Representing Whiteness in the Black Imagination

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ALTHOUGH there has never been any official body of black people in the United States who have gathered as anthropologists and/or enthnographers whose central critical project is the study of whiteness, black folks have, from slavery on, shared with one another in conversations "special" knowledge of whiteness gleaned from close scrutiny of white people. Deemed special because it was not a way of knowing that has been recorded fully in written material, its purpose was to help black folks cope and survive in a white supremacist society. For years black domestic servants, working in white homes, acted as informants who brought knowledge back to segregated communities—details, facts, observations, psychoanalytic readings of the white "Other."

Sharing, in a similar way, the fascination with difference and the different that white people have collectively expressed openly (and at times vulgarly) as they have traveled around the world in pursuit of the other and otherness, black people, especially those living during the historical period of racial apartheid and legal segregation, have maintained steadfast and ongoing curiosity about the "ghosts," "the barbarians," these strange apparitions they were forced to serve. In the chapter on "Wildness" in *Shamanism, Colonialism, and the Wild Man,* Michael Taussig urges a stretching of our imagination and understanding of the Other to include inscriptions "on the edge of official history." Naming his critical project, identifying the passion he brings to the quest to know more deeply *you who are not ourselves,* Taussig explains:

> I am trying to reproduce a mode of perception—a way of seeing through a way of talking—figuring the world through dialogue that comes alive with sudden transformative force in the crannies of everyday life's pauses and juxtapositions, as in the kitchens of the Putumayo or in the streets around the church in the Nina Maria. It is always a way of representing the world in the roundabout "speech" of the collage of things. . . . It is a mode of perception that catches on the debris of history.[1]

I, too, am in search of the debris of history, am wiping the dust from past conversations to remember some of what was shared in the old days, when black folks had little intimate contact with whites, when we were much more open about the way we connected whiteness with the mysterious, the strange, the terrible. Of course, everything has changed. Now many black people live in the "bush of ghosts" and do not know themselves separate from whiteness, do not know this thing we call "difference." Though systems of domination, imperialism, colonialism, racism, actively coerce black folks to internalize negative perceptions of blackness, to be self-hating, and many of us succumb, blacks who imitate whites (adopting their values, speech, habits of being, etc.) continue to regard whiteness with suspicion, fear, and even hatred. This contradictory longing to possess the reality of the Other, even though that reality is one that wounds and negates, is expressive of the desire to understand the mystery, to know intimately through imitation, as though such knowing worn like an amulet, a mask, will ward away the evil, the terror.

Searching the critical work of postcolonial critics, I found much writing that bespeaks the continued fascination with the way white minds, particularly the colonial imperialist traveler, perceive blackness, and very little expressed interest in representations of whiteness in the black imagination. Black cultural and social critics allude to such representations in their writing, yet only a few have dared to make explicit those perceptions of whiteness that they think will discomfort or antagonize readers. James Baldwin's collection of essays *Notes of a Native Son* (1955) explores these issues with a clarity and frankness that are no longer fashionable in a world where evocations of pluralism and diversity act to obscure differences arbitrarily imposed and maintained by white racist domination. Writing about being the first black person to visit a Swiss village with only white inhabitants, who had a yearly ritual of painting individuals black who were then positioned as slaves

and bought, so that the villagers could celebrate their concern with converting the souls of the "natives," Baldwin responded:

> I thought of white men arriving for the first time in an African village, strangers there, as I am a stranger here, and tried to imagine the astounded populace touching their hair and marveling at the color of their skin. But there is a great difference between being the first white man to be seen by Africans and being the first black man to be seen by whites. The white man takes the astonishment as tribute, for he arrives to conquer and to convert the natives, whose inferiority in relation to himself is not even to be questioned, whereas I, without a thought of conquest, find myself among a people whose culture controls me, has even in a sense, created me, people who have cost me more in anguish and rage than they will ever know, who yet do not even know of my existence. The astonishment with which I might have greeted them, should they have stumbled into my African village a few hundred years ago, might have rejoiced their hearts. But the astonishment with which they greet me today can only poison mine.[2]

Addressing the way in which whiteness exists without knowledge of blackness even as it collectively asserts control, Baldwin links issues of recognition to the practice of imperialist racial domination.

