over again I am amazed by the treasure trove that American literature is. How compelling is the study of those writers who take responsibility for *all* of the values they bring to their art. How stunning is the achievement of those who have searched for and mined a shareable language for the words to say it.

*Toni Morrison*  
February 1992

*Playing in the Dark* is the result of questions raised in three William E. Massey Sr. Lectures given at Harvard University as well as the basis of a course I teach in American literature. In an academic environment, open and demanding, I have been able to advance this inquiry and test ideas with exceptional students. The latter have been so important to this work, dedicating these pages to the classes at Princeton I have been pleased to teach is imperative. Among those students are three whose research assistance was invaluable: Dwight McBride, Pamela Ali, and especially Tara McGowan.

Major help in translating the lectures into readable manuscript came from Peter Dimock. I am grateful to him for his intelligence and his rare and graceful editorial prowess.

## *Contents*

### ONE

#### *Black Matters*

I

### TWO

#### *Romancing the Shadow*

29

### THREE

#### *Disturbing Nurses and the Kindness of Sharks*

61

ONE  
*Black Matters*

I am moved by fancies that are curled  
Around these images, and cling:  
The notion of some infinitely gentle  
Infinitely suffering thing.

*T. S. Eliot*  
from "Preludes, IV"

}!  
GREEN  
HILE



These chapters put forth an argument for extending the study of American literature into what I hope will be a wider landscape. I want to draw a map, so to speak, of a critical geography and use that map to open as much space for discovery, intellectual adventure, and close exploration as did the original charting of the New World—without the mandate for conquest. I intend to outline an attractive, fruitful, and provocative critical project, unencumbered by dreams of subversion or rallying gestures at fortress walls.

I would like it to be clear at the outset that I do not bring to these matters solely or even principally the tools of a literary critic. As a reader (before becoming a writer) I read as I had been taught to do. But books revealed themselves rather differently to me as a writer. In that capacity I have to place enormous trust in my ability to imagine others and my willingness to project consciously into the danger zones such others may represent for me. I am drawn to the ways all writers do this: the way Homer renders a heart-eating cyclops so that our hearts are wrenched with pity; the way Dostoevsky compels intimacy with Svidrigailov and Prince

Myshkin. I am in awe of the authority of Faulkner's Benjy, James's Maisie, Flaubert's Emma, Melville's Pip, Mary Shelley's Frankenstein—each of us can extend the list.

I am interested in what prompts and makes possible this process of entering what one is estranged from—and in what disables the foray, for purposes of fiction, into corners of the consciousness held off and away from the reach of the writer's imagination. My work requires me to think about how free I can be as an African-American woman writer in my gendered, sexualized, wholly racialized world. To think about (and wrestle with) the full implications of my situation leads me to consider what happens when other writers work in a highly and historically racialized society. For them, as for me, imagining is not merely looking or looking at; nor is it taking oneself intact into the other. It is, for the purposes of the work, *becoming*.

My project rises from delight, not disappointment. It rises from what I know about the ways writers transform aspects of their social grounding into aspects of language, and the ways they tell other stories, fight secret wars, limn out all sorts of debates blanketed in their text. And rises from my certainty that writers always know, at some level, that they do this.

For some time now I have been thinking about the validity or vulnerability of a certain set of assumptions conventionally accepted among literary historians and critics and circulated as "knowledge." This knowledge holds that traditional, canonical American literature is free of, uninformed,

and unshaped by the four-hundred-year-old presence of, first, Africans and then African-Americans in the United States. It assumes that this presence—which shaped the body politic, the Constitution, and the entire history of the culture—has had no significant place or consequence in the origin and development of that culture's literature. Moreover, such knowledge assumes that the characteristics of our national literature emanate from a particular "Americanness" that is separate from and unaccountable to this presence. There seems to be a more or less tacit agreement among literary scholars that, because American literature has been clearly the preserve of white male views, genius, and power, those views, genius, and power are without relationship to and removed from the overwhelming presence of black people in the United States. This agreement is made about a population that preceded every American writer of renown and was, I have come to believe, one of the most furtively radical impinging forces on the country's literature. The contemplation of this black presence is central to any understanding of our national literature and should not be permitted to hover at the margins of the literary imagination.

