

If any of us hopes to survive, s/he must meet the extremity of the American female condition with immediate and political response. The thoroughly destructive and indefensible subjugation of the majority of Americans cannot continue except at the peril of the entire body politic. You might suppose this would be obvious to everyone talking about Freedom and Rights and Equality and Justice and The Spirit and The Future. But, apparently, this enormous and simple idea, the idea that the welfare of the majority will determine the welfare of the state, becomes an impossible concept to assimilate—once the majority has been identified as female.

In like manner, the penalties attached to Black womanhood threaten all Black people with ignominious extinction. Think about that. Think about "Black people" without most of us caring for and about the rest of you. Think about "Black people" without most of our children growing up able to eat and able to read what they need to take on the world, eye to eye.

Overall, white men run America. From nuclear armaments to the filth and jeopardy of New York City subways to the cruel mismanagement of health care, is there anything to boast about? Any safety and grace of a growing nature to claim? Is there any major and worldwide and man-made hazard to human life that cannot be traced to the willful activities of white men?

Overall, Black men dominate Black America. The leading cause of death for Black men ages twenty-five to forty-four is murder by other Black men! What is the leading cause of sorrow for Black women? What is the leading cause of grief in the hearts of our children?

The huge and dire truth about white and Black American women is trivial compared to what will happen to each of us if we refuse to transform this evil situation into a past reminder of a close call with collective death.

As Americans we live in danger for our lives. As Black people we live in the valley of the shadow of death. I say look to the welfare of the majority—the women—if you would save yourself.

Report from the Bahamas

1982

I am staying in a hotel that calls itself The Sheraton British Colonial. One of the photographs advertising the place displays a middle-aged Black man in a waiter's tuxedo, smiling. What intrigues me most about the picture is just this: while the Black man bears a tray full of "colorful" drinks above his left shoulder, both of his feet, shoes and trouserlegs, up to ten inches above his ankles, stand in the also "colorful" Caribbean salt water. He is so delighted to serve you he will wade into the water to bring you Banana Daquiris while you float! More precisely, he will wade into the water, fully clothed, oblivious to the ruin of his shoes, his trousers, his health, and he will do it with a smile.

I am in the Bahamas. On the phone in my room, a spinning complement of plastic pages offers handy index clues such as CAR RENTAL and CASINOS. A message from the Ministry of Tourism appears among these travellers tips. Opening with a paragraph of "WELCOME," the message then proceeds to "A PAGE OF HISTORY," which reads as follows:

New World History begins on the same day that modern Bahamian history begins—October 12, 1492. That's when Columbus stepped ashore—British influence came first with the Eleutherian Adventurers of 1647—After the Revolutions, American Loyalists fled from the newly independent states and settled in the Bahamas. Confederate blockade-runners used the island as a haven

during the War between the States, and after the War, a number of Southerners moved to the Bahamas...

There it is again. Something proclaims itself a legitimate history and all it does is track white Mr. Columbus to the British Eleutherians through the Confederate Southerners as they barge into New World surf, land on New World turf, and nobody saying one word about the Bahamian people, the Black peoples, to whom the only thing new in their island world was this weird succession of crude intruders and its colonial consequences.

This is my consciousness of race as I unpack my bathing suit in the Sheraton British Colonial. Neither this hotel nor the British nor the long ago Italians nor the white Delta airline pilots belong here, of course. And every time I look at the photograph of that fool standing in the water with his shoes on I'm about to have a West Indian fit, even though I know he's no fool; he's a middle-aged Black man who needs a job and this is his job—pretending himself a servile ancillary to the pleasures of the rich. (Compared to his options in life, I am a rich woman. Compared to most of the Black Americans arriving for this Easter weekend on a three nights four days' deal of bargain rates, the middleaged waiter is a poor Black man.)

We will jostle along with the other (white) visitors and join them in the tee shirt shops or, laughing together, learn ruthless rules of negotiation as we, Black Americans as well as white, argue down the price of handwoven goods at the nearby straw market while the merchants, frequently toothless Black women seated on the concrete in their only presentable dress, humble themselves to our careless games:

"Yes? You like it? Eight dollar."

"Five."

"I give it to you. Seven."

And so it continues, this weird succession of crude intruders that, now, includes me and my brothers and my sisters from the North.

This is my consciousness of class as I try to decide how much money I can spend on Bahamian gifts for my family back in Brooklyn. No matter that these other Black women incessantly weave words and flowers into the straw hats and bags piled beside them on the burning dusty street. No matter that these other Black women must work their sense of beauty into these things that we will take away as cheaply as we dare, or they will do without food.

We are not white, after all. The budget is limited. And we are harmlessly killing time between the poolside rum punch and "The Native Show on the Patio" that will play tonight outside the hotel restaurant.