My thinking about representations of whiteness in the black imagination has been stimulated by classroom discussions about the way in which the absence of recognition is a strategy that facilitates making a group "the Other." In these classrooms there have been heated debates among students when white students respond with disbelief, shock, and rage, as they listen to black students talk about whiteness, when they are compelled to hear observations, stereotypes, etc., that are offered as "data" gleaned from close scrutiny and study. Usually, white students respond with naive amazement that black people critically assess white people from a standpoint where "whiteness" is the privileged signifier. Their amazement that black people watch white people with a critical "ethnographic" gaze, is itself an expression of racism. Often their rage erupts because they believe that all ways of looking that highlight difference subvert the liberal conviction that it is the assertion of universal subjectivity (we are all just people) that will make racism disappear. They have a deep emotional investment in the myth of "sameness" even as their actions reflect the primacy of whiteness as a sign informing who they are and how they

think. Many of them are shocked that black people think critically about whiteness because racist thinking perpetuates the fantasy that the Other who is subjugated, who is subhuman, lacks the ability to comprehend, to understand, to see the working of the powerful. Even though the majority of these students politically consider themselves liberals, who are antiracist, they too unwittingly invest in the sense of whiteness as mystery.

In white supremacist society, white people can "safely" imagine that they are invisible to black people since the power they have historically asserted, and even now collectively assert over black people accorded them the right to control the black gaze. As fantastic as it may seem, racist white people find it easy to imagine that black people cannot see them if within their desire they do not want to be seen by the dark Other. One mark of oppression was that black folks were compelled to assume the mantle of invisibility, to erase all traces of their subjectivity during slavery and the long years of racial apartheid, so that they could be better—less threatening—servants. An effective strategy of white supremacist terror and dehumanization during slavery centered on white control of the black gaze. Black slaves, and later manumitted servants, could be brutally punished for looking, for appearing to observe the whites they were serving as only a subject can observe, or see. To be fully an object, then, was to lack the capacity to see or recognize reality. These looking relations were reinforced as whites cultivated the practice of denying the subjectivity of blacks (the better to dehumanize and oppress), of relegating them to the realm of the invisible. Growing up in a Kentucky household where black servants lived in the same dwelling with her white family who employed them, newspaper heiress Sallie Bingham recalls, in her autobiography *Passion and Prejudice* (1989), "Blacks, I realized, were simply invisible to most white people, except as a pair of hands offering a drink on a silver tray."[3] Reduced to the machinery of bodily physical labor, black people learned to appear before whites as though they were zombies, cultivating the habit of casting the gaze downward so as not to appear uppity. To look directly was an assertion of subjectivity, equality. Safety resided in the pretense of invisibility.

Even though legal racial apartheid no longer is a norm in the United States, the habits of being cultivated to uphold and maintain institutionalized white supremacy linger. Since most white people do not have to "see" black people (constantly appearing on billboards, television, movies, in magazines, etc.) and they do not need to be ever

on guard, observing black people, to be "safe," they can live as though black people are invisible and can imagine that they are also invisible to blacks. Some white people may even imagine there is no representation of whiteness in the black imagination, especially one that is based on concrete observation or mythic conjecture; they think they are seen by black folks only as they want to appear. Ideologically, the rhetoric of white supremacy supplies a fantasy of whiteness. Described in Richard Dyer's 1988 essay "White" this fantasy makes whiteness synonymous with goodness:

> Power in contemporary society habitually passes itself off as embodied in the normal as opposed to the superior. This is common to all forms of power, but it works in a peculiarly seductive way with whiteness, because of the way it seems rooted, in commonsense thought, in things other than ethnic difference. . . . Thus it is said (even in liberal textbooks) that there are inevitable associations of white with light and therefore safety, and black with dark and therefore danger, and that this explains racism (whereas one might well argue about the safety of the cover of darkness, and the danger of exposure to the light); again, and with more justice, people point to the Judaeo-Christian use of white and black to symbolize good and evil, as carried still in such expressions as "a black mark," "white magic," "to blacken the character," and so on.[4]

Socialized to believe the fantasy, that whiteness represents goodness and all that is benign and nonthreatening, many white people assume this is the way black people conceptualize whiteness. They do not imagine that the way whiteness makes its presence felt in black life, most often as terrorizing imposition, a power that wounds, hurts, tortures, is a reality that disrupts the fantasy of whiteness as representing goodness.

Collectively, black people remain rather silent about representations of whiteness in the black imagination. As in the old days of racial segregation where black folks learned to "wear the mask," many of us pretend to be comfortable in the face of whiteness only to turn our backs and give expression to intense levels of discomfort. Especially talked about is the representation of whiteness as terrorizing. Without evoking a simplistic, essentialist "us and them" dichotomy that suggests black folks merely invert stereotypical racist interpretations, so that black becomes synonymous with goodness and white with evil, I want to focus on that representation of whiteness that is not formed

in reaction to stereotypes but emerges as a response to the traumatic pain and anguish that remain a consequence of white racist domination, a psychic state that informs and shapes the way black folks "see" whiteness. Stereotypes black folks maintain about white folks are not the only representations of whiteness in the black imagination. They emerge primarily as responses to white stereotypes of blackness. Speaking about white stereotypes of blackness as engendering a trickle-down process, where there is the projection onto an Other of all that we deny about ourselves, Lorraine Hansberry in *To Be Young, Gifted, and Black* (1969) identifies particular stereotypes about white people that are commonly cited in black communities and urges us not to "celebrate this madness in any direction":

> Is it not "known" in the ghetto that white people, as an entity, are "dirty" (especially white women—who never seem to do their own cleaning); inherently "cruel" (the cold, fierce roots of Europe; who else could put all those people into ovens *scientifically*); "smart" (you really have to hand it to the m.f.'s); and anything *but* cold and passionless (because look who has had to live with little else than their passions in the guise of love and hatred all these centuries)? And so on.[5]

Stereotypes, however inaccurate, are one form of representation. Like fictions, they are created to serve as substitutions, standing in for what is real. They are there not to tell it like it is but to invite and encourage pretense. They are a fantasy, a projection onto the Other that makes them less threatening. Stereotypes abound when there is distance. They are an invention, a pretense that one knows when the steps that would make real knowing possible cannot be taken—are not allowed.

Looking past stereotypes to consider various representations of whiteness in the black imagination, I appeal to memory, to my earliest recollections of ways these issues were raised in black life. Returning to memories of growing up in the social circumstances created by racial apartheid, to all-black spaces on the edges of town, I reinhabit a location where black folks associated whiteness with the terrible, the terrifying, the terrorizing. White people were regarded as terrorists, especially those who dared to enter that segregated space of blackness. As a child I did not know any white people. They were strangers, rarely seen in our neighborhoods. The "official" white men who came across the tracks were there to sell products, Bibles, insurance. They terror-

ized by economic exploitation. What did I see in the gazes of those white men who crossed our thresholds that made me afraid, that made black children unable to speak? Did they understand at all how strange their whiteness appeared in our living rooms, how threatening? Did they journey across the tracks with the same "adventurous" spirit that other white men carried to Africa, Asia, to those mysterious places they would one day call the third world? Did they come to our houses to meet the Other face to face and enact the colonizer role, dominating us on our own turf? Their presence terrified me. Whatever their mission they looked too much like the unofficial white men who came to enact rituals of terror and torture. As a child, I did not know how to tell them apart, how to ask the "real white people to please stand up." The terror that I felt is one black people have shared. Whites learn about it secondhand. Confessing in *Soul Sister* (1969) that she too began to feel this terror after changing her skin to appear "black" and going to live in the South, Grace Halsell described her altered sense of whiteness:

