
Mama's Baby, Papa's Maybe: An American Grammar Book

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TEXTS/CONTEXTS

MAMA'S BABY, PAPA'S MAYBE: AN AMERICAN GRAMMAR BOOK

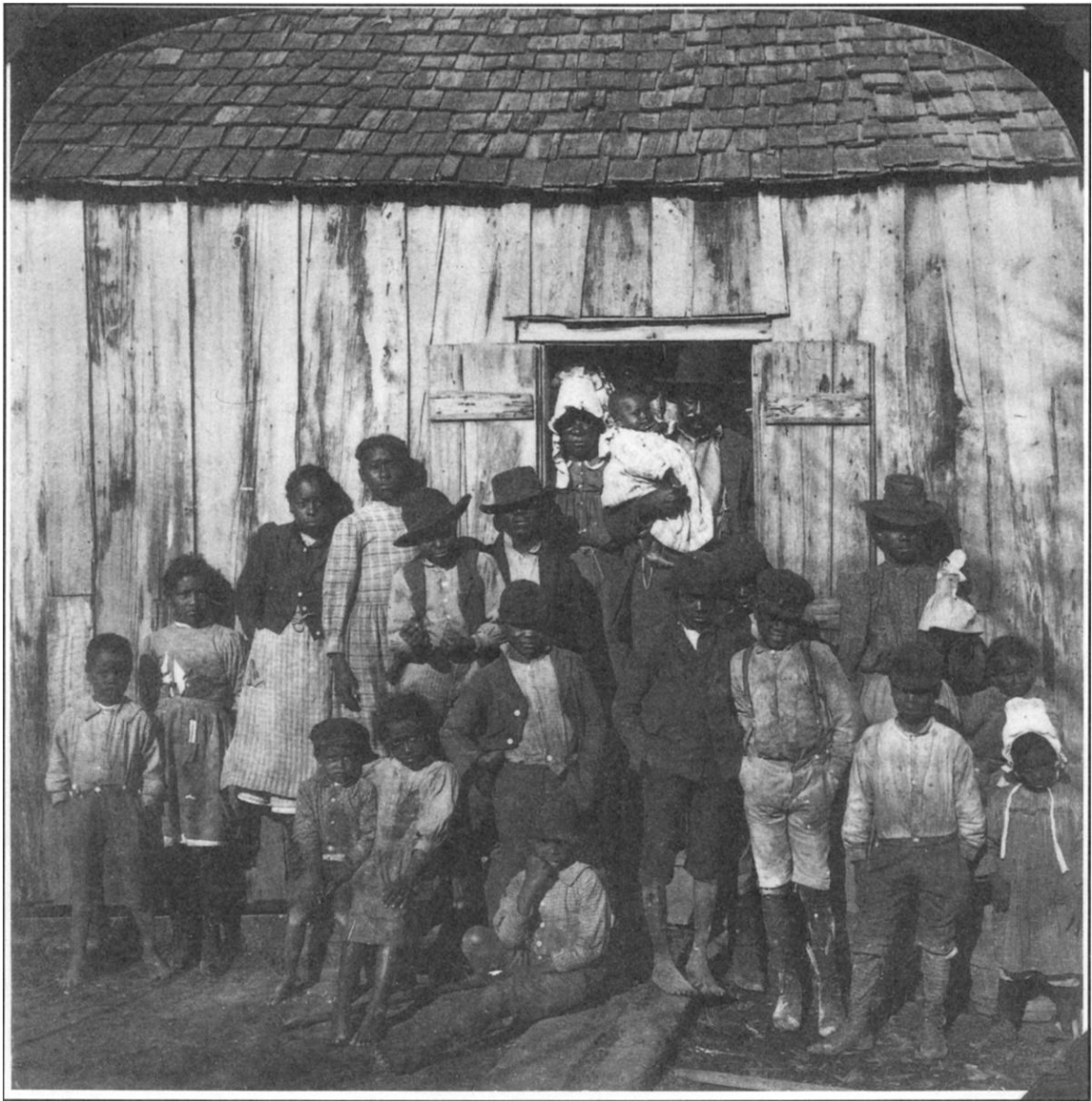
HORTENSE J. SPILLERS

Let's face it. I am a marked woman, but not everybody knows my name. "Peaches" and "Brown Sugar," "Sapphire" and "Earth Mother," "Aunty," "Granny," God's "Holy Fool," a "Miss Ebony First," or "Black Woman at the Podium": I describe a locus of confounded identities, a meeting ground of investments and privations in the national treasury of rhetorical wealth. My country needs me, and if I were not here, I would have to be invented.

W. E. B. DuBois predicted as early as 1903 that the twentieth century would be the century of the "color line." We could add to this spatiotemporal configuration another thematic of analogously terrible weight: if the "black woman" can be seen as a particular figuration of the split subject that psychoanalytic theory posits, then this century marks the site of "its" profoundest revelation. The problem before us is deceptively simple: the terms enclosed in quotation marks in the preceding paragraph isolate overdetermined nominative properties. Embedded in bizarre axiological ground, they demonstrate a sort of telegraphic coding; they are markers so loaded with mythical prepossession that there is no easy way for the agents buried beneath them to come clean. In that regard, the names by which I am called in the public place render an example of signifying property *plus*. In order for me to speak a truer word concerning myself, I must strip down through layers of attenuated meanings, made an excess in time, over time, assigned by a particular historical order, and there await whatever marvels of my own inventiveness. The personal pronouns are offered in the service of a collective function.

In certain human societies, a child's identity is determined through the line of the Mother, but the United States, from at least one author's point of view, is not one of them: "In essence, the Negro community has been forced into a matriarchal structure which, because it is so far out of line with the *rest of American society*, seriously retards the progress of the group as a whole, and imposes a crushing burden on the Negro male and, in consequence, on a great many Negro women as well" [Moynihan 75; emphasis mine].

The notorious bastard, from Vico's banished Roman mothers of such sons, to Caliban, to Heathcliff, and Joe Christmas, has no official female equivalent. Because the traditional rites and laws of inheritance rarely pertain to the female child, bastard status signals to those who need to know which son of the Father's is the legitimate heir and which one the impostor. For that reason, property seems wholly the business of the male. A "she" cannot, therefore, qualify for bastard, or "natural son" status, and that she cannot provides further insight into the coils and recoils of patriarchal wealth and fortune. According to



Daniel Patrick Moynihan's celebrated "Report" of the late sixties, the "Negro Family" has no Father to speak of – his Name, his Law, his Symbolic function mark the impressive missing agencies in the essential life of the black community, the "Report" maintains, and it is, surprisingly, the fault of the Daughter, or the female line. This stunning reversal of the castration thematic, displacing the Name and the Law of the Father to the territory of the Mother and Daughter, becomes an aspect of the African-American female's misnaming. We attempt to undo this misnaming in order to reclaim the relationship between Fathers and Daughters within this social matrix for a quite different structure of cultural fictions. For Daughters and Fathers are here made to manifest the very same *rhetorical* symptoms of absence and denial, to embody the double and contrastive agencies of a *prescribed* internecine degradation. "Sapphire" enacts her "Old Man" in drag, just as her "Old Man" becomes "Sapphire" in outrageous caricature.

In other words, in the historic outline of dominance, the respective subject-positions of "female" and "male" adhere to no symbolic integrity. At a time when current critical discourses appear to compel us more and more decidedly toward gender "undecidability," it would appear reactionary, if not dumb, to insist on the integrity of female/male gender. But undressing these confluences of meaning, as they appear under the rule of dominance, would restore, as figurative possibility, not only Power to the Female (for Maternity), but also Power to the Male (for Paternity). We would gain, in short, the *potential* for gender differentiation as it might express itself along a range of stress points, including human biology in its intersection with the project of culture.

