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Speaking in Tongues: Dialogics, Dialectics, and the Black Woman Writer's Literary Tradition

By:

Mae G. Henderson

Mae Gwendolyn Henderson (1989)

I am who I am, doing what I came to do, acting upon you like a drug or a chisel to remind you of your me-ness as I discover you in myself.

—Audre Lorde, *Sister Outsider*

There's a noisy feelin' near the cracks
crowdin' me ... slips into those long, loopin' "B's"
There's a noisy feelin' near the cracks
crowdin' me ... slips into those long, loopin' "B's"
of Miss Garrison's handwritin' class;
they become the wire hoops I must jump through.
It spooks my alley, it spooks my play,
more nosey now than noisy,

lookin' for a tongue
lookin' for a tongue
to get holy in.
Who can tell this feelin' where to set up church?
Who can tell this noise where to go?
A root woman workin' ... a mo-jo,
just to the left of my ear.
—Cherry Muhanji, *Tight Spaces*

Some years ago, three black feminist critics and scholars edited an anthology entitled *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave*,¹ suggesting in the title the unique and peculiar dilemma of black women. Since then it has perhaps become almost commonplace for literary critics, male and female, black and white, to note that black women have been discounted or unaccounted for in the "traditions" of black, women's, and American literature as well as in the contemporary literary-critical dialogue. More recently, black women writers have begun to receive token recognition as they are subsumed under the category of woman in the feminist critique and the category of black in the racial critique. Certainly these "gendered" and "racial" decodings of black women authors present strong and revisionary methods of reading, focusing as they do on literary discourses regarded as marginal to the dominant literary-critical tradition. Yet the "critical insights" of one reading might well become the "blind spots" of another reading. That is, by privileging one category of analysis at the expense of the other, each of these methods risks setting up what Fredric Jameson describes as "strategies of containment," which restrict or repress different or alternative readings.² More specifically, blindness to what Nancy Fraser describes as "the gender subtext" can be just as occluding as blindness to the racial subtext in the works of black women writers.³ Such approaches can result in exclusion at worst and, at best, a reading of part of the text as the whole—a strategy that threatens to replicate (if not valorize) the reification against which black women struggle in life and literature. What I propose is a theory of interpretation based on what I refer to as the "simultaneity of discourse," a term inspired by Barbara Smith's seminal work on black feminist criticism.⁴ This concept is meant to signify a mode of reading which examines the ways in which the perspectives of race and gender, and their interrelationships, structure the discourse of black women writers. Such an approach is intended to acknowledge and overcome the limitations imposed by assumptions of internal identity (homogeneity) and the repression of internal differences (heterogeneity) in racial and gendered readings of works by black women writers. In other words, I propose a model that seeks to account for racial difference within gender identity and gender difference within racial identity. This approach represents my effort to avoid what one critic describes as the presumed "absolute and self-sufficient" otherness of the critical stance in order to allow the complex representations of black women writers to steer us away from "a simple and reductive paradigm of 'otherness.'"⁵

DISCURSIVE DIVERSITY: SPEAKING IN TONGUES

What is at once characteristic and suggestive about black women's writing is its interlocutory, or dialogic, character, reflecting not only a relationship with the "other(s)," but an internal dialogue with the plural aspects of self that constitute the matrix of black female subjectivity. The interlocutory character of black women's writing is, thus, not only a consequence of a dialogic relationship with an imaginary or "generalized Other," but a dialogue with the aspects of "otherness" within the self. The complex situatedness of the black woman as not only the "Other" of the Same, but also as the "other" of the other(s) implies, as we shall see, a relationship of difference and identification with the "other(s)."

It is Mikhail Bakhtin's notion of dialogism and consciousness that provides the primary model for this approach. According to Bakhtin, each social group speaks in its own "social dialect"—possesses its own unique language—expressing shared values, perspectives, ideology, and norms. These social dialects become the "languages" of heteroglossia "intersect[ing] with each other in many different ways... As such they all may be juxtaposed to one another, mutually supplement one another, contradict one another and be interrelated dialogically."⁶ Yet if language, for Bakhtin, is an expression of social identity, then subjectivity (subjecthood) is constituted as a social entity through the "role of [the] word as medium of consciousness." Consciousness, then, like language, is shaped by the social environment. ("Consciousness, becomes consciousness only ... in the process of social interaction.") Moreover, "the semiotic material of the psyche is preeminently the word—*inner speech*." Bakhtin in fact defines the relationship between consciousness and inner speech even more precisely: "Analysis would show that the units of which inner speech is constituted are certain *whole entities...[resembling] the alternating lines of a dialogue*. There was good reason why thinkers in ancient times should have conceived of inner speech as *inner dialogue*".⁷ Thus consciousness becomes a kind of "inner speech" reflecting "the outer word" in a process that links the psyche, language, and social interaction.

It is the process by which these heteroglossic voices of the other(s) "encounter one another and coexist in the consciousness or real people—first and foremost in the creative consciousness of people who write novels,"⁸ that speaks to the situation of black women writers in particular, "privileged" by a social positionality that enables them to speak in dialogically racial and gendered voices to the other(s) both within and without. If the psyche functions as an internalization of heterogeneous social voices, black women's speech/writing becomes at once a dialogue between self and society and between self and psyche. Writing as inner speech, then, becomes what Bakhtin would describe as "a unique form of collaboration with oneself" in the works of these writers.⁹

Revising and expanding Teresa de Laureds's formulation of the "social subject and the relations of subjectivity to sociality," I propose a model that is intended not only to address "a subject en-gendered in the experiencing of race," but also what I submit is a subject "racialized" in the experiencing of gender."¹⁰ Speaking both to and from the position of the other(s), black women writers must, in the words of Audre Lorde, deal not only with "the external manifestations of racism and sexism," but also "with the results of those distortions internalized within our consciousness of ourselves and one another."¹¹

What distinguishes black women's writing, then, is the privileging (rather than repressing) of "the other in ourselves." Writing of Lorde's notion of self and otherness,

black feminist critic Barbara Christian observes of Lorde what I argue is true to a greater or lesser degree in the discourse of black women writers: "As a black, lesbian, feminist, poet, mother, Lorde has, in her own life, had to search long and hard for *her* people. In responding to each of these audiences, in which a part of her identity lies, she refuses to give up her differences. In fact she uses them, as woman to man, black to white, lesbian to heterosexual, as a means of conducting creative dialogue."¹²