> Caught in this climate of hate, I am totally terror-stricken, and I search my mind to know why I am fearful of my own people. Yet they no longer seem my people, but rather the "enemy" arrayed in large numbers against me in some hostile territory. . . . My wild heartbeat is a secondhand kind of terror I know that I cannot possibly experience what *they*, the black people experience.[6]

Black folks raised in the North do not escape this sense of terror. In her autobiography, *Every Good-bye Ain't Gone* (1990), Itabari Njeri begins the narrative of her northern childhood with a memory of southern roots. Traveling south as an adult to investigate the long-ago murder of her grandfather by white youths who were drag racing and ran him down in the streets, killing him, Njeri recalls that for many years "the distant and accidental violence that took my grandfather's life could not compete with the psychological terror that had begun to engulf my own." Ultimately, she begins to link that terror with the history of black people in the United States, seeing it as an imprint carried from the past to the present:

> As I grew older, my grandfather assumed mythic proportions in my imagination. Even in absence, he filled my room like music and watched over me when I was fearful. His fantasized presence diverted thoughts of my father's drunken rages. With age, my fantasizing ceased, the image of my grandfather faded. What lingered

> was the memory of his caress, the pain of something missing in my life, wrenched away by reckless white youths. I had a growing sense—the beginning of an inevitable comprehension—that this society deals blacks a disproportionate share of pain and denial.[7]

Njeri's journey takes her through the pain and terror of the past, only the memories do not fade. They linger, as do the pain and bitterness: "Against a backdrop of personal loss, against the evidence of history that fills me with a knowledge of the hateful behavior of whites toward blacks, I see the people of Bainbridge. And I cannot trust them. I cannot absolve them." If it is possible to conquer terror through ritual reenactment, that is what Njeri does. She goes back to the scene of the crime, dares to face the enemy. It is this confrontation that forces the terror of history to loosen its grip.

To name that whiteness in the black imagination is often a representation of terror: one must face a palimpsest of written histories that erase and deny, that reinvent the past to make the present vision of racial harmony and pluralism more plausible. To bear the burden of memory one must willingly journey to places long uninhabited, searching the debris of history for traces of the unforgettable, all knowledge of which has been suppressed. Njeri laments in her Prelude that "nobody really knows us"; "So institutionalized is the ignorance of our history, our culture, our everyday existence that, often, we do not even know ourselves." Theorizing black experience, we seek to uncover, restore, as well as to deconstruct, so that new paths, different journeys are possible. Indeed, Edward Said (1983) in "Traveling Theory" argues that theory can "threaten reification, as well as the entire bourgeoise system on which reification depends, with destruction." The call to theorize black experience is constantly challenged and subverted by conservative voices reluctant to move from fixed locations. Said reminds us:

> Theory, in fine, is won as the result of a process that begins when consciousness first experiences its own terrible ossification in the general reification of all things under capitalism; then when consciousness generalizes (or classes) itself as something opposed to other objects, and feels itself as contradiction to (or crisis within) objectification, there emerges a consciousness of change in the status quo; finally, moving toward freedom and fulfillment, consciousness looks ahead to complete self-realization, which is of course the revolutionary process stretching forward in time, perceivable now only as theory or projection.[8]

Traveling, moving into the past, Njeri pieces together fragments. Who does she see staring into the face of a southern white man who was said to be the one? Does the terror in his face mirror the look of the unsuspected black man whose dying history does not name or record? Baldwin wrote that "people are trapped in history and history is trapped in them." There is then only the fantasy of escape, or the promise that what is lost will be found, rediscovered, returned. For black folks, reconstructing an archaeology of memory makes return possible, the journey to a place we can never call home even as we reinhabit it to make sense of present locations. Such journeying cannot be fully encompassed by conventional notions of travel.