Though among the most readily available "whipping boys" of fairly recent public discourse concerning African-Americans and national policy, "The Moynihan Report" is by no means unprecedented in its conclusions; it belongs, rather, to a class of symbolic paradigms that 1) inscribe "ethnicity" as a scene of negation and 2) confirm the human body as a metonymic figure for an entire repertoire of human and social arrangements. In that regard, the "Report" pursues a behavioral rule of public documentary. Under the Moynihan rule, "ethnicity" itself identifies a total objectification of human and cultural motives – the "white" family, by implication, and the "Negro Family," by outright assertion, in a constant opposition of binary meanings. Apparently spontaneous, these "actants" are *wholly* generated, with neither past nor future, as tribal currents moving out of time. Moynihan's "Families" are pure present and always tense. "Ethnicity" in this case freezes in meaning, takes on constancy, assumes the look and the affects of the Eternal. We could say, then, that in its powerful stillness, "ethnicity," from the point of view of the "Report," embodies nothing more than a mode of memorial time, as Roland Barthes outlines the dynamics of myth [see "Myth Today" 109–59; esp. 122–23]. As a signifier that has no movement in the field of signification, the use of "ethnicity" for the living becomes purely appreciative, although one would be unwise not to concede its dangerous and fatal effects.

"Ethnicity" perceived as mythical time enables a writer to perform a variety of conceptual moves all at once. Under its hegemony, the human body becomes a defenseless target for rape and veneration, and the body, in its material and abstract phase, a resource for metaphor. For example, Moynihan's "tangle of pathology" provides the descriptive strategy for the work's fourth chapter, which suggests that "underachievement" in black males of the lower classes is primarily the fault of black females, who achieve out of all proportion, both to their numbers in the community and to the paradigmatic example before the nation: "Ours is a society which presumes male leadership in private and public affairs. . . . A subculture, such as that of the Negro American, in which this is not the pattern, is placed at a distinct disadvantage" [75]. Between charts and diagrams, we are asked to consider the impact of qualitative measure on the black male's performance on standardized examinations, matriculation in schools of higher and professional training, etc. Even though Moynihan sounds a critique on his own argument here, he quickly withdraws from its possibilities, suggesting that black males should reign because that is the way the majority culture carries things out: "It is clearly a disadvantage for a minority group to be operating under one principle, while the great majority of the population . . . is operating on another" [75]. Those persons living according to the perceived "matriarchal" pattern are, therefore, caught in a state of social "pathology."

Even though Daughters have their own agenda with reference to this order of Fathers

(imagining for the moment that Moynihan's fiction – and others like it – does not represent an adequate one and that there *is*, once we discover him, a Father here), my contention that these social and cultural subjects make doubles, unstable in their respective identities, in effect transports us to a common historical ground, the socio-political order of the New World. That order, with its human sequence written in blood, *represents* for its African and indigenous peoples a scene of *actual* mutilation, dismemberment, and exile. First of all, their New-World, diasporic plight marked a *theft of the body* – a willful and violent (and unimaginable from this distance) severing of the captive body from its motive will, its active desire. Under these conditions, we lose at least *gender difference in the outcome*, and the female body and the male body become a territory of cultural and political maneuver, not at all gender-related, gender-specific. But this body, at least from the point of view of the captive community, focuses a private and particular space, at which point of convergence biological, sexual, social, cultural, linguistic, ritualistic, and psychological fortunes join. This profound intimacy of interlocking detail is disrupted, however, by externally imposed meanings and uses: 1) the captive body becomes the source of an irresistible, destructive sensuality; 2) at the same time – in stunning contradiction – the captive body reduces to a thing, becoming *being for* the captor; 3) in this absence *from* a subject position, the captured sexualities provide a physical and biological expression of "otherness"; 4) as a category of "otherness," the captive body translates into a potential for pornotroping and embodies sheer physical powerlessness that slides into a more general "powerlessness," resonating through various centers of human and social meaning.

But I would make a distinction in this case between "body" and "flesh" and impose that distinction as the central one between captive and liberated subject-positions. In that sense, before the "body" there is the "flesh," that zero degree of social conceptualization that does not escape concealment under the brush of discourse, or the reflexes of iconography. Even though the European hegemonies stole bodies – some of them female – out of West African communities in concert with the African "middleman," we regard this human and social irreparability as high crimes against the *flesh*, as the person of African females and African males registered the wounding. If we think of the "flesh" as a primary narrative, then we mean its seared, divided, ripped-apartness, riveted to the ship's hole, fallen, or "escaped" overboard.

One of the most poignant aspects of William Goodell's contemporaneous study of the North American slave codes gives precise expression to the tortures and instruments of captivity. Reporting an instance of Jonathan Edwards's observations on the tortures of enslavement, Goodell narrates: "The smack of the whip is all day long in the ears of those who are on the plantation, or in the vicinity; and it is used with such dexterity and severity as not only to lacerate the skin, but to tear out small portions of the flesh at almost every stake" [221]. The anatomical specifications of rupture, of altered human tissue, take on the objective description of laboratory prose – eyes beaten out, arms, backs, skulls branded, a left jaw, a right ankle, punctured; teeth missing, as the calculated work of iron, whips, chains, knives, the canine patrol, the bullet.

These undecipherable markings on the captive body render a kind of hieroglyphics of the flesh whose severe disjunctures come to be hidden to the cultural seeing by skin color. We might well ask if this phenomenon of marking and branding actually "transfers" from one generation to another, finding its various *symbolic substitutions* in an efficacy of meanings that repeat the initiating moments? As Elaine Scarry describes the mechanisms of torture [Scarry 27–59], these lacerations, woundings, fissures, tears, scars, openings, ruptures, lesions, rendings, punctures of the flesh create the distance between what I would designate a cultural *vestibularity* and the *culture*, whose state apparatus, including judges, attorneys, "owners," "soul drivers," "overseers," and "men of God," apparently colludes with a protocol of "search and destroy." This body whose flesh carries the female and the male to the frontiers of survival bears in person the marks of a cultural text whose inside has been turned outside.

The flesh is the concentration of "ethnicity" that contemporary critical discourses neither acknowledge nor discourse away. It is this "flesh and blood" entity, in the vestibule (or "pre-view") of a colonized North America, that is essentially ejected from "The Female Body in Western Culture" [see Suleiman, ed.], but it makes good theory, or commemorative

"herstory" to want to "forget," or to have failed to realize, that the African female subject, under these historic conditions, is not only the target of rape – in one sense, an interiorized violation of body and mind – but also the topic of specifically *externalized* acts of torture and prostration that we imagine as the peculiar province of *male* brutality and torture inflicted by other males. A female body strung from a tree limb, or bleeding from the breast on any given day of field work because the "overseer," standing the length of a whip, has popped her flesh open, adds a lexical and living dimension to the narratives of women in culture and society [Davis 9]. This materialized scene of unprotected female flesh – of female flesh "ungendered" – offers a praxis and a theory, a text for living and for dying, and a method for reading both through their diverse mediations.

Among the myriad uses to which the enslaved community was put, Goodell identifies its value for medical research: "Assortments of diseased, *damaged*, and disabled Negroes, deemed incurable and otherwise worthless are *bought up*, it seems . . . by medical institutions, to be experimented and operated upon, for purposes of 'medical education' and the interest of medical science" [86–87; Goodell's emphasis]. From the *Charleston Mercury* for October 12, 1838, Goodell notes this advertisement:

'To planters and others. – Wanted, fifty Negroes, any person, having sick Negroes, considered incurable by their respective physicians, and wishing to dispose of them, Dr. S. will pay cash for Negroes affected with scrofula, or king's evil, confirmed hypochondriasm, apoplexy, diseases of the liver, kidneys, spleen, stomach and intestines, bladder and its appendages, diarrhea, dysentery, etc. The highest cash price will be paid, on application as above.' at No. 110 Church Street, Charleston. [87; Goodell's emphasis]

This profitable "atomizing" of the captive body provides another angle on the divided flesh: we lose any hint or suggestion of a dimension of ethics, of relatedness between human personality and its anatomical features, between one human personality and another, between human personality and cultural institutions. To that extent, the procedures adopted for the captive flesh demarcate a total objectification, as the entire captive community becomes a living laboratory.