These speculations have led me to wonder whether the major and championed characteristics of our national literature—individualism, masculinity, social engagement versus historical isolation; acute and ambiguous moral problematics; the thematics of innocence coupled with an obsession with figurations of death and hell—are not in fact responses to a dark, abiding, signing Africanist presence. It has occurred to

me that the very manner by which American literature distinguishes itself as a coherent entity exists because of this unsettled and unsettling population. Just as the formation of the nation necessitated coded language and purposeful restriction to deal with the racial disingenuousness and moral frailty at its heart, so too did the literature, whose founding characteristics extend into the twentieth century, reproduce the necessity for codes and restriction. Through significant and underscored omissions, startling contradictions, heavily nuanced conflicts, through the way writers peopled their work with the signs and bodies of this presence—one can see that a real or fabricated Africanist presence was crucial to their sense of Americanness. And it shows.

DESCRIBE  
THESE

My curiosity about the origins and literary uses of this carefully observed, and carefully invented, Africanist presence has become an informal study of what I call American Africanism. It is an investigation into the ways in which a nonwhite, Africanlike (or Africanist) presence or persona was constructed in the United States, and the imaginative uses this fabricated presence served. I am using the term "Africanism" not to suggest the larger body of knowledge on Africa that the philosopher Valentine Mudimbe means by the term "Africanism," nor to suggest the varieties and complexities of African people and their descendants who have inhabited this country. Rather I use it as a term for the denotative and connotative blackness that African peoples have come to signify,

as well as the entire range of views, assumptions, readings, and misreadings that accompany Eurocentric learning about these people. As a trope, little restraint has been attached to its uses. As a disabling virus within literary discourse, Africanism has become, in the Eurocentric tradition that American education favors, both a way of talking about and a way of policing matters of class, sexual license, and repression, formations and exercises of power, and meditations on ethics and accountability. Through the simple expedient of demonizing and reifying the range of color on a palette, American Africanism makes it possible to say and not say, to inscribe and erase, to escape and engage, to act out and act on, to historicize and render timeless. It provides a way of contemplating chaos and civilization, desire and fear, and a mechanism for testing the problems and blessings of freedom.

The United States, of course, is not unique in the construction of Africanism. South America, England, France, Germany, Spain—the cultures of all these countries have participated in and contributed to some aspect of an "invented Africa." None has been able to persuade itself for long that criteria and knowledge could emerge outside the categories of domination. Among Europeans and the Europeanized, this shared process of exclusion—of assigning designation and value—has led to the popular and academic notion that racism is a "natural," if irritating, phenomenon. The literature of almost all these countries, however, is now subject to sustained critiques of its racialized discourse. The United States is a curious exception, even though it stands out as being the

oldest democracy in which a black population accompanied (if one can use that word) and in many cases preceded the white settlers. Here in that nexus, with its particular formulations, and in the absence of real knowledge or open-minded inquiry about Africans and African-Americans, under the pressures of ideological and imperialistic rationales for subjugation, an American brand of Africanism emerged: strongly urged, thoroughly serviceable, companionably ego-reinforcing, and pervasive. For excellent reasons of state—because European sources of cultural hegemony were dispersed but not yet valorized in the new country—the process of organizing American coherence through a distancing Africanism became the operative mode of a new cultural hegemony.

These remarks should not be interpreted as simply an effort to move the gaze of African-American studies to a different site. I do not want to alter one hierarchy in order to institute another. It is true that I do not want to encourage those totalizing approaches to African-American scholarship which have no drive other than the exchange of dominations—dominant Eurocentric scholarship *replaced* by dominant Afrocentric scholarship. More interesting is what makes intellectual domination possible; how knowledge is transformed from invasion and conquest to revelation and choice; what ignites and informs the literary imagination, and what forces help establish the parameters of criticism.