If black women speak from a multiple and complex social, historical, and cultural positionality which, in effect, constitutes black female subjectivity, Christian's term "creative dialogue" then refers to the expression of a multiple dialogic of differences based on this complex subjectivity. At the same time, however, black women enter into a dialectic of identity with those aspects of self shared with others. It is Hans-Georg Gadamer's "dialectical model of conversation," rather than Bakhtin's dialogics of discourse, that provides an appropriate model for articulating a relation of mutuality and reciprocity with the "Thou"—or intimate other(s). Whatever the critic thinks of Gadamer's views concerning history, tradition, and the like, one can still find Gadamer's emphases—especially as they complement Bakhtin's—to be useful and productive. If the Bakhtinian model is primarily adversarial, assuming that verbal communication (and social interaction) is characterized by contestation with the other(s), then the Gadamerian model presupposes as its goal a language of consensus, communality, and even identification, in which "one claims to express the other's claim and even to understand the other better than the other understands [him or herself]." In the "I-Thou" relationship proposed by Gadamer, "the important thing is... to experience the 'Thou' truly as a 'Thou,' that is, not to overlook [the other's] claim and to listen to what [s/he] has to say to us." Gadamer's dialectic, based on a typology of the "hermeneutical experience," privileges tradition as "a genuine partner in communication, with which we have fellowship as does the 'I' with a 'Thou.'" For black and women writers, such an avowal or tradition in the subdominant order, of course, constitutes an operative challenge to the dominant order. It is this rereading of the notion of tradition within a field of gender and ethnicity that supports and enables the notion of community among those who share a common history, language, and culture. If Bakhtin's dialogic engagement with the Other signifies conflict, Gadamer's monologic acknowledgment of the Thou signifies the potential of agreement. If the Bakhtinian dialogic model speaks to the other within, then Gadamer's speaks to the same within. Thus, "the [dialectic] understanding of the [Thou]" (like the dialogic understanding of the other[s]) becomes "a form of self-relatedness."¹³ It is this notion of discursive difference and identity underlying the simultaneity of discourse which typically characterizes black women's writing. Through the multiple voices that enunciate her complex subjectivity, the black woman writer not only speaks familiarly in the discourse of the other(s), but as Other she is in contestorial dialogue with the hegemonic dominant and subdominant or "ambiguously (non)hegemonic" discourses.¹⁴ These writers enter simultaneously into familial, or testimonial and public, or competitive discourses—discourses that both affirm and challenge the values and expectations of the reader. As such, black women writers enter into testimonial discourse with black men as blacks, with white women as women, and with black women as black women.¹⁵ At the same time, they enter into a competitive discourse with black men as women, with white women as blacks, and with white men as black women. If black women speak a discourse of racial and gendered difference in the dominant or hegemonic

discursive order, they speak a discourse of racial and gender identity and difference in the subdominant discursive order. This dialogic of difference and dialectic of identity characterize both black women's subjectivity and black women's discourse. It is the complexity of these simultaneously homogeneous and heterogeneous social and discursive domains out of which black women write and construct themselves (as blacks and women and, often, as poor, black women) that enables black women writers authoritatively to speak to and engage both hegemonic and ambiguously (non)hegemonic discourse.

Janie, the protagonist in Zora Neale Hurston's *Their Eyes Were Watching God*, demonstrates how the dialectics/dialogics of black and female subjectivity structure black women's discourse.¹⁶ Combining personal and public forms of discourse in the court scene where she is on trial and fighting not only for her life but against "lying thoughts" and "misunderstanding," Janie addresses the judge, a jury composed of "twelve more white men," and spectators ("eight or ten white women" and "all the Negroes [men] for miles around" [274]). The challenge of Hurston's character is that of the black woman writer—to speak at once to a diverse audience about her experience in a racist and sexist society where to be black and female is to be, so to speak, "on trial." Janie not only speaks in a discourse of gender and racial difference to the white male judge and jurors, but also in a discourse of gender difference (and racial identity) to the black male spectators and a discourse of racial difference (and gender identity) to the white women spectators. Significantly, it is the white men who constitute both judge and jury, and, by virtue of their control of power and discourse, possess the authority of life and death over the black woman. In contrast, the black men (who are convinced that the "nigger [woman] kin kill... jus' as many niggers as she please") and white women (who "didn't seem too mad") read and witness/oppose a situation over which they exercise neither power nor discourse (225, 280).

Janie's courtroom discourse also emblemizes the way in which the categories of public and private break down in black women's discourse. In the context of Janie's courtroom scene, testimonial discourse takes on an expanded meaning, referring to both juridical, public, and dominant discourse as well as familial, private, and non-dominant discourse. Testimonial, in this sense, derives its meaning from both "testimony" as an official discursive mode and "testifying," defined by Geneva Smitherman as "a ritualized form of... communication in which the speaker gives verbal witness to the efficacy, truth, and power of some experience in which [the group has] shared." The latter connotation suggests an additional meaning in the context of theological discourse where testifying refers to a "spontaneous expression to the church community [by whomever] feels the spirit."¹⁷

Like Janie, black women must speak in a plurality of voices as well as in a multiplicity of discourses. This discursive diversity, or simultaneity of discourse, I call "speaking in tongues." Significantly, glossolalia, or speaking in tongues, is a practice associated with black women in the Pentecostal Holiness church, the church of my childhood and the church of my mother. In the Holiness church (or as we called it, the Sanctified church), speaking unknown tongues (tongues known only to God) is in fact a sign of election, or holiness. As a trope it is also intended to remind us of Alice Walker's characterization of black women as artists, as "Creators," intensely rich in that spirituality which Walker sees as "the basis of Art."¹⁸

Glossolalia is perhaps the meaning most frequently associated with speaking in tongues. It is this connotation which emphasizes the particular, private, closed, and privileged communication between the congregant and the divinity. Inaccessible to the general congregation, this mode of communication is outside the realm of public discourse and foreign to the known tongues of humankind.

But there is a second connotation to the notion of speaking in tongues—one that suggests not glossolalia, but heteroglossia, the ability to speak in diverse known languages. While glossolalia refers to the ability to "utter the mysteries of the spirit," heteroglossia describes the ability to speak in the multiple languages of public discourse. If glossolalia suggests private, nonmediated, nondifferentiated univocality, heteroglossia connotes public, differentiated, social, mediated, dialogic discourse. Returning from the trope to the act of reading, perhaps we can say that speaking in tongues connotes both the semiotic, presymbolic babble (baby talk), as between mother and child—which Julia Kristeva postulates as the "mother tongue"—as well as the diversity of voices, discourses, and languages described by Mikhail Bakhtin.

Speaking in tongues, my trope for both glossolalia and heteroglossia, has a precise genealogical evolution in the Scriptures. In Genesis II, God confounded the world's language when the city of Babel built a tower in an attempt to reach the heavens.

Speaking in many and different tongues, the dwellers of Babel, unable to understand each other, fell into confusion, discord, and strife, and had to abandon the project.

Etymologically, the name of the city Babel sounds much like the Hebrew word for "babble"—meaning confused, as in baby talk. Babel, then, suggests the two related, but distinctly different, meanings of speaking in tongues, meanings borne out in other parts of the Scriptures. The most common is that implied in Corinthians 14—the ability to speak in unknown tongues. According to this interpretation, speaking in tongues suggests the ability to speak in and through the spirit. Associated with glossolalia—speech in unknown tongues—it is ecstatic, rapturous, inspired speech, based on a relation of intimacy and identification between the individual and God.