The captive body, then, brings into focus a gathering of social realities as well as a metaphor for *value* so thoroughly interwoven in their literal and figurative emphases that distinctions between them are virtually useless. Even though the captive flesh/body has been "liberated," and no one need pretend that even the quotation marks do not *matter*, dominant symbolic activity, the ruling episteme that releases the dynamics of naming and valuation, remains grounded in the originating metaphors of captivity and mutilation so that it is as if neither time nor history, nor historiography and its topics, shows movement, as the human subject is "murdered" over and over again by the passions of a bloodless and anonymous archaism, showing itself in endless disguise. Faulkner's young Chick Mallison in *The Mansion* calls "it" by other names – "the ancient subterrene atavistic fear . . ." [227]. And I would call it the Great Long National Shame. But people do not talk like that anymore – it is "embarrassing," just as the retrieval of mutilated female bodies will likely be "backward" for some people. Neither the shameface of the embarrassed, nor the not-looking-back of the self-assured is of much interest to us, and will not help at all if rigor is our dream. We might concede, at the very least, that sticks and bricks *might* break our bones, but words will most certainly *kill* us.

The symbolic order that I wish to trace in this writing, calling it an "American grammar," begins at the "beginning," which is really a rupture and a radically different kind of cultural continuation. The massive demographic shifts, the violent formation of a modern African consciousness, that take place on the subsaharan Continent during the initiative strikes which open the Atlantic Slave Trade in the fifteenth century of our Christ, interrupted hundreds of years of black African culture. We write and think, then, about an outcome of aspects of African-American life in the United States under the pressure of those events. I might as well add that the familiarity of this narrative does nothing to appease the hunger of recorded memory, nor does the persistence of the repeated rob these well-known, oft-told

events of their power, even now, to startle. In a very real sense, every writing as revision makes the “discovery” all over again.

2

The narratives by African peoples and their descendants, though not as numerous from those early centuries of the “execrable trade” as the researcher would wish, suggest, in their rare occurrence, that the visual shock waves touched off when African and European “met” reverberated on both sides of the encounter. The narrative of the “Life of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself,” first published in London in 1789, makes it quite clear that the first Europeans Equiano observed on what is now Nigerian soil were as unreal for him as he and others must have been for the European captors. The cruelty of “these white men with horrible looks, red faces, and long hair,” of these “spirits,” as the narrator would have it, occupies several pages of Equiano’s attention, alongside a first-hand account of Nigerian interior life [27 ff.]. We are justified in regarding the outcome of Equiano’s experience in the same light as he himself might have – as a “fall,” as a veritable descent into the loss of communicative force.

If, as Todorov points out, the Mayan and Aztec peoples “lost control of communication” [61] in light of Spanish intervention, we could observe, similarly, that Vassa falls among men whose language is not only strange to him, but whose habits and practices strike him as “astonishing”:

[The sea, the slave ship] filled me with astonishment, which was soon converted into terror, when I was carried on board. I was immediately handled, and tossed up to see if I were sound, by some of the crew; and I was now persuaded that I had gotten into a world of bad spirits, and that they were going to kill me. Their complexions, too, differing so much from ours, their long hair, and the language they spoke (which was different from any I had ever heard), united to confirm me in this belief.
[Equiano 27]

The captivating party does not only “earn” the right to dispose of the captive body as it sees fit, but gains, consequently, the right to name and “name” it: Equiano, for instance, identifies at least three different names that he is given in numerous passages between his Benin homeland and the Virginia colony, the latter and England – “Michael,” “Jacob,” “Gustavus Vassa” [35; 36].

The nicknames by which African-American women have been called, or regarded, or imagined on the New World scene – the opening lines of this essay provide examples – demonstrate the powers of distortion that the dominant community seizes as its unlawful prerogative. Moynihan’s “Negro Family,” then, borrows its narrative energies from the grid of associations, from the semantic and iconic folds buried deep in the collective past, that come to surround and signify the captive person. Though there is no absolute point of chronological initiation, we might repeat certain familiar impression points that lend shape to the business of dehumanized naming. Expecting to find direct and amplified reference to African women during the opening years of the Trade, the observer is disappointed time and again that this cultural subject is concealed beneath the mighty debris of the itemized account, between the lines of the massive logs of commercial enterprise that overrun the sense of clarity we believed we had gained concerning this collective humiliation. Elizabeth Donnan’s enormous, four-volume documentation becomes a case in point.

Turning directly to this source, we discover what we had not expected to find – that this aspect of the search is rendered problematic and that observations of a field of manners and its related sociometries are an outgrowth of the industry of the “exterior other” [Todorov 3], called “anthropology” later on. The European males who laded and captained these galleys and who policed and corralled these human beings, in hundreds of vessels from Liverpool to Elmina, to Jamaica; from the Cayenne Islands, to the ports at Charleston and Salem, and for

three centuries of human life, were not curious about this “cargo” that bled, packed like so many live sardines among the immovable objects. Such inveterate obscene blindness might be denied, point blank, as a possibility for *anyone*, except that we know it happened.

Donnan’s first volume covers three centuries of European “discovery” and “conquest,” beginning 50 years before pious Cristobal, Christum Ferens, the bearer of Christ, laid claim to what he thought was the “Indies.” From Gomes Eannes de Azurara’s “Chronicle of the Discovery and Conquest of Guinea, 1441–1448” [Donnan 1:18–41], we learn that the Portuguese probably gain the dubious distinction of having introduced black Africans to the European market of servitude. We are also reminded that “Geography” is not a divine gift. Quite to the contrary, its boundaries were shifted during the European “Age of Conquest” in giddy desperation, according to the dictates of conquering armies, the edicts of prelates, the peculiar myopia of the medieval Christian mind. Looking for the “Nile River,” for example, according to the fifteenth-century Portuguese notion, is someone’s joke. For all that the pre-Columbian “explorers” knew about the sciences of navigation and geography, we are surprised that more parties of them did not end up “discovering” Europe. Perhaps, from a certain angle, that is precisely all that they found – an alternative reading of ego. The Portuguese, having little idea where the Nile ran, at least understood right away that there were men and women darker-skinned than themselves, but they were not specifically knowledgeable, or ingenious, about the various families and groupings represented by them. De Azurara records encounters with “Moors,” “Mooreesses,” “Mulattoes,” and people “black as Ethiops” [1:28], but it seems that the “Land of Guinea,” or of “Black Men,” or of “The Negroes” [1:35] was located anywhere southeast of Cape Verde, the Canaries, and the River Senegal, looking at an eighteenth-century European version of the subsaharan Continent along the West African coast [1:frontispiece].

Three genetic distinctions are available to the Portuguese eye, all along the riffs of melanin in the skin: in a field of captives, some of the observed are “white enough, fair to look upon, and well-proportioned.” Others are less “white like mulattoes,” and still others “black as Ethiops, and so ugly, both in features and in body, as almost to appear (to those who saw them) the images of a lower hemisphere” [1:28]. By implication, this “third man,” standing for the most aberrant phenotype to the observing eye, embodies the linguistic community most unknown to the European. Arabic translators among the Europeans could at least “talk” to the “Moors” and instruct them to ransom themselves, or else. . . .