This is my consciousness of race and class and gender identity as I notice the fixed relations between these other Black women and myself. They sell and I buy or I don't. They risk not eating. I risk going broke on my first vacation afternoon.

We are not particularly women anymore; we are parties to a transaction designed to set us against each other.

"Olive" is the name of the Black woman who cleans my hotel room. On my way to the beach I am wondering what "Olive" would say if I told her why I chose The Sheraton British Colonial; if I told her I wanted to swim. I wanted to sleep. I did not want to be harassed by the middleaged waiter, or his nephew. I did not want to be raped by anybody (white or Black) at all and I calculated that my safety as a Black woman alone would best be assured by a multinational hotel corporation. In my experience, the big guys take customer complaints more seriously than the little ones. I would suppose that's one reason why they're big; they don't like to lose money anymore than I like to be bothered when I'm trying to read a goddamned book underneath a palm tree I paid \$264 to get next to. A Black woman seeking refuge in a multinational corporation may seem like a contradiction to some, but there you are. In this case it's a coincidence of entirely different self-interests: Sheraton/cash = June Jordan's short run safety.

Anyway, I'm pretty sure "Olive" would look at me as though I came from someplace as far away as Brooklyn. Then she'd probably allow herself one indignant query before righteously removing her vacuum cleaner from my room; "and why in the first place you come down you without your husband?"

I cannot imagine how I would begin to answer her.

My "rights" and my "freedom" and my "desire" and a slew of other New World values; what would they sound like to this Black woman described on the card atop my hotel bureau as "Olive the Maid"? "Olive" is older than I am and I may smoke a cigarette while she changes the sheets on my bed. Whose rights? Whose freedom? Whose desire?

And why should she give a shit about mine unless I do something, for real, about hers?

It happens that the book that I finished reading under a palm tree earlier today was the novel, *The Bread Givers*, by Anzia Yeziarska. Definitely autobiographical, Yeziarska lays out the difficulties of being both female and "a person" inside a traditional Jewish family at the start of the 20th century. That any Jewish woman became anything more than the abused servant of her father or her husband is really an improbable piece of news. Yet Yeziarska managed such an unlikely outcome for her own life. In *The Bread Givers*, the heroine also manages an important, although partial, escape from traditional Jewish female destiny. And in the unpardonable, despotic father, the Talmudic scholar of that Jewish family, did I not see my own and hate him twice, again? When the heroine, the young Jewish child, wanders the streets with a filthy pail she borrows to sell herring in order to raise the ghetto rent and when she cries, "Nothing was before me but the hunger in our house, and no bread for the next meal if I didn't sell the herring. No longer like a fire engine, but like a houseful of hungry mouths my heart cried, 'herring—herring! Two cents apiece!'" who would doubt the ease, the sisterhood of conversation possible between that white girl and the Black women selling straw bags on the streets of paradise because they do not want to die? And is it not obvious that the wife of that Talmudic scholar and "Olive," who cleans my room here at the hotel, have more in common than I can claim with either one of them?

This is my consciousness of race and class and gender identity as I collect wet towels, sunglasses, wristwatch, and head towards a shower.

I am thinking about the boy who loaned this novel to me. He's white and he's Jewish and he's pursuing an independent study project with me, at the State University where I teach whether or not I feel like it, where I teach without stint because, like the waiter, I am no fool. It's my job and either I work or I do without everything you need money to buy. The boy loaned me the novel because he thought I'd be interested to know how a Jewish-American writer used English so that the syntax, and therefore the cultural habits of mind expressed by the Yiddish language, could survive translation. He did this because he wanted to create another connection between us on the basis of language, between his knowledge/his love of Yiddish and my knowledge/my love of Black English.

He has been right about the forceful survival of the Yiddish. And I had become excited by this further evidence of the written

voice of spoken language protected from the monodrone of "standard" English, and so we had grown closer on this account. But then our talk shifted to student affairs more generally, and I had learned that this student does not care one way or the other about currently jeopardized Federal Student Loan Programs because, as he explained it to me, they do not affect him. He does not need financial help outside his family. My own son, however, is Black. And I am the only family help available to him and that means, if Reagan succeeds in eliminating Federal programs to aid minority students, he will have to forget about furthering his studies, or he or I or both of us will have to hit the numbers pretty big. For these reasons of difference, the student and I had moved away from each other, even while we continued to talk.

My consciousness turned to race, again, and class.

Sitting in the same chair as the boy, several weeks ago, a graduate student came to discuss her grade. I praised the excellence of her final paper; indeed it had seemed to me an extraordinary pulling together of recent left brain/right brain research with the themes of transcendental poetry.

She told me that, for her part, she'd completed her reading of my political essays. "You are so lucky!" she exclaimed.

"What do you mean by that?"

"You have a cause. You have a purpose to your life."

I looked carefully at this white woman; what was she really saying to me?