If Genesis cells of the disempowerment of a people by the introduction of different tongues, then Acts 2 suggests the empowerment of the disciples who, assembled on the day of Pentecost in the upper room of the temple in Jerusalem, "were filled with the Holy Spirit and began to speak in other tongues." Although the people thought the disciples had "imbibed a strange and unknown wine," it was the Holy Spirit which had driven them, filled with ecstasy, from the upper room to speak among the five thousand Jews surrounding the temple. The Scriptures tell us that the tribes of Israel all understood them, each in his own tongue. The Old Testament then, suggests the dialogics of difference in its diversity of discourse, while the New Testament, in its unifying language of the spirit, suggests the dialectics of identity. If the Bakhtinian model suggests the multiplicity of speech as suggested in the dialogics of difference, then Gadamer's model moves toward a unity of understanding in its dialectics of identity.

It is the first as well as the second meaning which we privilege in speaking of black women writers: the first connoting polyphony, multivocality, and plurality of voices, and the second signifying intimate, private, inspired utterances. Through their intimacy with the discourse of the other(s), black women writers weave into their work competing and complementary discourses—discourses that seek both to adjudicate competing claims and witness common concerns.¹⁹

Also interesting is the link between the gift of tongues, the gift of prophecy, and the gift of interpretation. While distinguishing between these three gifts, the Scriptures frequently conflate or conjoin them. If to speak in tongues is to utter mysteries in and through the Spirit, to prophesy is to speak to others in a (diversity of) language(s) which the congregation can understand. The Scriptures would suggest that the disciples were able to perform both. I propose, at this juncture, an enabling critical fiction—that it is black women writers who are the modern day apostles, empowered by experience to speak as poets and prophets in many tongues. With this critical gesture, I also intend to signify a deliberate intervention by black women writers into the canonic tradition of sacred/literary texts.²⁰

A DISCURSIVE DILEMMA

In their works, black women writers have encoded oppression as a discursive dilemma, that is, their works have consistently raised the problem of the black woman's relationship to power and discourse. Silence is an important element of this code. The classic black woman's text *Their Eyes Were Watching God* charts the female protagonist's development from voicelessness to voice, from silence to tongues. Yet this movement does not exist without intervention by the other(s)—who speak for and about black women. In other words, it is not that black women, in the past, have had nothing to say, but rather that they have had no say. The absence of black female voices has allowed others to inscribe, or write, and ascribe to, or read, them. The notion of speaking in tongues, however, leads us away from an examination of how the Other has written/read black women and toward an examination of how black women have written the other(s)' writing/reading black women.

Using the notion of "speaking in tongues" as our model, let us offer a kind of paradigmatic reading of two works which encode and resist the material and discursive dilemma of the black woman writer. Sherley Anne Williams's *Dessa Rose* and Toni Morrison's *Sula* are novels that emphasize respectively the intercultural/racial and intracultural/racial sites from which black women speak, as well as the signs under which they speak in both these milieus.²¹ Artificial though this separation may be—since, as we have seen, black women are located simultaneously within both these discursive domains—such a distinction makes possible an examination of black women's literary relations to both dominant and subdominant discourse. These works also allow us to compare the suppression of the black female voice in the dominant discourse with its repression in the subdominant discourse." Finally, they provide models for the disruption of the dominant and subdominant discourse by black and female expression, as well as for the appropriation and transformation of these discourses.

The heroine of Sherley Anne Williams's first novel, *Dessa Rose*, is a fugitive slave woman introduced to the reader as "the Darcy" by Adam Nehemiah, a white male writer interviewing her in preparation for a forthcoming book. *The Roots of Rebellion in the Slave Population and some Means of Eradicating Them* (or, more simply, *The Work*). The opening section of the novel is structured primarily by notations from Nehemiah's journal, based on his interactions with the slave woman during her confinement in a root cellar while awaiting her fate at the gallows. The latter section, describing her adventures

as a fugitive involved in a scam against unsuspecting slaveholders and traders, is narrated primarily in the voice of Dessa (as the slave woman calls herself) after she has managed, with the assistance of fellow slaves, to escape the root cellar. At the end of the novel, the writer-interviewer, Adam Nehemiah, still carrying around his notes for *The Work*, spies the fugitive Dessa.

Brandishing a poster advertising a reward for her recapture, and a physical description of her identifying markings (an R branded on the thigh and whip-scarred hips), Adam Nehemiah coerces the local sheriff into detaining Dessa for identification.

Significantly, Adam Nehemiah, named after his precursor—the archetypal white male namer, creator, and interpreter—attempts not only to remand Dessa into slavery but to inscribe her experiences as a slave woman through a discourse that suppresses her voice. Like the Adam of Genesis, Nehemiah asserts the right of ownership through the privilege of naming. Not only is his claim of discursive and material power held together symbolically in his name, but his acts and his words connate: Nehemiah not only wishes to capture Odessa (as he calls her) in words that are instructive in the preservation of slavery, but he wishes to confine her in material slavery. Just as the biblical Nehemiah constructed the wall to protect the Israelites against attack by their enemies, so Williams's Nehemiah sets out to write a manual designed to protect the American South against insurrection by the slaves. Ironically, the character of Nehemiah, a patriot and leader of the Jews after the years of Babylonian captivity, is reread in the context of the Old South as a racist and expert on the "sound management" of the slaves.²³

Dessa fears that exposure of her scars/branding will confirm her slave status. As she awaits the arrival of Ruth, the white woman who abets in the perpetration of the scam, Dessa thinks to herself, "I could feel everyone of them scars, the one roped partway to my navel that the waist of my draws itched, the corduroyed weirs across my hips, and R on my thighs" (223). What interests me here is the literal inscription of Dessa's body, signified by the whip marks and, more specifically, the branded R, as well as the white male writer-cum-reader's attempt to exercise discursive domination over Dessa. Seeking to inscribe black female subjectivity, the white male, in effect, relegates the black woman to the status of discursive object, or spoken subject. The location of the inscriptions—in the area of the genitalia—moreover, signals an attempt to inscribe the sign *slave* in an area that marks her as woman ("Scar tissue plowed through her pubic hair region so no hair would ever grow there again" [154]). The effect is to attempt to deprive the slave woman of her femininity and render the surface of her skin a parchment upon which meaning is etched by the whip (pen) of white patriarchal authority and sealed by the firebrand. Together, these inscriptions produce the meaning of black female subjectivity in the discursive domain of slavery.²⁴ Importantly, the literal inscription of the flesh emphasizes what Monique Wittig, insisting on "the *material* oppression of individuals by discourses," describes as the "unrelenting tyranny that [male discourses] exert upon our *physical* and *mental* selves" (emphasis mine).²⁵ Dessa is ordered by the sheriff to lift her skirt so that these inscriptions can be "read" by her potential captors. (Perhaps we should read the R on Dessa's thigh as part of an acrostic for *Read*.) The signifying function of her scars is reinforced when Dessa recognizes that "[Nehemiah] wouldn't have to say nothing. Sheriff would see [i.e., read] that for himself" (223). Her remarks also suggest the mortal consequence of such a reading, or misreading.²⁶ "This [the scars] was what would betray me ... these white mens would kill me" (223).

If Williams's *Dessa Rose* contains a representation of the inscription of black female in the dominative white and male discourse, then Morrison's *Sula* contains a representation of female ascription in black subdominative discourse. If in the context of the white community's discourse Dessa is suppressed as woman and black, in the discourse of the black community she is repressed as woman.