Typically, there is in this grammar of description the perspective of “declension,” not of simultaneity, and its point of initiation is solipsistic – it begins with a narrative self, in an apparent unity of feeling, and unlike Equiano, who also saw “ugly” when he looked out, this collective self uncovers the means by which to subjugate the “foreign code of conscience,” whose most easily remarkable and irremediable difference is perceived in skin color. By the time of De Azurara’s mid-fifteenth century narrative and a century and a half before Shakespeare’s “old black ram” of an Othello “tups” that “white ewe” of a Desdemona, the magic of skin color is already installed as a decisive factor in human dealings.

In De Azurara’s narrative, we observe males looking at other males, as “female” is subsumed here under the general category of estrangement. Few places in these excerpts carve out a distinct female space, though there are moments of portrayal that perceive female captives in the implications of socio-cultural function. When the field of captives (referred to above) is divided among the spoilers, no heed is paid to relations, as fathers are separated from sons, husbands from wives, brothers from sisters and brothers, mothers from children – male and female. It seems clear that the political program of European Christianity promotes this hierarchical view among *males*, although it remains puzzling to us exactly how this version of Christianity transforms the “pagan” also into the “ugly.” It appears that human beings came up with degrees of “fair” and then the “hideous,” in its overtones of bestiality, as the opposite of “fair,” all by themselves, without stage direction, even though there is the curious and blazing exception of Nietzsche’s Socrates, who was Athens’s ugliest and wisest and best citizen. The intimate choreography that the Portuguese narrator sets going between the “faithless” and the “ugly” transforms a partnership of dancers into a single figure. Once the “faithless,” indiscriminate of the three stops of Portuguese skin color, are transported to Europe, they become an *altered* human factor:

And so their lot was now quite contrary to what it had been, since before they had lived in perdition of soul and body; of their souls, in that they were yet pagans, without the clearness and the light of the Holy Faith; and of their bodies, in that they lived like beasts, without any custom of reasonable beings—for they had no knowledge of bread and wine, and they were without covering of clothes, or the lodgment of houses; and worse than all, through the great ignorance that was in them, in that they had no understanding of good, but only knew how to live in bestial sloth. [1:30]

The altered human factor renders an alterity of European ego, an invention, or “discovery” as decisive in the full range of its social implications as the birth of a newborn. According to the semantic alignments of the excerpted passage, personhood, for this European observer, locates an immediately outward and superficial determination, gauged by quite arbitrarily opposed and *specular* categories: that these “pagans” did not have “bread” and “wine” did not mean that they were feastless, as Equiano observes about the Benin diet, c. 1745, in the province of Essaka:

Our manner of living is entirely plain; for as yet the natives are unacquainted with those refinements in cookery which debauch the taste; bullocks, goats, and poultry supply the greatest part of their food. (These constitute likewise the principal wealth of the country, and the chief articles of its commerce.) The flesh is usually stewed in a pan; to make it savory we sometimes use pepper, and other spices, and we have salt made of wood ashes. Our vegetables are mostly plaintains, eadas, yams, beans and Indian corn. The head of the family usually eats alone; his wives and slaves have also their separate tables . . . [Equiano 8]

Just as fufu serves the Ghanaian diet today as a starch-and-bread-substitute, palm wine (an item by the same name in the eighteenth-century palate of the Benin community) need not be Heitz Cellars Martha’s Vineyard and vice-versa in order for a guest, say, to imagine that she has enjoyed. That African housing arrangements of the fifteenth century did not resemble those familiar to De Azurara’s narrator need not have meant that the African communities he encountered were without dwellings. Again, Equiano’s narrative suggests that by the middle of the eighteenth century, at least, African living patterns were not only quite distinct in their sociometrical implications, but that also their architectonics accurately reflected the climate and availability of resources in the local circumstance: “These houses never exceed one story in height; they are always built of wood, or stakes driven into the ground, crossed with wattles, and neatly plastered within and without” [9]. Hierarchical impulse in *both* De Azurara’s and Equiano’s narratives translates all *perceived* difference as a fundamental degradation or transcendence, but at least in Equiano’s case, cultural practices are not observed in any intimate connection with skin color. For all intents and purposes, the politics of melanin, not isolated in its strange powers from the imperatives of a mercantile and competitive economics of European nation-states, will make of “transcendence” and “degradation” the basis of a historic violence that will rewrite the histories of modern Europe and black Africa. These mutually exclusive nominative elements come to rest on the same governing semantics—the ahistorical, or symptoms of the “sacred.”

By August 1518, the Spanish king, Francisco de Los Covos, under the aegis of a powerful negation, could order “4000 negro slaves both male and female, provided they be Christians” to be taken to the Caribbean, “the islands and the mainland of the ocean sea already discovered or to be discovered” [Donnan 1:42]. Though the notorious “Middle Passage” appears to the investigator as a vast background without boundaries in time and space, we see it related in Donnan’s accounts to the opening up of the entire Western hemisphere for the specific purposes of enslavement and colonization. De Azurara’s narrative belongs, then, to a discourse of appropriation whose strategies will prove fatal to communities along the coastline of West Africa, stretching, according to Olaudah Equiano, “3400 miles, from Senegal to Angola, and [will include] a variety of kingdoms” [Equiano 5].

The conditions of “Middle Passage” are among the most incredible narratives available

to the student, as it remains not easily imaginable. Late in the chronicles of the Atlantic Slave Trade, Britain's Parliament entertained discussions concerning possible "regulations" for slave vessels. A Captain Perry visited the Liverpool port, and among the ships that he inspected was "The Brookes," probably the most well-known image of the slave galley with its representative *personae* etched into the drawing like so many cartoon figures. Elizabeth Donnan's second volume carries the "Brookes Plan," along with an elaborate delineation of its dimensions from the investigative reporting of Perry himself: "Let it now be supposed . . . further, that every man slave is to be allowed six feet by one foot four inches for room, every woman five feet ten by one foot four, every boy five feet by one foot two, and every girl four feet six by one foot . . ." [2:592, n]. The owner of "The Brookes," James Jones, had recommended that "five females be reckoned as four males, and three boys or girls as equal to two grown persons" [2:592].

These scaled inequalities complement the commanding terms of the dehumanizing, ungendering, and defacing project of African persons that De Azurara's narrator might have recognized. It has been pointed out to me that these measurements do reveal the application of the gender rule to the material conditions of passage, but I would suggest that "gendering" takes place within the confines of the domestic, an essential metaphor that then spreads its tentacles for male and female subject over a wider ground of human and social purposes. Domesticity appears to gain its power by way of a common origin of cultural fictions that are grounded in the specificity of proper names, more exactly, a patronymic, which, in turn, situates those persons it "covers" in a particular place. Contrarily, the cargo of a ship might not be regarded as elements of the domestic, even though the vessel that carries it is sometimes romantically (ironically?) personified as "she." The human cargo of a slave vessel – in the fundamental effacement and remission of African family and proper names – offers a *counter*-narrative to notions of the domestic.

Those African persons in "Middle Passage" were literally suspended in the "oceanic," if we think of the latter in its Freudian orientation as an analogy for undifferentiated identity: removed from the indigenous land and culture, and not-yet "American" either, these captive persons, without names that their captors would recognize, were in movement across the Atlantic, but they were also *nowhere* at all. Inasmuch as, on any given day, we might imagine, the captive personality did not know where s/he was, we could say that they were the culturally "unmade," thrown in the midst of a figurative darkness that "exposed" their destinies to an unknown course. Often enough for the captains of these galleys, navigational science of the day was not sufficient to guarantee the intended destination. We might say that the slave ship, its crew, and its human-as-cargo stand for a wild and unclaimed richness of *possibility* that is not interrupted, not "counted"/"accounted," or differentiated, until its movement gains the land thousands of miles away from the point of departure. Under these conditions, one is neither female, nor male, as both subjects are taken into "account" as *quantities*. The female in "Middle Passage," as the apparently smaller physical mass, occupies "less room" in a directly translatable money economy. But she is, nevertheless, quantifiable by the same rules of accounting as her male counterpart.