Above all I am interested in how agendas in criticism have disguised themselves and, in so doing, impoverished the lit-

erature it studies. Criticism as a form of knowledge is capable of robbing literature not only of its own implicit and explicit ideology but of its ideas as well; it can dismiss the difficult, arduous work writers do to make an art that becomes and remains part of and significant within a human landscape. It is important to see how inextricable Africanism is or ought to be from the deliberations of literary criticism and the wanton, elaborate strategies undertaken to erase its presence from view.

What Africanism became for, and how it functioned in, the literary imagination is of paramount interest because it may be possible to discover, through a close look at literary “blackness,” the nature—even the cause—of literary “whiteness.” What is it *for*? What parts do the invention and development of whiteness play in the construction of what is loosely described as “American”? If such an inquiry ever comes to maturity, it may provide access to a deeper reading of American literature—a reading not completely available now, not least, I suspect, because of the studied indifference of most literary criticism to these matters.

One likely reason for the paucity of critical material on this large and compelling subject is that, in matters of race, silence and evasion have historically ruled literary discourse. Evasion has fostered another, substitute language in which the issues are encoded, foreclosing open debate. The situation is aggravated by the tremor that breaks into discourse on race. It is further complicated by the fact that the habit of ignoring race is understood to be a graceful, even generous,

liberal gesture. To notice is to recognize an already discredited difference. To enforce its invisibility through silence is to allow the black body a shadowless participation in the dominant cultural body. According to this logic, every well-bred instinct argues *against noticing* and forecloses adult discourse. It is just this concept of literary and scholarly moeurs (which functions smoothly in literary criticism, but neither makes nor receives credible claims in other disciplines) that has terminated the shelf life of some once extremely well-regarded American authors and blocked access to remarkable insights in their works.

These moeurs are delicate things, however, which must be given some thought before they are abandoned. Not observing such niceties can lead to startling displays of scholarly lapses in objectivity. In 1936 an American scholar investigating the use of Negro so-called dialect in the works of Edgar Allan Poe (a short article clearly proud of its racial equanimity) opens this way: "Despite the fact that he grew up largely in the south and spent some of his most fruitful years in Richmond and Baltimore, Poe has little to say about the darky."\*

Although I know this sentence represents the polite parlance of the day, that "darky" was understood to be a term more acceptable than "nigger," the grimace I made upon reading it was followed by an alarmed distrust of the scholar's

\*Killis Campbell, "Poe's Treatment of the Negro and of the Negro Dialect," *Studies in English*, 16 (1936), p. 106.

abilities. If it seems unfair to reach back to the thirties for samples of the kind of lapse that can occur when certain manners of polite repression are waived, let me assure you equally egregious representations of the phenomenon are still common.

Another reason for this quite ornamental vacuum in literary discourse on the presence and influence of Africanist peoples in American criticism is the pattern of thinking about racialism in terms of its consequences on the victim—of always defining it assymmetrically from the perspective of its impact on the object of racist policy and attitudes. A good deal of time and intelligence has been invested in the exposure of racism and the horrific results on its objects. There are constant, if erratic, liberalizing efforts to legislate these matters. There are also powerful and persuasive attempts to analyze the origin and fabrication of racism itself, contesting the assumption that it is an inevitable, permanent, and eternal part of all social landscapes. I do not wish to disparage these inquiries. It is precisely because of them that any progress at all has been accomplished in matters of racial discourse. But that well-established study should be joined with another, equally important one: the impact of racism on those who perpetuate it. It seems both poignant and striking how avoided and unanalyzed is the effect of racist inflection on the subject. What I propose here is to examine the impact of notions of racial hierarchy, racial exclusion, and racial vulnerability and availability on nonblacks who held, resisted, explored, or altered those notions. The scholarship that looks

into the mind, imagination, and behavior of slaves is valuable.