Like Dessa, Sula is marked. Unlike Dessa, Sula is marked from birth. Here is a mark of nativity—a biological rather than cultural inscription, appropriate in this instance because it functions to mark her as a "naturally" inferior female within the black community.²⁷

The birthmark, "spread[ing] from the middle of the lid toward the eyebrow" (45), is associated with a series of images. For her mother, Hannah, Sula's birthmark "looked more and more like a stem and a rose" (64). Although in European and Eurocentric culture the rose is the gift of love as well as the traditional romantic symbol of female beauty and innocence (lily-white skin and rose blush), it is a symbol that has been appropriated by black women writers from Frances Harper, who uses it as a symbol of romantic love, to Alice Walker, who associates it with sexual love.²⁸

Jude, the husband of Nel, Sula's best friend, refers to the birthmark as a "copperhead" and, later, as "the rattlesnake over her eye." If the image of the rose suggests female romantic love and sexuality, then the snake evokes the archetypal Garden and the story of Eve's seduction by the serpent." The association is significant in light of the subsequent seduction scene between Jude and Sula, for it is Jude's perception of the snake imagery which structures his relationship with Sula, suggesting not only that the meaning he ascribes to the birthmark reflects the potential of his relationship with her, but that, on a broader level, it is the "male gaze" which constitutes female subjectivity. At the same time, Morrison redeploys the role of Other in a way that suggests how the black woman as Other is used to constitute (black) male subjectivity.

The community, "clearing up," as it thought, "the meaning of the birthmark over her eye," tells the reader that "it was not a stemmed rose, or a snake, it was Hannah's ashes marking Sula from the very beginning" (99). (That Sula had watched her mother burn to death was her grandmother's contention and the community gossip.) If Jude represents the subject constituted in relation to the black woman as Other, the community represents a culture constituted in relation to the black woman as Other:

Their conviction of Sula's evil changed them in accountable yet mysterious ways. Once the source of their personal misfortune was identified, they had leave to protect and love one another. They began to cherish their husbands and wives, protect their children, repair their homes and in general band together against the devil in their midst. (102)

Sula signifies, for the community, the chaos and evil against which it must define and protect itself. Convinced that she bears the mark of the devil because of her association with Shadrack, the town reprobate, the community closes ranks against one who transgresses the boundaries prescribed for women.

For Shadrack, the shell-shocked World War I veteran who has become the community pariah, Sula's birthmark represents "the mark of the fish he loved"—the tadpole (134). A symbol of the primordial beginnings of life in the sea, the tadpole represents potential, transformation, and rebirth. Such an image contrasts with the apocalyptic ending of life

by fire suggested by the community's perception of Hannah's ashes.³⁰ As an amphibious creature, the tadpole has the capacity to live both terrestrially and aquatically. Etymologically, Sula's name is derived from the designation of a genus of seabird, again an image associated with a dual environment—aquatic and aerial. These contrasts suggestively position Sula at the crossroads or intersection of life and death, land and sea, earth and air. Thus both the mark and the designation are particularly appropriate for the black woman as one situated within two social domains (black and female) and, as such, implicated in both a racial and gendered discourse.

But it is the black community—the Bottom—which provides the setting for the action in Morrison's novel, and it is the men who have the final say in the community: "It was the men," writes the narrator, "who pave [Sula] the final label, who *finger-printed* her for all time" (emphasis mine; 197). The men in the community speak a racial discourse that reduces Sula finally to her sexuality: "The word was passed around" that "Sula slept with *white* men" (emphasis mine; 97). It is thus her sexuality, read through the race relation, which structures her subjectivity within the male-dominated discourse of the black community.

The power of male discourse and naming is also suggested in the epithet directed to the twelve-year-old Sula as she, along with her friend Nel, saunters by Edna Finch's ice cream parlor one afternoon, passing the old and young men of the Bottom:

Pigmeat. The words were in all their minds. And one of them, one of the young ones, said it aloud. His name was Ajax, a twenty-one-year-old pool haunt of sinister beauty. Graceful and economical in every movement, he held a place of envy with men of all ages for his magnificently foul mouth. In fact he seldom cursed, and the epithets he chose were dull, even harmless. His reputation was derived from the way he handled words. When he said "hell" he hit the *h* with his lungs and the impact was greater than the achievement of the most imaginative foul mouth in town. He could say "shit" with a nastiness impossible to imitate. (43)

Not only does the language itself take on a special potency when exercised by males, but the epithet "pigmeat" which Ajax confers on Sula still has a powerful hold on her seventeen years later, when at twenty-nine, having traveled across the country and returned to the Bottom, she is greeted by the now thirty-eight-year-old Ajax at her screen door: "Sula . . . was curious. She knew nothing about him except the word he had called out to her years ago and the feeling he had excited in her then" (110).

The images associated with Sula's birthmark connote, as we have seen, a plurality of meanings. These images become not only symbols of opposition and ambiguity associated with the stemmed rose, snake, fire, and tadpole, but they evoke the qualities of permanence and mutability (nature and culture) inherent in the sign of the birthmark, the meaning and valence of which changes with the reading and the reader. At one point, Nel, Sula's complement in the novel, describes her as one who "helped others define themselves," that is, one who takes on the complementary aspect of the Other in the process of constituting subjectivity. As if to underscore Sula's signifying function as absence or mutability, Sula is described as having "no center" and "no ego," "no speck around which to grow" (103). The plurality and flux of meaning ascribed to the birthmark share some of the characteristics of the Sign or, perhaps more precisely, the Signifier.

Sula's association with the birthmark gradually evolves, through synecdoche, into an identification between the subject/object and the Sign. Thus her entry into the subdominative discursive order confers on her the status of "a free-floating signifier," open to diverse interpretations.

The inscription (writing) of Dessa and the ascription (reading) of Sula together encode the discursive dilemma of black women in hegemonic and ambiguously (non) hegemonic discursive contexts. However, these works also embody a code of resistance to the discursive and material dominance of black women. To different degrees and in different ways, Williams and Morrison fashion a counterdiscourse within their texts.

DISRUPTION AND REVISION

In negotiating the discursive dilemma of their characters, these writers accomplish two objectives: the self-inscription of black womanhood, and the establishment of a dialogue of discourses with the other(s). The self-inscription of black women requires disruption, rereading and rewriting the conventional and canonical stories, as well as revising the conventional generic forms that convey these stories. Through this interventionist, intertextual, and revisionary activity, black women writers enter into dialogue with the discourses of the other(s). Disruption—the initial response to hegemonic and ambiguously (non)hegemonic discourse—and revision (rewriting or rereading) together suggest a model for reading black and female literary expression. Dessa's continued rejection of Adam Nehemiah's inscription suggests that we must read with some measure of credence her claims of being mis-recognized. ("I don't know this master, Mistress," she says. "They mistook me for another Dessa, Mistress" [226-227].) Ultimately, Dessa's insistence on *meconnaissance* is vindicated in the failure of Nehemiah's attempts either to confine her in the social system or define her in the dominant discourse.