It is not only difficult for the student to find "female" in "Middle Passage," but also, as Herbert S. Klein observes, "African women did not enter the Atlantic slave trade in anything like the numbers of African men. At all ages, men outnumbered women on the slave ships bound for America from Africa" [Klein 29]. Though this observation does not change the reality of African women's captivity and servitude in New World communities, it does provide a perspective from which to contemplate the *internal* African slave trade, which, according to Africanists, remained a predominantly *female* market. Klein nevertheless affirms that those females forced into the trade were segregated "from men for policing purposes" ["African Women" 35]. He claims that both "were allotted the same space between decks . . . and both were fed the same food" [35]. It is not altogether clear from Klein's observations *for whom* the "police" kept vigil. It is certainly known from evidence presented in Donnan's third volume ("New England and the Middle Colonies") that insurrection was both frequent and feared in passage, and we have not yet found a great deal of evidence to support a thesis that female captives participated in insurrectionary activity [see White 63–64]. Because it was the rule, however – not the exception – that the African female, in both indigenous African cultures and in what becomes her "home," performed tasks of hard

physical labor—so much so that the quintessential “slave” is *not* a male, but a female—we wonder at the seeming docility of the subject, granting her a “feminization” that enslavement kept at bay. Indeed, across the spate of discourse that I examined for this writing, the acts of enslavement and responses to it comprise a more or less agonistic engagement of confrontational hostilities among males. The visual and historical evidence betrays the dominant discourse on the matter as incomplete, but *counter*-evidence is inadequate as well: the sexual violation of captive females and their own express rage against their oppressors did not constitute events that captains and their crews rushed to record in letters to their sponsoring companies, or sons on board in letters home to their New England mamas.

One suspects that there are several ways to snare a mockingbird, so that insurrection might have involved, from time to time, rather more subtle means than mutiny on the “Felicity,” for instance. At any rate, we get very little notion in the written record of the life of women, children, and infants in “Middle Passage,” and no idea of the fate of the pregnant female captive and the unborn, which startling thematic Bell Hooks addresses in the opening chapter of her pathfinding work [see Hooks 15–49]. From Hooks’s lead, however, we might guess that the “reproduction of mothering” in this historic instance carries few of the benefits of a *patriarchalized* female gender, which, from one point of view, is the *only* female gender there is.

The relative silence of the record on this point constitutes a portion of the disquieting lacunae that feminist investigation seeks to fill. Such silence is the nickname of distortion, of the unknown human factor that a revised public discourse would both undo *and* reveal. This cultural subject is inscribed historically as anonymity/anomie in various public documents of European-American mal(e)venture, from Portuguese De Azurara in the middle of the fifteenth century, to South Carolina’s Henry Laurens in the eighteenth.

What confuses and enriches the picture is precisely the sameness of anonymous portrayal that adheres tenaciously across the division of gender. In the vertical columns of accounts and ledgers that comprise Donnan’s work, the terms “Negroes” and “Slaves” denote a common status. For instance, entries in one account, from September 1700 through September 1702, are specifically descriptive of the names of ships and the private traders in Barbados who will receive the stipulated goods, but “No. Negroes” and “Sum sold for per head” are so exactly arithmetical that it is as if these additions and multiplications belong to the other side of an equation [Donnan 2:25]. One is struck by the detail and precision that characterize these accounts, as a narrative, or story, is always implied by a man or woman’s *name*: “Wm. Webster,” “John Dunn,” “Thos. Brownbill,” “Robt. Knowles.” But the “other” side of the page, as it were, equally precise, throws no *face* in view. It seems that nothing breaks the uniformity in this guise. If in no other way, the destruction of the African name, of kin, of linguistic, and ritual connections is so obvious in the vital stats sheet that we tend to overlook it. Quite naturally, the trader is not interested, in any *semantic* sense, in this “baggage” that he must deliver, but that he is not is all the more reason to search out the metaphorical implications of *naming* as one of the key sources of a bitter Americanizing for African persons.

The loss of the indigenous name/land provides a metaphor of displacement for other human and cultural features and relations, including the displacement of the genitalia, the female’s and the male’s desire that engenders future. The fact that the enslaved person’s access to the issue of his/her own body is not entirely clear in this historic period throws in crisis all aspects of the blood relations, as captors apparently felt no obligation to acknowledge them. Actually trying to understand how the confusions of consanguinity worked becomes the project, because the outcome goes far to explain the rule of gender and its application to the African female in captivity.

3

Even though the essays in Claire C. Robertson’s and Martin A. Klein’s *Women and Slavery in Africa* have specifically to do with aspects of the internal African slave trade, some of their observations shed light on the captivities of the Diaspora. At least these observations have the benefit of altering the kind of questions we might ask of these silent chapters. For

example, Robertson's essay, which opens the volume, discusses the term "slavery" in a wide variety of relationships. The enslaved person as *property* identifies the most familiar element of a most startling proposition. But to overlap *kinlessness* on the requirements of property might enlarge our view of the conditions of enslavement. Looking specifically at documents from the West African societies of Songhay and Dahomey, Claude Meillassoux elaborates several features of the property/kinless constellation that are highly suggestive for our own quite different purposes.

Meillassoux argues that "slavery creates an economic and social agent whose virtue lies in being outside the kinship system" ["Female Slavery," Robertson and Klein 50]. Because the Atlantic trade involved heterogeneous social and ethnic formations in an explicit power relationship, we certainly cannot mean "kinship system" in precisely the same way that Meillassoux observes at work within the intricate calculus of descent among West African societies. However, the idea becomes useful as a point of contemplation when we try to sharpen our own sense of the African female's reproductive uses within the diasporic enterprise of enslavement and the genetic reproduction of the enslaved. In effect, under conditions of captivity, the offspring of the female does not "belong" to the Mother, nor is s/he "related" to the "owner," though the latter "possesses" it, and in the African-American instance, often fathered it, *and*, as often, without whatever benefit of patrimony. In the social outline that Meillassoux is pursuing, the offspring of the enslaved, "being unrelated both to their begetters and to their owners . . . , find themselves in the situation of being orphans" [50].

In the context of the United States, we could not say that the enslaved offspring was "orphaned," but the child does become, under the press of a patronymic, patrifocal, patrilineal, and patriarchal order, the man/woman on the boundary, whose human and familial status, by the very nature of the case, had yet to be defined. I would call this enforced state of breach another instance of vestibular cultural formation where "kinship" loses meaning, *since it can be invaded at any given and arbitrary moment by the property relations*. I certainly do not mean to say that African peoples in the New World did not maintain the powerful ties of sympathy that bind blood-relations in a network of feeling, of continuity. It is precisely *that* relationship—not customarily recognized by the code of slavery—that historians have long identified as the inviolable "Black Family" and further suggest that this structure remains one of the supreme social achievements of African-Americans under conditions of enslavement [see John Blassingame 79 ff.].