But equally valuable is a serious intellectual effort to see what racial ideology does to the mind, imagination, and behavior of masters.

Historians have approached these areas, as have social scientists, anthropologists, psychiatrists, and some students of comparative literature. Literary scholars have begun to pose these questions of various national literatures. Urgently needed is the same kind of attention paid to the literature of the western country that has one of the most resilient Africanist populations in the world—a population that has always had a curiously intimate and unhingingly separate existence within the dominant one. When matters of race are located and called attention to in American literature, critical response has tended to be on the order of a humanistic nostrum—or a dismissal mandated by the label “political.” Excising the political from the life of the mind is a sacrifice that has proven costly. I think of this erasure as a kind of trembling hypochondria always curing itself with unnecessary surgery. A criticism that needs to insist that literature is not only “universal” but also “race-free” risks lobotomizing that literature, and diminishes both the art and the artist.

I am vulnerable to the inference here that my inquiry has vested interests; that because I am an African-American and a writer I stand to benefit in ways not limited to intellectual fulfillment from this line of questioning. I will have to risk the accusation because the point is too important: for both black and white American writers, in a wholly racialized

society, there is no escape from racially inflected language, and the work writers do to unhobble the imagination from the demands of that language is complicated, interesting, and definitive.

Like thousands of avid but nonacademic readers, some powerful literary critics in the United States have never read, and are proud to say so, *any* African-American text. It seems to have done them no harm, presented them with no discernible limitations in the scope of their work or influence. I suspect, with much evidence to support the suspicion, that they will continue to flourish without any knowledge whatsoever of African-American literature. What is fascinating, however, is to observe how their lavish exploration of literature manages *not* to see meaning in the thunderous, theatrical presence of black surrogacy—an informing, stabilizing, and disturbing element—in the literature they do study. It is interesting, not surprising, that the arbiters of critical power in American literature seem to take pleasure in, indeed relish, their ignorance of African-American texts. What is surprising is that their refusal to read black texts—a refusal that makes no disturbance in their intellectual life—repeats itself when they reread the traditional, established works of literature worthy of their attention.

It is possible, for example, to read Henry James scholarship exhaustively and never arrive at a nodding mention, much less a satisfactory treatment, of the black woman who lubricates the turn of the plot and becomes the agency of moral choice and meaning in *What Maisie Knew*. Never are

we invited to a reading of "The Beast in the Jungle" in which that figuration is followed to what seems to me its logical conclusion. It is hard to think of any aspect of Gertrude Stein's *Three Lives* that has not been covered, except the exploratory and explanatory uses to which she puts the black woman who holds center stage in that work. The urgency and anxiety in Willa Cather's rendering of black characters are liable to be missed entirely; no mention is made of the problem that race causes in the technique and the credibility of her last novel, *Sapphira and the Slave Girl*. These critics see no excitement or meaning in the tropes of darkness, sexuality, and desire in Ernest Hemingway or in his cast of black men. They see no connection between God's grace and Africanist "othering" in Flannery O'Connor. With few exceptions, Faulkner criticism collapses the major themes of that writer into discursive "mythologies" and treats the later works—whose focus is race and class—as minor, superficial, marked by decline.

An instructive parallel to this willed scholarly indifference is the centuries-long, hysterical blindness to feminist discourse and the way in which women and women's issues were read (or unread). Blatant sexist readings are on the decline, and where they still exist they have little effect because of the successful appropriation by women of their own discourse.

National literatures, like writers, get along the best way they can, and with what they can. Yet they do seem to end up describing and inscribing what is really on the national mind. For the most part, the literature of the United States

has taken as its concern the architecture of a *new white man*.<sup>]\*!!</sup> If I am disenchanted by the indifference of literary criticism toward examining the range of that concern, I do have a lasting resort: the writers themselves.