Dessa not only succeeds in rupturing the narrator's discourse at the outset of the novel through a series of interventionist acts—sinking, evasion, silence, nonacquiescence, and dissemblance—but she employs these strategies to effect her escape and seize discursive control of the story.³¹ Moreover, Dessa's repeated use of the use of the word *track*, (a term connoting both pursuit and inscription) in reference to Nehemiah takes on added significance in the context of both her inscription and revision. Tracking becomes the object of her reflections: "Why this white man *track* me down like he owned me, like a bloodhound on my *trail*," and later, "crazy white man, *tracking* me all cross the country like he owned me" (emphasis mine; 225). In other words, Nehemiah *tracks* Dessa in an attempt to establish ownership—that is, the colonization—of her body. Yet tracking also suggests that Dessa's flight becomes a text that she writes and Nehemiah reads. His tracking (i.e., reading of Dessa's text) thus becomes the means by which he attempts to capture her (i.e., suppress her voice in the production of his own text).

If the pursuit/flight pattern emblemizes a strategic engagement for discursive control, Dessa's tracks also mark her emergence as narrator of her own story. It is her escape—loosely speaking, her "making tracks"—that precludes the closure/completion of Nehemiah's book. The story of Dessa's successful revolt and escape, in effect, prefigures the rewriting of *The Work*—Nehemiah's projected treatise on the control of slaves and the

prevention of slave revolts. The latter part of the novel, recounted from Dessa's perspective and in her own voice, establishes her as the successful author of her own narrative. Tracking thus becomes a metaphor for writing/reading from the white male narrator's perspective, and a metaphor for revision (rewriting/rereading) from Dessa's. Creating her own track therefore corresponds to Dessa's assumption of discursive control of the novel, that is, the telling of her own story. In flight, then, Dessa challenges the material and discursive elements of her oppression and, at the same time, provides a model for writing as struggle.

Nehemiah's inability to capture Dessa in print is paralleled, finally, in his failure to secure her recapture. As Dessa walks out of the sheriff's office, Nehemiah cries: "I know it's her ... I got her down here in my book." Leaving, Dessa tells the reader, "And he reach and took out that little black-bound pad he wrote in the whole time I knowed him" (231). But the futility of his efforts is represented in the reactions of the onlookers to the unbound pages of Nehemiah's notebook as they tumble and scatter to the floor:

[Sheriff] Nemi, ain't nothing but some scribbling on here.... Can't no one read this.
[Ruth] And these [pages] is blank, sheriff. (232)

Finally, in two dramatic acts of self-entitlement, Dessa reaffirms her ability to name herself and her own experience. In the first instance, she challenges Nehemiah's efforts to capture her—in person and in print: "Why, he didn't even know how to call my name—Talking about Odessa" (emphasis mine; 225). And in the second, after her release she informs Ruth, her white accomplice and alleged mistress, "My name Dessa, Dessa Rose. Ain't no O to it" (232). She is, of course, distinguishing between Odessa, an ascription by the white, male slave master and used by both Nehemiah and Ruth, and Dessa, her entitlement proper. Her rejection of the O signifies her rejection of the inscription of her body by the other(s). In other words, Dessa's repudiation of the O (Otherness?) signifies her always already presence—what Ralph Ellison describes as the unquestioned humanity of the slave. She deletes nothing—except the white, male other's inscription/ascription.³²

At the conclusion of the novel, Dessa once again affirms the importance of writing oneself and one's own history. It is a responsibility that devolves upon the next generation, privileged with a literacy Dessa herself has been denied: "My mind wanders. This is why I have it down, why I has the child say it back. I never will forget Nemi trying to read [and write] me, knowing I had put myself in his hands. Well, *this* the childrens have heard from our own lips" (236). Yet, as Walker might say, the story bears the mother's signature.³³

While Dessa, through interventions and rewriting, rejects white, male attempts to write and read black female subjectivity, Sula, through disruption and rereading, repudiates black male readings of black female subjectivity. (Significantly, black males, like white females, lack the power to *write*, but not the power to *read* black women.) If it is her sexuality which structures Sula within the confines of black (male) discourse, it is also her sexuality which creates a rupture in that discourse. It is through the act of sexual intercourse that Sula discovers "the center of... silence" and a "loneliness so profound *the word itself had no meaning*" (emphasis mine; 106). The "desperate terrain" which she reaches, the "high silence of orgasm" (112), is a nodal point that locates Sula in the

interstices of the closed system of (black) male signification. She has, in effect, "[leapt] from the edge" of discourse "into soundlessness" and "[gone] down howling" (106). Howling, a unary movement of nondifferentiated sound, contrasts with the phonic differentiation on which the closed system of language is based. Like the birthmark, which is the symbolic sign of life, the howl is the first sound of life—not yet broken down and differentiated to emerge as intersubjective communication, or discourse. The howl, signifying a prediscursive mode, thus becomes an act of self-reconstitution as well as an act of subversion or resistance to the "network of signification" represented by the symbolic order. The "high silence of orgasm" and the howl allow temporary retreats from or breaks in the dominant discourse. Like Dessa's evasions and interventions, Sula's silences and howls serve to disrupt or subvert the "symbolic function of the language." It is precisely these violations or transgressions of the symbolic order that allow for the expression of the suppressed or repressed aspects of black female subjectivity. The reconstitutive function of Sula's sexuality is suggested in the image of the "post-coital privateness in which she met herself, welcomed herself, and joined herself in matchless harmony" (107). The image is that of symbiosis and fusion—a stage or condition represented in psychoanalysis as pre-Oedipal and anterior to the acquisition of language or entry into the symbolic order.³⁴

It is through the howl of orgasm that Sula discovers a prediscursive center of experience that positions her at a vantage point outside of the dominant discursive order. The howl is a form of speaking in tongues and a linguistic disruption that serves as the precondition for Sula's entry into language. Unless she breaks the conventional structures and associations of the dominant discourse, Sula cannot enter through the interstices." (This reading of *Sula*, in effect, reverses the biblical movement from contestorial, public discourse to intimate, familial discourse.)

In contrast to the howl, of course, is the stunning language of poetic metaphor with which Sula represents her lover and the act or love:

If I take a chamois and rub real hard on the bone, right on the ledge of your cheek bone, some of the black will disappear. It will flake away into the chamois and underneath there will be gold leaf. . . . And if I take a nail file or even Eva's old paring knife. . . . and scrape away at the gold, it will fall away and there will be alabaster. . . . Then I can cake a chisel and small tap hammer and tap away at the alabaster. It will crack then like ice under the pick, and through the breaks I will see the [fertile] loam. (112)

It is an eloquent passage—not of self-representation, however, but of representation of the male other. If Sula cannot find the language, the trope, the form, to embody her own "experimental" life, she "engage[s] her tremendous curiosity and her gift for metaphor" in the delineation of her lover. The poetic penetration of her lover through the layers of black, gold leaf, alabaster, and loam signals that her assumption of a "masculine" role parallels the appropriation of the male voice, prerequisite for her entry into the symbolic order. (Such an appropriation is, of course, earlier signaled by the association of the birthmark with the stemmed rose, the snake, the tadpole— a series of phallic images.) I propose, however, in the spirit of the metaphor, to take it one step further and suggest that the imagery and mode of the prose poem form a kind of model for the deconstructive function of black feminist literary criticism—and to the extent that literature itself is

always an act of interpretation, a model for the deconstructive function of black women's writing—that is, to interpret or interpenetrate the signifying structures of the dominant and subdominant discourse in order to formulate a critique and, ultimately, a transformation of the hegemonic white and male symbolic order.