Indeed, the revised "Black Family" of enslavement has engendered an older tradition of historiographical and sociological writings than we usually think. Ironically enough, E. Franklin Frazier's *Negro Family in the United States* likely provides the closest *contemporary* narrative of conceptualization for the "Moynihan Report." Originally published in 1939, Frazier's work underwent two redactions in 1948 and 1966. Even though Frazier's outlook on this familial configuration remains basically sanguine, I would support Angela Davis's skeptical reading of Frazier's "Black Matriarchate" [Davis 14]. "Except where the master's will was concerned," Frazier contends, this matriarchal figure "developed a spirit of independence and a keen sense of her personal rights" [1966: 47; emphasis mine]. The "exception" in this instance tends to be overwhelming, as the African-American female's "dominance" and "strength" come to be interpreted by later generations—both black and white, oddly enough—as a "pathology," as an instrument of castration. Frazier's larger point, we might suppose, is that African-Americans developed such resourcefulness under conditions of captivity that "family" must be conceded as one of their redoubtable social attainments. This line of interpretation is pursued by Blassingame and Eugene Genovese [*Roll, Jordan, Roll* 70–75], among other U.S. historians, and indeed assumes a centrality of focus in our own thinking about the impact and outcome of captivity.

It seems clear, however, that "Family," as we practice and understand it "in the West"—the vertical transfer of a bloodline, of a patronymic, of titles and entitlements, of real estate and the prerogatives of "cold cash," from *fathers* to *sons* and in the supposedly free exchange of affectional ties between a male and a female of *his* choice—becomes the mythically revered privilege of a free and freed community. In that sense, African peoples in the historic Diaspora had nothing to prove, *if* the point had been that they were not capable

of “family” (read “civilization”), since it is stunningly evident, in Equiano’s narrative, for instance, that Africans were not only capable of the concept and the practice of “family,” including “slaves,” but in modes of elaboration and naming that were at least as complex as those of the “nuclear family” “in the West.”

Whether or not we decide that the support systems that African-Americans derived under conditions of captivity should be called “family,” or something else, strikes me as supremely impertinent. The point remains that captive persons were *forced* into patterns of *dispersal*, beginning with the Trade itself, into the *horizontal* relatedness of language groups, discourse formations, bloodlines, names, and properties by the legal arrangements of enslavement. It is true that the most “well-meaning” of “masters” (and there must have been some) *could not, did not* alter the *ideological* and hegemonic mandates of dominance. It must be conceded that African-Americans, under the press of a hostile and compulsory patriarchal order, bound and determined to destroy them, or to preserve them only in the service and at the behest of the “master” class, exercised a degree of courage and will to survive that startles the imagination even now. Although it makes good revisionist history to read this tale *liberally*, it is probably truer than we know at this distance (and truer than contemporary social practice in the community would suggest on occasion) that the captive person developed, time and again, certain ethical and sentimental features that tied her and him, *across* the landscape to others, often sold from hand to hand, of the same and different blood in a common fabric of memory and inspiration.

We might choose to call this connectedness “family,” or “support structure,” but that is a rather different case from the moves of a dominant symbolic order, pledged to maintain the supremacy of race. It is that order that forces “family” to modify itself when it does not mean family of the “master,” or dominant enclave. It is this rhetorical and symbolic move that declares primacy over any other human and social claim, and in that political order of things, “kin,” just as gender formation, has no decisive legal or social efficacy.

We return frequently to Frederick Douglass’s careful elaborations of the arrangements of captivity, and we are astonished each reading by two dispersed, yet poignantly related, familial enactments that suggest a connection between “kinship” and “property.” Douglass tells us early in the opening chapter of the 1845 *Narrative* that he was separated in infancy from his mother: “For what this separation is [sic] done, I do not know, unless it be to hinder the development of the child’s affection toward its mother, and to blunt and destroy the natural affection of the mother for the child. This is the inevitable result” [22].

Perhaps one of the assertions that Meillassoux advances concerning indigenous African formations of enslavement might be turned as a question, against the perspective of Douglass’s witness: is the genetic reproduction of the slave and the recognition of the rights of the slave to his or her offspring a check on the *profitability* of slavery? And how so, if so? We see vaguely the route to framing a response, especially to the question’s second half and perhaps to the first: the enslaved must not be permitted to perceive that he or she has any human rights that matter. Certainly if “kinship” were possible, the property relations would be undermined, since the offspring would then “belong” to a mother and a father. In the system that Douglass articulates, genetic reproduction becomes, then, not an elaboration of the life-principle in its cultural overlap, but an extension of the boundaries of proliferating properties. Meillassoux goes so far as to argue that “slavery exists where the slave class is reproduced through institutional apparatus: war and market” [50]. Since, in the United States, the market of slavery identified the chief institutional means for maintaining a class of enforced servile labor, it seems that the biological reproduction of the enslaved was not alone sufficient to reenforce the estate of slavery. If, as Meillassoux contends, “femininity loses its sacredness in slavery” [64], then so does “motherhood” as female blood-rite/right. To that extent, the captive female body locates precisely a moment of converging political and social vectors that mark the flesh as a prime commodity of exchange. While this proposition is open to further exploration, suffice it to say now that this open exchange of female bodies in the raw offers a kind of Ur-text to the dynamics of signification and representation that the gendered female would unravel.

For Douglass, the loss of his mother eventuates in alienation from his brother and sisters, who live in the same house with him: “The early separation of us from our mother

had well nigh blotted the fact of our relationship from our memories" [45]. What could this mean? The *physical* proximity of the siblings survives the mother's death. They grasp their connection in the physical sense, but Douglass appears to mean a *psychological* bonding whose success mandates the *mother's* presence. Could we say, then, that the *feeling* of kinship is *not* inevitable? That it describes a relationship that appears "natural," but must be "cultivated" under actual material conditions? If the child's humanity is mirrored initially in the eyes of its mother, or the maternal function, then we might be able to guess that the social subject grasps the whole dynamic of resemblance and kinship by way of the same source.

There is an amazing thematic synonymy on this point between aspects of Douglass's *Narrative* and Malcolm El-Hajj Malik El Shabazz's *Autobiography of Malcolm X* [21ff.]. Through the loss of the mother, in the latter contemporary instance, to the institution of "insanity" and the state – a full century after Douglass's writing and under social conditions that might be designated a post-emancipation neo-enslavement – Malcolm and his siblings, robbed of their activist father in a kkk-like ambush, are not only widely dispersed across a makeshift social terrain, but also show symptoms of estrangement and "disremembering" that require many years to heal, and even then, only by way of Malcolm's prison ordeal turned, eventually, into a redemptive occurrence.

The destructive loss of the natural mother, whose biological/genetic relationship to the child remains unique and unambiguous, opens the enslaved young to social ambiguity and chaos: the ambiguity of his/her fatherhood and to a structure of other relational elements, now threatened, that would declare the young's connection to a genetic and historic future by way of their own siblings. That the father in Douglass's case was most likely the "master," not by any means special to Douglass, involves a hideous paradox. Fatherhood, at best a supreme cultural courtesy, attenuates here on the one hand into a monstrous accumulation of power on the other. One has been "made" and "bought" by disparate currencies, linking back to a common origin of exchange and domination. The denied genetic link becomes the chief strategy of an undenied ownership, as if the interrogation into the father's identity – the blank space where his proper name will fit – were answered by the fact, *de jure* of a material possession. "And this is done," Douglass asserts, "too obviously to administer to the [masters'] own lusts, and make a gratification of their wicked desires profitable as well as pleasurable" [23].

Whether or not the captive female and/or her sexual oppressor derived "pleasure" from their seductions and couplings is not a question we can politely ask. Whether or not "pleasure" is possible at all under conditions that I would aver as non-freedom for both or either of the parties has not been settled. Indeed, we could go so far as to entertain the very real possibility that "sexuality," as a term of implied relationship and desire, is dubiously appropriate, manageable, or accurate to any of the familial arrangements under a system of enslavement, from the master's family to the captive enclave. Under these arrangements, the customary lexis of sexuality, including "reproduction," "motherhood," "pleasure," and "desire" are thrown into unrelieved crisis.