Writers are among the most sensitive, the most intellectually anarchic, most representative, most probing of artists. The ability of writers to imagine what is not the self, to familiarize the strange and mystify the familiar, is the test of their power. The languages they use and the social and historical context in which these languages signify are indirect and direct revelations of that power and its limitations. So it is to them, the creators of American literature, that I look for clarification about the invention and effect of Africanism in the United States.

My early assumptions as a reader were that black people signified little or nothing in the imagination of white American writers. Other than as the objects of an occasional bout of jungle fever, other than to provide local color or to lend some touch of verisimilitude or to supply a needed moral gesture, humor, or bit of pathos, blacks made no appearance at all. This was a reflection, I thought, of the marginal impact that blacks had on the lives of the characters in the work as well as the creative imagination of the author. To imagine or write otherwise, to situate black people throughout the pages and scenes of a book like some government quota, would be ludicrous and dishonest.

But then I stopped reading as a reader and began to read as a writer. Living in a racially articulated and predicated

world, I could not be alone in reacting to this aspect of the American cultural and historical condition. I began to see how the literature I revered, the literature I loathed, behaved in its encounter with racial ideology. American literature could not help being shaped by that encounter. Yes, I wanted to identify those moments when American literature was complicit in the fabrication of racism, but equally important, I wanted to see when literature exploded and undermined it. Still, those were minor concerns. Much more important was to contemplate how Africanist personae, narrative, and idiom moved and enriched the text in self-conscious ways, to consider what the engagement meant for the work of the writer's imagination.

How does literary utterance arrange itself when it tries to imagine an Africanist other? What are the signs, the codes, the literary strategies designed to accommodate this encounter? What does the inclusion of Africans or African-Americans do to and for the work? As a reader my assumption had always been that nothing "happens": Africans and their descendants were not, in any sense that matters, *there*; and when they were there, they were decorative—displays of the agile writer's technical expertise. I assumed that since the author was not black, the appearance of Africanist characters or narrative or idiom in a work could never be *about* anything other than the "normal," unracialized, illusory white world that provided the fictional backdrop. Certainly no American text of the sort I am discussing was ever written *for* black people—no more than *Uncle Tom's Cabin* was written for

Uncle Tom to read or be persuaded by. As a writer reading, I came to realize the obvious: the subject of the dream is the dreamer. The fabrication of an Africanist persona is reflexive; an extraordinary meditation on the self; a powerful exploration of the fears and desires that reside in the writerly conscious. It is an astonishing revelation of longing, of terror, of perplexity, of shame, of magnanimity. It requires hard work *not* to see this.

It is as if I had been looking at a fishbowl—the glide and flick of the golden scales, the green tip, the bolt of white careening back from the gills; the castles at the bottom, surrounded by pebbles and tiny, intricate fronds of green; the barely disturbed water, the flecks of waste and food, the tranquil bubbles traveling to the surface—and suddenly I saw the bowl, the structure that transparently (and invisibly) permits the ordered life it contains to exist in the larger world. In other words, I began to rely on my knowledge of how books get written, how language arrives; my sense of how and why writers abandon or take on certain aspects of their project. I began to rely on my understanding of what the linguistic struggle requires of writers and what they make of the surprise that is the inevitable concomitant of the act of creation. What became transparent were the self-evident ways that Americans choose to talk about themselves through and within a sometimes allegorical, sometimes metaphorical, but always choked representation of an Africanist presence.



the black mother and daughter into their narrative, listening to the dialogue but intervening in it at every turn. The shape and detail and substance of their lives are hers, not theirs. Just as Sapphira has employed these surrogate, serviceable black bodies for her own purposes of power without risk, so the author employs them in behalf of her own desire for a *safe* participation in loss, in love, in chaos, in justice.