If Williams's primary emphasis is on the act of rewriting, then Morrison's is on the act of rereading. Perhaps the best example of Sula's deconstructive rereading of the black male text is exemplified in her reformulation of Jude's "whiny tale" describing his victimization as a black man in a world that the "white man running":

I don't know what the fuss is about. I mean, everything in the world loves you. White men love you. They spend so much time worrying about your penis they forget their own. The only thing they want to do is cut off a nigger's privates. And if that ain't love and respect I don't know what is. And white women? They chase you all to every corner of the earth, feel for you under every bed. . . . now ain't that love? They think rape soon's they see you, and if they don't get the rape they looking for, they scream it anyway just so the search won't be in vain. Colored women worry themselves into bad health just crying to hang on to your cuffs. Even little children—white and black, boys and girls spend all their childhood eating their hearts out 'cause they think you don't love them. And if that ain't enough, you love yourselves. Nothing in this world loves a black man more than another black man. (89)

Adrienne Munich points out that "Jude's real difficulties allow him to maintain his male identity, to exploit women, and not to examine himself." Sula, she argues, turns "Jude's story of powerlessness into a tale of power." Through a deconstructive reading of his story, Sula's interpretation demonstrates how Jude uses "racial politics [to mask] sexual politics."³⁶

If Sula's silences and howls represent breaks in the symbolic order, then her magnificent prose poem looks to the possibilities of appropriating the male voice as a prerequisite for entry into that order. Dessa similarly moves from intervention to appropriation and revision of the dominant discourse. As the author of her own story, Dessa writes herself into the dominant discourse and, in the process, transforms it. What these two works suggest in variable, but interchangeable, strategies is that, in both dominant and subdominant discourses, the initial expression of a marginal presence takes the form of disruption—a departure or a break with conventional semantics and/or phonetics. This rupture is followed by a rewriting or rereading of the dominant story, resulting in a "delegitimation" of the prior story or a "displacement" which shifts attention "to the other side of the story."³⁷ Disruption—the initial response to hegemonic and ambiguously (non)hegemonic discourse—and the subsequent response, revision (rewriting or rereading), together represent a progressive model for black and female utterance. I propose, in an appropriation of a current critical paradigm, that Sula's primal scream constitutes a "womblike matrix" in which soundlessness can be transformed into utterance, unity into diversity, formlessness into form, chaos into art, silence into tongues, and glossolalia into heteroglossia.

It is this quality of speaking in tongues, that is, multivocality, I further propose, that accounts in part for the current popularity and critical success of black women's writing.

The engagement of multiple others broadens the audience for black women's writing, for like the disciples of Pentecost who spoke in diverse tongues, black women, speaking out of the specificity of their racial and gender experiences, are able to communicate in a diversity of discourses. If the ability to communicate accounts for the popularity of black women writers, it also explains much of the controversy surrounding some of this writing. Black women's writing speaks with what Mikhail Bakhtin would describe as heterological or "centrifugal force" but (in a sense somewhat different from that which Bakhtin intended) also unifying or "centripetal force."³⁸ This literature speaks as much to the notion of commonality and universalism as it does to the sense of difference and diversity.

Yet the objective of these writers is not, as some critics suggest, to move from margin to center, but to remain on the borders of discourse, speaking from the vantage point of the insider/outsider. As Bakhtin further suggests, fusion with the (dominant) Other can only duplicate the tragedy or misfortune of the Other's dilemma. On the other hand, as Gadamer makes clear, "there is a kind of experience of the 'Thou' that seeks to discover things that are typical in the behaviour of [the other] and is able to make predictions concerning another person on the basis of [a commonality] of experience."³⁹ To maintain this insider/outsider position, or perhaps what Myra Jehlen calls the "extra-terrestrial fulcrum" that Archimedes never acquired, is to see the other, but also to see what the other cannot see, and to use this insight to enrich both our own and the other's understanding.⁴⁰

As rendered and racial subjects, black women speak/write in multiple voices—not all simultaneously or with equal weight, but with various and changing degrees of intensity, privileging one parole and then another. One discovers in these writers a kind of internal dialogue reflecting an intrasubjective engagement with the intersubjective aspects of self, a dialectic neither repressing difference nor, for that matter, privileging identity, but rather expressing engagement with the social aspects of self ("the other[s] in ourselves"). It is this subjective plurality (rather than the notion of the cohesive or fractured subject) that, finally, allows the black woman to become an expressive site for a dialectics/dialogics of identity and difference.

Unlike Bloom's "anxiety of influence" model configuring a white male poetic tradition shaped by an adversarial dialogue between literary fathers and sons (as well as the appropriation of this model by Joseph Skerrett and others to discuss black male writers), and unlike Gilbert and Gubar's "anxiety of authorship" model informed by the white woman writer's sense of "dis-ease" within a white patriarchal tradition, the present model configures a tradition of black woman writers generated less by neurotic anxiety or dis-ease than by an emancipatory impulse which freely engages both hegemonic and ambiguously (non)hegemonic discourse.⁴¹ Summarizing Morrison's perspectives, Andrea Stuart perhaps best expresses this notion:

I think you [Morrison] summed up the appeal of black women writers when you said that white men, quite naturally, wrote about themselves and their world; white women tended to write about white men because they were so close to them as husbands, lovers and sons; and black men wrote about white men as the oppressor or the yardstick against which they measured themselves. Only black women writers were not interested in writing about white men and therefore they freed literature to take on other concerns.⁴²

In conclusion, I return to the gifts of the Holy Spirit: I Corinthians 12 tells us that "the [one] who speaks in tongues should pray that [s/he] may interpret what [s/he] says." Yet the Scriptures also speak to interpretation as a separate gift—the ninth and final gift of the spirit. Might I suggest that if black women writers speak in tongues, then it is we black feminist critics who are charged with the hermeneutical task of interpreting tongues?

NOTES

1. Gloria Hull, Patricia Bell Scott, and Barbara Smith, eds., *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave* (Old Westbury, N.Y.: Feminist Press, 1982).

2. Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca N.Y.: Cornell University Press, 1981), 53.

3. The phrase "gender subtext" is used by Nancy Fraser (and attributed to Dorothy Smith) in Fraser's critique of Habermas in Nancy Fraser, "What's Critical about Critical Theory?" in Seyla Benhabib and Drucilla Cornell, eds., *Feminism as Critique* (Minneapolis: University of Minnesota Press, 1987), 42.

4. See Barbara Smith, ed., *Home Girls: A Black Feminist Anthology* (New York: Kitchen Table: Women of Color Press, 1983), xxxii.

5. John Carlos Rowe, "To Live Outside the Law, You Must Be Honest: The Authority of the Margin in Contemporary Theory," *Cultural Critique* I (2): 67-68.