If the testimony of Linda Brent/Harriet Jacobs is to be believed, the official mistresses of slavery's "masters" constitute a privileged class of the tormented, if such contradiction can be entertained [Brent 29–35]. Linda Brent/Harriet Jacobs recounts in the course of her narrative scenes from a "psychodrama," opposing herself and "Mrs. Flint," in what we have come to consider the classic alignment between captive woman and free. Suspecting that her husband, Dr. Flint, has sexual designs on the young Linda (and the doctor is nearly humorously incompetent at it, according to the story line), Mrs. Flint assumes the role of a perambulatory nightmare who visits the captive woman in the spirit of a veiled seduction. Mrs. Flint imitates the incubus who "rides" its victim in order to exact confession, expiation, and anything else that the immaterial power might want. (Gayle Jones's *Corregidora* [1975] weaves a contemporary fictional situation around the historic motif of entangled female sexualities.) This narrative scene from Brent's work, dictated to Lydia Maria Child, provides an instance of a repeated sequence, purportedly based on "real" life. But the scene in question appears to so commingle its signals with the fictive, with casebook narratives from psychoanalysis, that we are certain that the narrator has her hands on an explosive moment of New-World/U.S. history that feminist investigation is beginning to unravel. The narrator recalls:

Sometimes I woke up, and found her bending over me. At other times she whispered in my ear, as though it were her husband who was speaking to me, and listened to hear what I would answer. If she startled me, on such occasion, she would glide stealthily away; and the next morning she would tell me I had been talking in my sleep, and ask who I was talking to. At last, I began to be fearful for my life [Brent 33]

The “jealous mistress” here (but “jealous” for whom?) forms an analogy with the “master” to the extent that male dominative modes give the male the material means to fully act out what the female might only *wish*. The mistress in the case of Brent’s narrative becomes a metaphor for *his* madness that arises in the ecstasy of unchecked power. Mrs. Flint enacts a male alibi and prosthetic motion that is mobilized at *night*, at the material place of the dream work. In both male and female instances, the subject attempts to *inculcate* his or her will into the vulnerable, supine body. Though this is barely hinted on the surface of the text, we might say that Brent, between the lines of her narrative, demarcates a sexuality that is neuter-bound, inasmuch as it represents an open vulnerability to a gigantic sexualized repertoire that may be alternately expressed as male/female. Since the gendered female *exists for* the male, we might suggest that the ungendered female – in an amazing stroke of pansexual potential – might be invaded/raided by another *woman* or man.

If *Incidents in the Life of a Slave Girl* were a novel, and not the memoirs of an escaped female captive, then we might say that “Mrs. Flint” is also the narrator’s projection, her creation, so that for all her pious and correct umbrage toward the outrage of her captivity, some aspect of Linda Brent is released in a manifold repetition crisis that the doctor’s wife comes to stand in for. In the case of both an imagined fiction and the narrative we have from Brent/Jacobs/Child, published only four years before the official proclamations of Freedom, we could say that African-American women’s community and Anglo-American women’s community, under certain shared cultural conditions, were the twin actants on a common psychic landscape, were subject to the same fabric of dread and humiliation. Neither could claim her body and its various productions – for quite different reasons, albeit – as her own, and in the case of the doctor’s wife, *she* appears not to have wanted *her* body at all, but to desire to enter someone else’s, specifically, Linda Brent’s, in an apparently classic instance of sexual “jealousy” and appropriation. In fact, from one point of view, we cannot unravel one female’s narrative from the other’s, cannot decipher one without tripping over the other. In that sense, these “threads cable-strong” of an incestuous, interracial genealogy uncover slavery in the United States as one of the richest displays of the psychoanalytic dimensions of culture before the science of European psychoanalysis takes hold.

4

But just as we duly regard similarities between life conditions of American women – captive and free – we must observe those undeniable contrasts and differences so decisive that the African-American female’s historic claim to the territory of womanhood and “femininity” still tends to rest too solidly on the subtle and shifting calibrations of a liberal ideology. Valerie Smith’s reading of the tale of Linda Brent as a tale of “garreting” enables our notion that female gender for captive women’s community is the tale writ between the lines and in the not-quite spaces of an American domesticity. It is this tale that we try to make clearer, or, keeping with the metaphor, “bring on line.”

If the point is that the historic conditions of African-American women might be read as an unprecedented occasion in the national context, then gender and the arrangements of female gender are both crucial and evasive. Holding, however, to a specialized reading of female gender as an *outcome* of a certain political, socio-cultural empowerment within the context of the United States, we would regard dispossession as the *loss* of gender, or one of the chief elements in an altered reading of gender: “Women are considered of no value, *unless* they continually increase their owner’s stock. They were put on par with animals” [Brent 49; emphasis mine]. Linda Brent’s witness appears to contradict the point I would make, but I am suggesting that even though the enslaved female reproduced other enslaved persons, we do

not read “birth” in this instance as a reproduction of mothering precisely because the female, like the male, has been robbed of the parental right, the parental function. One treads dangerous ground in suggesting an equation between female gender and mothering; in fact, feminist inquiry/praxis and the actual day-to-day living of numberless American women – black and white – have gone far to break the enthrallment of a female subject-position to the theoretical and actual situation of maternity. Our task here would be lightened considerably if we could simply slide over the powerful “No,” the significant *exception*. In the historic formation to which I point, however, motherhood and female gendering/ungendering appear so intimately aligned that they *seem* to speak the same language. At least it is plausible to say that motherhood, while it does not exhaust the problematics of female gender, offers one prominent line of approach to it. I would go farther: Because African-American women experienced uncertainty regarding their infants’ lives in the historic situation, gendering, in its coeval reference to African-American women, *insinuates* an implicit and unresolved puzzle both within current feminist discourse *and* within those discursive communities that investigate the entire problematics of culture. Are we mistaken to suspect that history – at least in this instance – repeats itself yet again?

Every feature of social and human differentiation disappears in public discourses regarding the African-American person, as we encounter, in the juridical codes of slavery, personality reified. William Goodell’s study not only demonstrates the rhetorical and moral passions of the abolitionist project, but also lends insight into the corpus of law that underwrites enslavement. If “slave” is perceived as the essence of stillness (an early version of “ethnicity”), or of an undynamic human state, fixed in time and space, then the law articulates this impossibility as its inherent feature: “Slaves shall be deemed, sold, taken, reputed and adjudged in law to be *chattels personal*, in the hands of their owners and possessors, and their executors, administrators, and assigns, to all intents, constructions, and purposes whatsoever” [23; Goodell emphasis].

Even though we tend to parody and simplify matters to behave as if the various civil codes of the slave-holding United States were monolithically informed, unified, and executed in their application, or that the “code” itself is spontaneously generated in an undivided historic moment, we read it nevertheless as exactly this – the *peak points*, the salient and characteristic features of a human and social procedure that evolves over a natural historical sequence and represents, consequently, the narrative *shorthand* of a transaction that is riddled, *in practice*, with contradictions, accident, and surprise. We could suppose that the legal encodings of enslavement stand for the statistically average case, that the legal code provides the *topics* of a project increasingly threatened and self-conscious. It is, perhaps, not by chance that the laws regarding slavery appear to crystallize in the precise moment when agitation against the arrangement becomes articulate in certain European and New-World communities. In that regard, the slave codes that Goodell describes are themselves an instance of the counter and isolated text that seeks to silence the contradictions and antitheses engendered by it. For example, aspects of Article 461 of the South Carolina Civil Code call attention to just the sort of uneasy oxymoronic character that the “peculiar institution” attempts to sustain in transforming *personality* into *property*.