But things go awry. As often happens, characters make claims, impose demands of imaginative accountability over and above the author's will to contain them. Just as Rachel's intervention foils Sapphira's plot, so Cather's urgent need to know and understand this Africanist mother and daughter requires her to give them center stage. The child Cather listens to Till's stories, and the slave, silenced in the narrative, has the final words of the epilogue.

Yet even, or especially, here where the novel ends Cather feels obliged to gesture compassionately toward slavery. Through Till's agency the elevating benevolence of the institution is invoked. Serviceable to the last, this Africanist presence is permitted speech only to reinforce the slaveholders' ideology, in spite of the fact that it subverts the entire premise of the novel. Till's voluntary genuflection is as ecstatic as it is suspicious.

In returning to her childhood, at the end of her writing career, Cather returns to a very personal, indeed private experience. In her last novel she works out and toward the meaning of female betrayal as it faces the void of racism. She may not have arrived safely, like Nancy, but to her credit she did undertake the dangerous journey.

## TWO

*Romancing the Shadow*

. . . shadows

Bigger than people and blacker than niggers . . .

*Robert Penn Warren*

from "Penological Studies: Southern Exposure, 3"

At the end of *The Narrative of Arthur Gordon Pym*, Edgar Allan Poe describes the last two days of an extraordinary journey:

*“March 21st.*—A sullen darkness now hovered above us—but from out the milky depths of the ocean a luminous glare arose, and stole up along the bulwarks of the boat. We were nearly overwhelmed by the white ashy shower which settled upon us and upon the canoe, but melted into the water as it fell . . .

*“March 22d.*—The darkness had materially increased, relieved only by the glare of the water thrown back from the white curtain before us. Many gigantic and pallidly white birds flew continuously now from beyond the veil, and their scream was the eternal *Tekeli-li!* as they retreated from our vision. Hereupon Nu-Nu stirred in the bottom of the boat; but upon touching him, we found his spirit departed. And now we rushed into the embraces of the cataract, where a chasm threw itself open to receive us. But there arose

in our pathway a shrouded human figure, very far larger in its proportions than any dweller among men. And the hue of the skin of the figure was of the perfect whiteness of the snow."

They have been floating, Pym and Peters and the native, Nu-Nu, on a warm, milk-white sea under a "white ashy shower." The black man dies, and the boat rushes on through the white curtain behind which a white giant rises up. After that, there is nothing. There is no more narrative. Instead there is a scholarly note, explanation, and an anxious, piled-up

\* { "conclusion." The latter states that it was *whiteness* that terrified the natives and killed Nu-Nu. The following inscription was carved into the walls of the chasms the travelers passed through: "I have graven it in within the hills, and my vengeance upon the dust within the rock."

nd! { No early American writer is more important to the concept of American Africanism than Poe. And no image is more telling than the one just described: the visualized but somehow closed and unknowable white form that rises from the mists at the end of the journey—or, at any rate, at the end of the narration proper. The images of the white curtain and the "shrouded human figure" with skin "the perfect whiteness of the snow" both occur after the narrative has encountered blackness. The first white image seems related to the expiration and erasure of the serviceable and serving black figure, Nu-Nu. Both are figurations of impenetrable whiteness that surface in American literature whenever an

Africanist presence is engaged. These closed white images are found frequently, but not always, at the end of the narrative. They appear so often and in such particular circumstances that they give pause. They clamor, it seems, for an attention that would yield the meaning that lies in their positioning, their repetition, and their strong suggestion of paralysis and incoherence; of impasse and non-sequitur.

These images of impenetrable whiteness need contextualizing to explain their extraordinary power, pattern, and consistency. Because they appear almost always in conjunction with representations of black or Africanist people who are dead, impotent, or under complete control, these images of blinding whiteness seem to function as both antidote for and meditation on the shadow that is companion to this whiteness—a dark and abiding presence that moves the hearts and texts of American literature with fear and longing. This haunting, a darkness from which our early literature seemed unable to extricate itself, suggests the complex and contradictory situation in which American writers found themselves during the formative years of the nation's literature.