6. Mikhail Bakhtin, "Discourse in the Novel," reprinted in Michael Holquist, ed., *The Dialogic Imagination: four Essays by M. M. Bakhtin* (Austin: University of Texas Press, 1981), 292. Bakhtin's social groups are designated according to class, religion, generation, and profession. The interpretative model I propose extends and rereads Bakhtin's theory from the standpoint of race and gender, categories absent in Bakhtin's original system of social and linguistic stratification.

7. V. N. Volosinov [Mikhail Bakhtin], *Marxism and the Philosophy of Language* (New York: Seminar Press, 1973), II, 29, 38. Originally published in Russian as *Marksizm I Filosoftja Jazyka* (Leningrad, 1930). Notably, this concept of the "subjective psyche" constituted primarily as a "social entity" distinguishes the Bakhtinian notion of self from the Freudian notion of identity.

8. Bakhtin, "Discourse in the Novel," 292.

9. According to Bakhtin, "The processes that basically define the content of the psyche occur not inside but outside the individual organism. . . . Moreover, the psyche enjoys extraterritorial status . . . [as] a social entity that penetrates inside the organism of the

individual personal" (*Marxism and Philosophy of Language* 15, 39). Explicating Caryl Emerson's position on Bakhtin, Gary Saul Morson argues that selfhood "derives from an internalization of the voices a person has heard, and each of these voices is saturated with social and ideological values." "Thought itself," he writes, "is but 'inner speech,' and inner speech is outer speech that we have learned to 'speak' in our heads while retaining the full register of conflicting social values." See Gary Saul Morson, "Dialogue, Monologue, and the Social: A Reply to Ken Hirshkop," in Morson, ed., *Bakhtin: Essays and Dialogues on His Work* (Chicago: University of Chicago Press, 1986), 85.

10. Teresa de Lauretis, *Technologies of Gender* (Bloomington: Indiana University Press, 1987), 2.

11. Audre Lorde, "Eye to Eye," included in *Sister Outsider* (Tramansburg, N.Y.: Crossing Press, 1984), 147.

12. Barbara Christian, "The Dynamics of Difference: Book Review of Audre Lorde's *Sister Outsider*," in *Black Feminist Criticism: Perspectives in Black Women Writers* (New York: Pergamon Press, 1985), 209.

13. While acknowledging the importance of historicism, I can only agree with Frank Lentricchia's conclusion that in some respects Gadamer's "historicist argument begs more questions than it answers. If we can applaud the generous intention, virtually unknown in structuralist quarters, of recapturing history for textual interpretation, then we can only be stunned by the implication of what he has uncritically to say about authority, the power of tradition, knowledge, our institutions, and our attitudes." See Frank Lentricchia, *After the New Criticism* (Chicago: University of Chicago Press, 1980), 153. Certainly, Gadamer's model privileges the individual's relation to history and tradition in a way that might seem problematic in formulating a discursive model for the "noncanonical" or marginalized writer. However, just as the above model of dialogics is meant to extend Bakhtin's notion of class difference to encompass gender and race, so the present model revises and limits Gadamer's notion of tradition. See Hans-Georg Gadamer, *Truth and Method* (New York: Seabury Press, 1975), 321-325. My introduction to the significance of Gadamer's work for my own reading of black women writers was first suggested by Don Bialostosky's excellent paper entitled "Dialectic and Anti-Dialectic: A Bakhtinian Critique of Gadamer's Dialectical Model of Conversation," delivered at the International Association of Philosophy and Literature in May 1989 at Emory University in Atlanta, Georgia.

14. I extend Rachel Blau DuPlessis's term designating white women as a group privileged by race and oppressed by gender to black men as a group privileged by gender and oppressed by race. In this instance, I use "ambiguously (non)hegemonic" to signify the discursive status of both these groups.

15. Black women enter into dialogue with other black women in a discourse that I would characterize as primarily testimonial, resulting from a similar discursive and social positionality. It is this commonality of history, culture, and language which, finally,

constitutes the basis of a tradition of black women's expressive culture. In terms of actual literary dialogue among black women, I would suggest a relatively modern provenance of such a tradition, but again, one based primarily on a dialogue of affirmation rather than contestation. As I see it, this dialogue begins with Alice Walker's response to Zora Neale Hurston. Although the present article is devoted primarily to contestatorial function of black women's writing, my forthcoming work (of which the present essay constitutes only a part) deals extensively with the relationships among black women writers.

16. Zora Neale Hurston, *Their Eyes Were Watching God* (1937; rpt., Urbana: University of Illinois Press, 1978). All subsequent references in the text.

17. Geneva Smitherman, *Talkin and Testifyin: The Language of Black America* (Detroit: Wayne State University Press, 1986), 58.

18. Alice Walker, "In Search of Our Mothers' Gardens," in *In Search of Our Mothers' Gardens: Womanist Prose* (New York: Harcourt Brace Jovanovich, 1984), 232.

19. Not only does such an approach problematize conventional categories and boundaries of discourse, but, most importantly, it signals the collapse of the unifying consensus posited by the discourse of universalism and reconstructs the concept of unity in diversity implicit in the discourse of difference.

20. The arrogant and misogynistic Paul tells us, "I thank God that I speak in tongues more than all of you. But in church I would rather speak five intelligible words to instruct others [i.e., to prophesy] than ten thousand words in a tongue." Even though we are perhaps most familiar with Paul's injunction to women in the church to keep silent, the prophet Joel, in the Old Testament, speaks to a diversity of voices that includes women: "In the last days. God says, I will pour out my Spirit on all people. Your sons and *daughters* will prophesy... Even on my servants, both men and *women*, I will pour out my Spirit in those days, and they will prophesy" (emphasis mine). I am grateful to the Rev. Joseph Stephens whose vast scriptural knowledge helped guide me through these and other revelations.

21. Sherley Anne Williams, *Dessa Rose* (New York: William Morrow, 1986), and Toni Morrison, *Sula* (New York: Alfred A. Knopf, 1973; rpt., Bantam, 1975). Page references for these two works are given in the text.

22. I draw on the distinction between the political connotation of *suppression* and the psychological connotation of *repression*. Suppression results from external pressures and censorship imposed by the dominant culture, while repression refers to the internal self-censorship and silencing emanating from the subdominative community.

23. Nehemiah, a minor prophet in the Old Testament, is best remembered for rebuilding the walls around Jerusalem in order to fortify the city against invasion by hostile neighbors of Israel. Under his governorship, Ezra and the Levites instructed the people in the law of Moses "which the Lord had commanded for Israel." He is represented as a

reformer who restored the ancient ordinances regarding proper observance of the Sabbath and the collection of the tithes; he also enforced bans against intermarriage with the Gentiles. He is perhaps most noted for the reply he sent, while rebuilding the walls, to a request from his enemies, Sanballat and Gesham, to meet with him: "I am doing a great *work* and cannot go down" (emphasis mine). Williams's Nehemiah, like his prototype, is devoted to the completion of a project he calls *The Work*—in this instance a book entitled *The Roots of Rebellion in the Slave Population and Some Means of Eradicating Them*. Significantly, the name of Williams's character, Adam Nehemiah, reverses the name of Nehemiah Adams, author of *A South-side View of Slavery* (1854), and a Boston minister who wrote an account of his experiences in the South from a point of view apostate to the northern antislavery cause.