Spinning off from Said's essay, James Clifford in "Notes on Travel and Theory" celebrates the idea of journeying, asserting that

> this sense of worldly, "mapped" movement is also why it may be worth holding on to the term "travel," despite its connotations of middle-class "literary," or recreational, journeying, spatial practices long associated with male experiences and virtues. "Travel" suggests, at least, profane activity, following public routes and beaten tracks. How do different populations, classes, and genders travel? What kinds of knowledges, stories, and theories do they produce? A crucial research agenda opens up.[9]

Reading this piece and listening to Clifford talk about theory and travel, I appreciated his efforts to expand the travel/theoretical frontier so that it might be more inclusive, even as I considered that to answer the questions he poses is to propose a deconstruction of the conventional sense of travel, and put alongside it or in its place a theory of the journey that would expose the extent to which holding on to the concept of "travel" as we know it is also a way to hold on to imperialism. For some individuals, clinging to the conventional sense of travel allows them to remain fascinated with imperialism, to write about it seductively, evoking what Renato Rosaldo (1988) aptly calls in *Culture and Truth* "imperialist nostalgia."[10] Significantly, he reminds readers that "even politically progressive North American audiences have enjoyed the elegance of manners governing relations of dominance and subordination between the 'races.'" Theories of travel produced outside conventional borders might want the Journey to become the rubric within which travel as a starting point for discourse is associated with different headings—rites of passage, immigration, enforced migration, relocation, enslavement, homelessness. Travel is not a word that can be easily evoked to talk about the Middle Passage, the Trail of Tears,

the landing of Chinese immigrants at Ellis Island, the forced relocation of Japanese Americans, the plight of the homeless. Theorizing diverse journeying is crucial to our understanding of any politics of location. As Clifford asserts at the end of his essay: "Theory is always written from some 'where,' and that 'where' is less a place than itineraries: different, concrete histories of dwelling, immigration, exile, migration. These include the migration of third world intellectuals into the metropolitan universities, to pass through or to remain, changed by their travel but marked by places of origin, by peculiar allegiances and alienations."

Listening to Clifford "playfully" evoke a sense of travel, I felt such an evocation would always make it difficult for there to be recognition of an experience of travel that is not about play but is an encounter with terrorism. And it is crucial that we recognize that the hegemony of one experience of travel can make it impossible to articulate another experience and be heard. From certain standpoints, to travel is to encounter the terrorizing force of white supremacy. To tell my "travel" stories, I must name the movement from a racially segregated southern community, from a rural black Baptist origin, to prestigious white university settings, etc. I must be able to speak about what it is like to be leaving Italy after I have given a talk on racism and feminism, hosted by the parliament, only to stand for hours while I am interrogated by white officials who do not have to respond when I inquire as to why the questions they ask me are different from those asked the white people in line before me. Thinking only that I must endure this public questioning, the stares of those around me, because my skin is black, I am startled when I am asked if I speak Arabic, when I am told that women like me receive presents from men without knowing what those presents are. Reminded of another time when I was strip-searched by French officials, who were stopping black people to make sure we were not illegal immigrants and/or terrorists, I think that one fantasy of whiteness is that the threatening Other is always a terrorist. This projection enables many white people to imagine there is no representation of whiteness as terror, as terrorizing. Yet it is this representation of whiteness in the black imagination, first learned in the narrow confines of the poor black rural community, that is sustained by my travels to many different locations.

To travel, I must always move through fear, confront terror. It helps to be able to link this individual experience to the collective journeying of black people, to the Middle Passage, to the mass migration

of southern black folks to northern cities in the early part of the twentieth century. Michel Foucault posits memory as a site of resistance suggesting (as Jonathan Arac puts it in his introduction to *Postmodernism and Politics*) that the process of remembering can be a practice which "transforms history from a judgment on the past in the name of a present truth to a 'counter-memory' that combats our current modes of truth and justice, helping us to understand and change the present by placing it in a new relation to the past."[11] It is useful when theorizing black experience to examine the way the concept of "terror" is linked to representations of whiteness.