Young America distinguished itself by, and understood itself to be, pressing toward a future of freedom, a kind of human dignity believed unprecedented in the world. A whole tradition of "universal" yearnings collapsed into that well-fondled phrase, "the American Dream." Although this immigrant dream deserves the exhaustive scrutiny it has received in the scholarly disciplines and the arts, it is just as important to know what these people were rushing from as it is to know

what they were hastening to. If the New World fed dreams, what was the Old World reality that whetted the appetite for them? And how did that reality caress and grip the shaping of a new one?

\* The flight from the Old World to the New is generally seen to be a flight from oppression and limitation to freedom and possibility. Although, in fact, the escape was sometimes an escape from license—from a society perceived to be unacceptably permissive, ungodly, and undisciplined—for those fleeing for reasons other than religious ones, constraint and limitation impelled the journey. All the Old World offered these immigrants was poverty, prison, social ostracism, and, not infrequently, death. There was of course a clerical, scholarly group of immigrants who came seeking the adventure possible in founding a colony for, rather than against, one or another mother country or fatherland. And of course there were the merchants, who came for the cash.

Whatever the reasons, the attraction was of the “clean slate” variety, a once-in-a-lifetime opportunity not only to be born again but to be born again in new clothes, as it were. The new setting would provide new raiments of self. This second chance could even benefit from the mistakes of the first. In the New World there was the vision of a limitless future, made more gleaming by the constraint, dissatisfaction, and turmoil left behind. It was a promise genuinely promising. With luck and endurance one could discover freedom; find a way to make God’s law manifest; or end up rich as a prince. The desire for freedom is preceded by oppression;

a yearning for God’s law is born of the detestation of human license and corruption; the glamor of riches is in thrall to poverty, hunger, and debt.

There was very much more in the late seventeenth and eighteenth centuries to make the trip worth the risk. The habit of genuflection would be replaced by the thrill of command. Power—control of one’s own destiny—would replace the powerlessness felt before the gates of class, caste, and cunning persecution. One could move from discipline and punishment to disciplining and punishing; from social ostracism to social rank. One could be released from a useless, binding, repulsive past into a kind of history-lessness, a blank page waiting to be inscribed. Much was to be written there: noble impulses were made into law and appropriated for a national tradition; base ones, learned and elaborated in the rejected and rejecting homeland, were also made into law and appropriated for tradition. NB!

The body of literature produced by the young nation is one way it inscribed its transactions with these fears, forces, and hopes. And it is difficult to read the literature of young America without being struck by how antithetical it is to our modern rendition of the American Dream. How pronounced in it is the absence of that term’s elusive mixture of hope, realism, materialism, and promise. For a people who made much of their “newness”—their potential, freedom, and innocence—it is striking how dour, how troubled, how frightened and haunted our early and founding literature truly is.

We have words and labels for this haunting—"gothic," "romantic," "sermonic," "Puritan"—whose sources are to be found in the literature of the world these immigrants left. But the strong affinity between the nineteenth-century American psyche and gothic romance has rightly been much remarked. Why should a young country repelled by Europe's moral and social disorder, swooning in a fit of desire and rejection, devote its talents to reproducing in its own literature the typology of diabolism it wanted to leave behind? An answer to that seems fairly obvious: one way to benefit from the lessons of earlier mistakes and past misfortune is to record them so as to prevent their repetition through exposure and inoculation.

Romance was the form in which this uniquely American prophylaxis could be played out. Long after the movement in Europe, romance remained the cherished expression of young America. What was there in American romanticism that made it so attractive to Americans as a battle plain on which to fight, engage, and imagine their demons?