24. The mark of the whip inscribes Dessa as a slave while she remains within the discursive domain of slavery—a domain architecturally figured by the prison from which she escapes, but also a domain legally and more discursively defined by the Fugitive Slave Act, the runaway ads, and the courts and depositions of the nation. Note, however, that within the northern lecture halls and the slave narratives—the spatial and discursive domains of abolitionism—the marks do not identify an individual, but signify upon the character and nature of the institution of slavery.

25. Monique Wittig, "The Straight Mind," *Feminist Issues* I (Summer 1980): 105-106.

26. Although the status of slave is not a "misreading" within the discursive domain of slavery, it is clearly a misreading according to Dessa's self-identification.

27. One might describe Sula's birthmark as an iconicized representation rather than, strictly speaking, an inscription. For our purposes, however, it has the force of a sign marking her birth or entry into black discourse.

28. Morrison's epigram to the novel highlights the cultural significance of the birthmark by quoting from Tennessee Williams's *The Rose Tattoo*: "Nobody knew my rose of the world but me.... I had too much glory. They don't want glory like that in nobody's heart." In "The Mission of the Flowers," Harper describes the rose as "a thing of joy and beauty" whose mission is to "lay her fairest buds and flowers upon the altars of love." Walker's protagonist Celie compares her own sex to the "inside of a wet rose." See Frances E. W. Harper, *Idylls of the Bible* (Philadelphia: George S. Ferguson, 1901), quoted in Erlene Stetson, ed., *Black Sister* (Bloomington: Indiana University Press, 1981), 34-6, and Alice Walker, *The Color Purple* (New York: Harcourt Brace Jovanovich, 1982), 69. In naming her own character Dessa Rose Williams not only plays on the above connotations, but links them, at the same time, to the transcendence implicit in "arising" and the insurgency suggested in "uprising."

29. Signifying perhaps on Hawthorne's short story "The Birthmark," Sula's mark can be reread as a sign of human imperfection and mortality, a consequence of Eve's seduction by the serpent in the Garden.

30. The fire and water image, associated with the tadpole and ashes, respectively complement and contrast with that of the snake—a symbol of death and renewal—and that of the stemmed rose—an image suggesting not only love and sexuality, but the beauty and brevity of life as a temporal experience.
31. I do not develop here the interviewer's misreading of Dessa in the early part of the novel, nor the specific insurgent strategies with which Dessa continually outwits him. These details are treated extensively, however, in my article on Williams's "Meditations on History," the short story on which the novel is based. It appears in Linda Kauffman, ed., *Gender and Theory: A Dialogue between the Sexes*, vol. 2 (London: Basil Blackwell, 1989).
32. Williams also uses onomastics to signify upon a less rebellious female heroine, somewhat more complicitous with female ascription by the Other. See Kaja Silverman's excellent discussion of Pauline Reage's *The Story of O*, in her article "Histoire d'O: The Construction of a Female Subject," in Carole S. Vance, ed., *Pleasure and Danger: Exploring Female Sexuality* (Boston: Routledge and Kegan Paul, 1984).
33. Williams, in her earlier version of this story, "Meditations on History," privileges orality (rather than writing)—as I attempt to demonstrate in my article "W(R)iring *The Work* and Working the Rites," in Kauffman, *Gender and Theory*, vol. 2.
34. Positing a kind of "mother tongue," Julia Krisreva argues that "language as symbolic function constitutes itself at the cost of repressing instinctual drive and continuous relation to the mother." This order of expression, she contends, is presymbolic and linked with the mother tongue. According to Nelly Furman's interpretation, the existence of this order "does not refute the symbolic but is anterior to it, and associated with the maternal aspects of language. This order, which [Kristeva] calls 'semiotic,' is not a separate entity from the symbolic, on the contrary, it is the system which supports symbolic coherence." Continuing, Furman quotes Josette Feral in establishing a dialogical relationship between the semiotic and symbolic orders "which places the semiotic *inside* the symbolic as a condition of the symbolic, while positing the symbolic as a condition of the semiotic and founded on its repression. Now it happens that the Name-of-the-Father, in order to establish itself, needs the repression of the mother. It needs this otherness in order to reassure itself about its unity and identity, but is unwittingly affected by this otherness that is working within it." Nelly Furman, "The Politics of Language: Beyond the Gender Principle?" in Gayle Greene and Coppelia Kahn, eds., *Making A Difference: Feminist Literary Criticism* (London and New York: Methuen, 1985), 72-73.
35. In contrast to Dessa, who disrupts the dominant discourse, Sula would seem to disrupt not only discourse but, indeed, language itself.
36. Adrienne Munich, "Feminist Criticism and Literary Tradition," in Greene and Kahn, *Making a Difference*, 245-254.

37. Rachel Blau DuPlessis uses these terms to describe the "tactics of revisionary mythopoesis" created by women poets whose purpose is to "attack cultural hegemony." "Narrative displacement is like breaking the sentence," writes DuPlessis, "because it offers the possibility of speech to the female in the case, giving voice to the muted. Narrative delegitimation 'breaks the sequence'; a realignment that puts the last first and the first last has always ruptured conventional morality, politics, and narrative." Rachel Blau DuPlessis. *Writing Beyond the Ending* (Bloomington: Indiana University Press, 1985), 108.

38. Bakhtin, "Discourse in the Novel," 271-272.

39. Gadamer, *Truth and Method*, 321.

40. Myra Jehlen, "Archimedes and the Paradox of Feminist Criticism," reprinted in Elizabeth Abel and Emily K. Abel, eds., *The Signs Reader: Women, Gender and Scholarship* (Chicago: University of Chicago Press, 1983).

41. See Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1973); Sandra M. Gilbert and Susan Gubar, eds., *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven: Yale University Press, 1979); and Joseph T. Skerret, "The Wright Interpretation: Ralph Ellison and the Anxiety of Influence," *Massachusetts Review* 21 (Spring 1980): 196-212.

42. Andrea Stuart in an interview with Toni Morrison, "Telling Our Story," *Sparerib* (February 1988): 12-15.

Heart of a Woman Mind of a Writer, and Soul of a Poet: A Critical Analysis of the Writings of Maya Angelou. Lyman B Hagen. "Maya Angelou, The Art of Fiction No. 119." Speaking in Tongues: Dialogics, Dialectics and the Black Woman Writer's Literary Tradition Reading Feminist: A Critical Anthology. Mae Henderson. Gwendolyn. For instance, Mae Gwendolyn Henderson's essay, "Speaking in Tongues: Dialogics, Dialectics, and the Black Woman Writer's Literary Tradition," suggests that black women in general and black women writers in particular (and their characters) tend to speak in a plurality of "tongues," or voices, as well as in a multiplicity of discourses. That is, black women first are stigmatized by the greater American society for being black (racism) and second for being a woman (sexism). These stigmatizations have cultivated a language and various discourse modes that have al