In the absence of the reality of whiteness, I learned as a child that to be "safe" it was important to recognize the power of whiteness, even to fear it, and to avoid encountering it. There was nothing terrifying about the sharing of this knowledge as survival strategy; the terror was made real only when I journeyed from the black side of town to a predominantly white area near my grandmother's house. I had to pass through this area to reach her place. Describing these journeys "across town" in the essay "Homeplace: A Site of Resistance" I remembered:

> It was a movement away from the segregated blackness of our community into a poor white neighborhood. I remember the fear, being scared to walk to Baba's, our grandmother's house, because we would have to pass that terrifying whiteness—those white faces on the porches staring us down with hate. Even when empty or vacant those porches seemed to say *danger*, you do not belong here, you are not safe.
>
> Oh! that feeling of safety, of arrival, of homecoming when we finally reached the edges of her yard, when we could see the soot black face of our grandfather, Daddy Gus, sitting in his chair on the porch, smell his cigar, and rest on his lap. Such a contrast, that feeling of arrival, of homecoming—this sweetness and the bitterness of that journey, that constant reminder of white power and control.[12]

Even though it was a long time ago that I made this journey, associations of whiteness with terror and the terrorizing remain. Even though I live and move in spaces where I am surrounded by whiteness, surrounded, there is no comfort that makes the terrorism disappear. All black people in the United States, irrespective of their class status or politics, live with the possibility that they will be terrorized by whiteness.

This terror is most vividly described in fiction writing by black authors, particularly the recent novel by Toni Morrison (1987), *Beloved*. Baby Suggs, the black prophet, who is most vocal about representations of whiteness, dies because she suffers an absence of color. Surrounded by a lack, an empty space, taken over by whiteness, she remembers: "Those white things have taken all I had or dreamed and broke my heartstrings too. There is no bad luck in the world but white folks."[13] If the mask of whiteness, the pretense, represents it as always benign, benevolent, then what this representation obscures is the representation of danger, the sense of threat. During the period of racial apartheid, still known by many folks as Jim Crow, it was more difficult for black people to internalize this pretense, hard for us not to know that the shapes under white sheets had a mission to threaten, to terrorize. That representation of whiteness, and its association with innocence, which engulfed and murdered Emmett Till was a sign; it was meant to torture with the reminder of possible future terror. In Morrison's *Beloved* the memory of terror is so deeply inscribed on the body of Sethe and in her consciousness, and the association of terror with whiteness is so intense, that she kills her young so that they will never know the terror. Explaining her actions to Paul D. she tells him that it is her job "to keep them away from what I know is terrible." Of course Sethe's attempt to end the historical anguish of black people only reproduces it in a different form. She conquers the terror through perverse reenactment, through resistance, using violence as a means of fleeing from a history that is a burden too great to bear. It is the telling of that history that makes possible political self-recovery.

In contemporary society, white and black people alike believe that racism no longer exists. This erasure, however mythic, diffuses the representation of whiteness as terror in the black imagination. It allows for assimilation and forgetfulness. The eagerness with which contemporary society does away with racism, replacing this recognition with evocations of pluralism and diversity that further mask reality, is a response to the terror, but it has also become a way to perpetuate the terror by providing a cover, a hiding place. Black people still feel the terror, still associate it with whiteness, but are rarely able to articulate the varied ways we are terrorized because it is easy to silence by accusations of reverse racism or by suggesting that black folks who talk about the ways we are terrorized by whites are merely evoking victimization to demand special treatment.