1) The “slave” is movable by nature, but “immovable by the operation of law” [Goodell 24]. As I read this, law itself is compelled to a point of saturation, or a reverse zero degree, beyond which it cannot move in the behalf of the enslaved *or* the free. We recall, too, that the “master,” under these perversions of judicial power, is impelled to *treat* the enslaved as property, and not as person. These laws stand for the kind of social formulation that armed forces will help excise from a living context in the campaigns of civil war. They also embody the untenable human relationship that Henry David Thoreau believed occasioned acts of “civil disobedience,” the moral philosophy to which Martin Luther King, Jr. would subscribe in the latter half of the twentieth century.

2) Slaves shall be *reputed* and *considered* real estate, “subject to be mortgaged, according to the rules prescribed by law” [Goodell 24]. I emphasize “reputed” and “considered” as predicate adjectives that invite attention because they denote a *contrivance*, not an intransitive “is,” or the transfer of nominative property from one syntactic point to another by way of a weakened copulative. The status of the “reputed” can change, as it will significantly before the nineteenth century closes. The mood here – the “shall be” – is pointedly subjunc-

tive, or the situation devoutly to be wished. The the slave-holding class is forced, in time, to think and do something else is the narrative of violence that enslavement itself has been preparing for a couple of centuries.

Louisiana's and South Carolina's written codes offer a paradigm for praxis in those instances where a *written* text is missing. In that case, the "chattel principle has . . . been affirmed and maintained by the courts, and involved in legislative acts" [Goodell 25]. In Maryland, a legislative enactment of 1798 shows so forceful a synonymy of motives between branches of comparable governance that a line between "judicial" and "legislative" functions is useless to draw: "In case the personal property of a ward shall consist of specific articles, such as slaves, working beasts, animals of any kind, stock, furniture, plates, books, and so forth, the Court if it shall deem it advantageous to the ward, may at any time, pass an order for the sale thereof" [56]. This inanimate and corporate ownership – the voting district of a ward – is here spoken for, or might be, as a single slave-holding male in determinations concerning property.

The eye pauses, however, not so much at the provisions of this enactment as at the details of its delineation. Everywhere in the descriptive document, we are stunned by the simultaneity of disparate items in a grammatical series: "Slave" appears in the same context with beasts of burden, *all* and *any* animal(s), various livestock, and a virtually endless profusion of domestic content from the culinary item to the book. Unlike the taxonomy of Borges's "Certain Chinese encyclopedia," whose contemplation opens Foucault's *Order of Things*, these items from a certain American encyclopedia do not sustain discrete and localized "powers of contagion," nor has the ground of their concatenation been desiccated beneath them. That imposed uniformity comprises the shock, that somehow this mix of named things, live and inanimate, collapsed by contiguity to the same text of "realism," carries a disturbingly prominent item of misplacement. To that extent, the project of liberation for African-Americans has found urgency in two passionate motivations that are twinned – 1) to break apart, to rupture violently the laws of American behavior that make such *syntax* possible; 2) to introduce a new *semantic* field/fold more appropriate to his/her own historic movement. I regard this twin compulsion as distinct, though related, moments of the very same narrative process that might appear as a concentration or a dispersal. The narratives of Linda Brent, Frederick Douglass, and Malcolm El-Hajj Malik El-Shabazz (aspects of which are examined in this essay) each represent both narrative ambitions as they occur under the auspices of "author."

Relatedly, we might interpret the whole career of African-Americans, a decisive factor in national political life since the mid-seventeenth century, in light of the *intervening, intruding* tale, or the tale – like Brent's "garret" space – "between the lines," which are already inscribed, as a *metaphor* of social and cultural management. According to this reading, gender, or sex-role assignation, or the clear differentiation of sexual stuff, sustained elsewhere in the culture, does not emerge for the African-American female in this historic instance, except indirectly, except as a way to reenforce through the process of birthing, "the reproduction of the relations of production" that involves "the reproduction of the values and behavior patterns necessary to maintain the system of hierarchy in its various aspects of gender, class, and race or ethnicity" [Margaret Strobel, "Slavery and Reproductive Labor in Mombasa," Robertson and Klein 121]. Following Strobel's lead, I would suggest that the foregoing identifies one of the three categories of reproductive labor that African-American females carry out under the regime of captivity. But this replication of ideology is never simple in the case of female subject-positions, and it appears to acquire a thickened layer of motives in the case of African-American females.

If we can account for an originary narrative and judicial principle that might have engendered a "Moynihan Report," many years into the twentieth century, we cannot do much better than look at Goodell's reading of the *partus sequitur ventrem*: the condition of the slave mother is "forever entailed on all her remotest posterity." This maxim of civil law, in Goodell's view, the "genuine and degrading principle of slavery, inasmuch as it places the slave upon a level with brute animals, prevails universally in the slave-holding states" [Goodell 27]. But what is the "condition" of the mother? Is it the "condition" of enslavement the writer means, or does he mean the "mark" and the "knowledge" of the *mother* upon the child that here translates into the culturally forbidden and impure? In an elision of terms,

“mother” and “enslavement” are indistinct categories of the illegitimate inasmuch as each of these synonymous elements defines, in effect, a cultural situation that is *father-lacking*. Goodell, who does not only report this maxim of law as an aspect of his own factuality, but also regards it, as does Douglass, as a fundamental degradation, supposes descent and identity through the female line as comparable to a brute animality. Knowing already that there are human communities that align social reproductive procedure according to the line of the mother, and Goodell himself might have known it some years later, we can only conclude that the provisions of patriarchy, here exacerbated by the preponderant powers of an enslaving class, declare Mother Right, by definition, a negating feature of human community.

Even though we are not even talking about any of the matriarchal features of social production/reproduction – matrifocality, matrilinearity, matriarchy – when we speak of the enslaved person, we perceive that the dominant culture, in a fatal misunderstanding, assigns a matriarchist value where it does not belong; actually *misnames* the power of the female regarding the enslaved community. Such naming is false because the female could not, in fact, claim her child, and false, once again, because “motherhood” is not perceived in the prevailing social climate as a legitimate procedure of cultural inheritance.

The African-American male has been touched, therefore, by the *mother*, handed by her in ways that he cannot escape, and in ways that the white American male is allowed to temporize by a fatherly reprieve. This human and historic development – the text that has been inscribed on the benighted heart of the continent – takes us to the center of an inexorable difference in the depths of American women’s community: the African-American woman, the mother, the daughter, becomes historically the powerful and shadowy evocation of a cultural synthesis long evaporated – the law of the Mother – only and precisely because legal enslavement removed the African-American male not so much from sight as from *mimetic* view as a partner in the prevailing social fiction of the Father’s name, the Father’s law.

Therefore, the female, in this order of things, breaks in upon the imagination with a forcefulness that marks both a denial and an “illegitimacy.” Because of this peculiar American denial, the black American male embodies the *only* American community of males which has had the specific occasion to learn *who* the female is within itself, the infant child who bears the life against the could-be fateful gamble, against the odds of pulverization and murder, including her own. It is the heritage of the *mother* that the African-American male must regain as an aspect of his own personhood – the power of “yes” to the “female” within.

This different cultural text actually reconfigures, in historically ordained discourse, certain *representational* potentialities for African-Americans: 1) motherhood as female bloodrite is outraged, is denied, at the *very same time* that it becomes the founding term of a human and social enactment; 2) a dual fatherhood is set in motion, comprised of the African father’s *banished* name and body and the captor father’s mocking presence. In this play of paradox, only the female stands *in the flesh*, both mother and mother-dispossessed. This problematizing of gender places her, in my view, *out* of the traditional symbolics of female gender, and it is our task to make a place for this different social subject. In doing so, we are less interested in joining the ranks of gendered femaleness than gaining the *insurgent* ground as female social subject. Actually *claiming* the monstrosity (of a female with the potential to “name”), which her culture imposes in blindness, “Sapphire” might rewrite after all a radically different text for a female empowerment.

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