It has been suggested that romance is an evasion of history (and thus perhaps attractive to a people trying to evade the recent past). But I am more persuaded by arguments that find in it the head-on encounter with very real, pressing historical forces and the contradictions inherent in them as they came to be experienced by writers. Romance, an exploration of anxiety imported from the shadows of European culture, made possible the sometimes safe and other times risky embrace of quite specific, understandably human, fears:

Americans' fear of being outcast, of failing, of powerlessness; their fear of boundarylessness, of Nature unbridled and crouched for attack; their fear of the absence of so-called civilization; their fear of loneliness, of aggression both external and internal. In short, the terror of human freedom—the thing they coveted most of all. Romance offered writers not less but more; not a narrow a-historical canvas but a wide historical one; not escape but entanglement. For young America it had everything: nature as subject matter, a system of symbolism, a thematics of the search for self-valorization and validation—above all, the opportunity to conquer fear imaginatively and to quiet deep insecurities. It offered platforms for moralizing and fabulation, and for the imaginative entertainment of violence, sublime incredibility, and terror—and terror's most significant, overweening ingredient: darkness, with all the connotative value it awakened.

There is no romance free of what Herman Melville called "the power of blackness," especially not in a country in which there was a resident population, already black, upon which the imagination could play; through which historical, moral, metaphysical, and social fears, problems, and dichotomies could be articulated. The slave population, it could be and was assumed, offered itself up as surrogate selves for meditation on problems of human freedom, its lure and its elusiveness. This black population was available for meditations on terror—the terror of European outcasts, their dread of failure, powerlessness, Nature without limits, natal loneliness,

internal aggression, evil, sin, greed. In other words, this slave population was understood to have offered itself up for reflections on human freedom in terms other than the abstractions of human potential and the rights of man.

\* The ways in which artists—and the society that bred them—transferred internal conflicts to a “blank darkness,” to conveniently bound and violently silenced black bodies, is a major theme in American literature. The rights of man, for example, an organizing principle upon which the nation was founded, was inevitably yoked to Africanism. Its history, its origin is permanently allied with another seductive concept: the hierarchy of race. As the sociologist Orlando Patterson has noted, we should not be surprised that the Enlightenment could accommodate slavery; we should be surprised if it had not. The concept of freedom did not emerge in a vacuum. Nothing highlighted freedom—if it did not in fact create it—like slavery.

! Black slavery enriched the country's creative possibilities. For in that construction of blackness *and* enslavement could be found not only the not-free but also, with the dramatic polarity created by skin color, the projection of the not-me. The result was a playground for the imagination. What rose up out of collective needs to allay internal fears and to rationalize external exploitation was an American Africanism—a fabricated brew of darkness, otherness, alarm, and desire that is uniquely American. (There also exists, of course, a European Africanism with a counterpart in colonial literature.)

What I wish to examine is how the image of reined-in,

bound, suppressed, and repressed darkness became objectified in American literature as an Africanist persona. I want to show how the duties of that persona—duties of exorcism and reification and mirroring—are on demand and on display throughout much of the literature of the country and helped to form the distinguishing characteristics of a proto-American literature.

Earlier I said that cultural identities are formed and informed by a nation's literature, and that what seemed to be on the “mind” of the literature of the United States was the self-conscious but highly problematic construction of the American as a new white man. Emerson's call for that new man in “The American Scholar” indicates the deliberateness of the construction, the conscious necessity for establishing difference. But the writers who responded to this call, accepting or rejecting it, did not look solely to Europe to establish a reference for difference. There was a very theatrical difference underfoot. Writers were able to celebrate or deplore an identity already existing or rapidly taking a form that was elaborated through racial difference. That difference provided a huge payout of sign, symbol, and agency in the process of organizing, separating, and consolidating identity along culturally valuable lines of interest.

~~Bernard Bailyn has provided us with an extraordinary investigation of European settlers in the act of becoming Americans. I want to quote a rather long passage from his *Voyagers to the West* because it underscores the salient aspects of the American character I have been describing:~~ end