Attending a recent conference on cultural studies, I was reminded

of the way in which the discourse of race is increasingly divorced from any recognition of the politics of racism. I went there because I was confident that I would be in the company of like-minded, progressive, "aware" intellectuals; instead, I was disturbed when the usual arrangements of white supremacist hierarchy were mirrored in terms of who was speaking, of how bodies were arranged on the stage, of who was in the audience, of what voices were deemed worthy to speak and be heard. As the conference progressed I began to feel afraid. If progressive people, most of whom were white, could so blindly reproduce a version of the status quo and not "see" it, the thought of how racial politics would be played out "outside" this arena was horrifying. That feeling of terror that I had known so intimately in my childhood surfaced. Without even considering whether the audience was able to shift from the prevailing standpoint and hear another perspective, I talked openly about that sense of terror. Later, I heard stories of white women joking about how ludicrous it was for me (in their eyes I suppose I represent the "bad" tough black woman) to say I felt terrorized. Their inability to conceive that my terror, like that of Sethe, is a response to the legacy of white domination and the contemporary expression of white supremacy is an indication of how little this culture really understands the profound psychological impact of white racist domination.

At this same conference I bonded with a progressive black woman and white man who, like me, were troubled by the extent to which folks chose to ignore the way white supremacy was informing the structure of the conference. Talking with the black woman, I asked her: "What do you do, when you are tired of confronting white racism, tired of the day-to-day incidental acts of racial terrorism? I mean, how do you deal with coming home to a white person?" Laughing, she said, "Oh, you mean when I am suffering from White People Fatigue Syndrome. He gets that more than I do." After we finished our laughter, we talked about the way white people who shift locations, as her companion has done, begin to see the world differently. Understanding how racism works, he can see the way in which whiteness acts to terrorize without seeing himself as bad, or all white people as bad, and black people as good. Repudiating "us and them" dichotomies does not mean that we should *never* speak of the ways observing the world from the standpoint of "whiteness" may indeed distort perception, impede understanding of the way racism works both in the larger world as well as the world of our intimate interactions. Calling for a shift in locations in "the intervention interview" published with the collection *The Post-*

Colonial Critic (1990), Gayatri Spivak clarifies the radical possibilities that surface when positionality is problematized, explaining that "what we are asking for is that the hegemonic discourses, the holders of hegemonic discourse should de-hegemonize their position and themselves learn how to occupy the subject position of the other."[14] Generally, this process of repositioning has the power to deconstruct practices of racism and make possible the disassociation of whiteness with terror in the black imagination. As critical intervention, it allows for the recognition that progressive white people who are antiracist might be able to understand the way in which their cultural practice reinscribes white supremacy without promoting paralyzing guilt or denial. Without the capacity to inspire terror, whiteness no longer signifies the right to dominate. It truly becomes a benevolent absence. Baldwin ends his essay "Stranger in the Village" with the declaration: "This world is white no longer, and it will never be white again." Critically examining the association of whiteness as terror in the black imagination, deconstructing it, we both name racism's impact and help to break its hold. We decolonize our minds and our imaginations.

Notes

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2 James Baldwin, "Stranger in the Village," in *Notes of a Native Son* (1955; reprint, Boston: Beacon Press, 1984).
3 Sallie Bingham, *Passion and Prejudice* (New York: Knopf, 1989).
4 Richard Dyer, "White," *Screen* 29, no. 4 (1988): 44–64.
5 Lorraine Hansberry, *To Be Young, Gifted, and Black* (Englewood Cliffs, N.J.: Prentice-Hall, 1969).
6 Grace Halsell, *Soul Sister* (New York: World, 1969).
7 Itabari Njeri, *Every Good-bye Ain't Gone* (New York: Random House, 1990).
8 Edward Said, "Traveling Theory," in *The World, the Text, and the Critic* (Cambridge: Harvard University Press, 1983).
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10 Renato Rosaldo, *Culture and Truth: The Remaking of Social Analysis* (Boston: Beacon Press, 1988).
11 Jonathan Arac, ed., *Postmodernism and Politics* (Minneapolis: University of Minnesota Press, 1986).

12 bell hooks, "Homeplace: A Site of Resistance," in *Yearning: Race, Gender and Cultural Politics* (Boston: South End Press, 1990).
13 Toni Morrison, *Beloved* (New York: Knopf, 1987).
14 Gayatri Chakravorty Spivak, *The Post-Colonial Critic: Interviews, Strategies, Dialogues*, ed. Sarah Harasym (New York: Routledge, 1990).