"What do you mean?" I repeated.

"Poverty. Police violence. Discrimination in general."

(Jesus Christ, I thought: Is that her idea of lucky?)

"And how about you?" I asked.

"Me?"

"Yeah, you. Don't you have a cause?"

"Me? I'm just a middle aged woman: a housewife and a mother. I'm a nobody."

For a while, I made no response.

First of all, speaking of race and class and gender in one breath, what she said meant that those lucky preoccupations of mine, from police violence to nuclear wipe-out, were not shared. They were mine and not hers. But here she sat, friendly as an old stuffed animal, beaming good will or more "luck" in my direction.

In the second place, what this white woman said to me meant that she did not believe she was "a person" precisely because she

had fulfilled the traditional female functions revered by the father of that Jewish immigrant, Anzia Yeziarska. And the woman in front of me was not a Jew. That was not the connection. The link was strictly female. Nevertheless, how should that woman and I, another female connect, beyond this bizarre exchange?

If she believed me lucky to have regular hurdles of discrimination then why shouldn't I insist that she's lucky to be a middle class white Wasp female who lives in such well-sanctioned and normative comfort that she even has the luxury to deny the power of the privileges that paralyze her life?

If she deserts me and "my cause" where we differ, if, for example, she abandons me to "my" problems of race, then why should I support her in "her" problems of housewifely oblivion?

Recollection of this peculiar moment brings me to the shower in the bathroom cleaned by "Olive." She reminds me of the usual Women's Studies curriculum because it has nothing to do with her or her job: you won't find "Olive" listed anywhere on the reading list. You will likewise seldom hear of Anzia Yeziarska. But yes, you will find, from Florence Nightingale to Adrienne Rich, a white procession of independently well-to-do women writers. (Gertrude Stein/Virginia Woolf/Hilda Doolittle are standard names among the "essential" women writers).

In other words, most of the women of the world—Black and First World and white who work because we must—most of the women of the world persist far from the heart of the usual Women's Studies syllabus.

Similarly, the typical Black History course will slide by the majority experience it pretends to represent. For example, Mary McLeod Bethune will scarcely receive as much attention as Nat Turner, even though Black women who bravely and efficiently provided for the education of Black people hugely outnumber those few Black men who led successful or doomed rebellions against slavery. In fact, Mary McLeod Bethune may not receive even honorable mention because Black History too often apes those ridiculous white history courses which produce such dangerous gibberish as The Sheraton British Colonial "history" of the Bahamas. Both Black and white history courses exclude from their central consideration those people who neither killed nor conquered anyone as the means to new identity, those people who took care of every one of the people who wanted to become "a person," those people who still take care of the life at issue: the ones who wash and who feed and who teach and who diligently

decorate straw hats and bags with all of their historically unrequired gentle love: the women.

*Oh the old rugged cross
on a hill far away
Well I cherish the old rugged cross*

It's Good Friday in the Bahamas. Seventy-eight degrees in the shade. Except for Sheraton territory, everything's closed.

It so happens that for truly secular reasons I've been fasting for three days. My hunger has now reached nearly violent proportions. In the hotel sandwich shop, the Black woman handling the counter complains about the tourists; why isn't the shop closed and why don't the tourists stop eating for once in their lives. I'm famished and I order chicken salad and cottage cheese and lettuce and tomato and a hard boiled egg and a hot cross bun and apple juice.

She eyes me with disgust.

To be sure, the timing of my stomach offends her serious religious practices. Neither one of us apologizes to the other. She seasons the chicken salad to the peppery max while I listen to the loud radio gospel she plays to console herself. It's a country Black version of "The Old Rugged Cross."

As I heave much chicken into my mouth tears start. It's not the pepper. I am, after all, a West Indian daughter. It's the Good Friday music that dominates the humid atmosphere.

Well I cherish the old rugged cross

And I am back, faster than a 747, in Brooklyn, in the home of my parents where we are wondering, as we do every year, if the sky will darken until Christ has been buried in the tomb. The sky should darken if God is in His heavens. And then, around 3 p.m., at the conclusion of our mournful church service at the neighborhood St. Phillips, and even while we dumbly stare at the black cloth covering the gold altar and the slender unlit candles, the sun should return through the high gothic windows and vindicate our waiting faith that the Lord will rise again, on Easter.

How I used to bow my head at the very name of Jesus: ecstatic to abase myself in deference to His majesty.

My mouth is full of salad. I can't seem to eat quickly enough. I can't think how I should lessen the offense of my appetite. The other Black woman on the premises, the one who disapprovingly prepared this very tasty break from my fast, makes no remark. She is no fool. This is a job that she needs. I suppose she notices that at

least I included a hot cross bun among my edibles. That's something in my favor. I decide that's enough.

I am suddenly eager to walk off the food. Up a fairly steep hill I walk without hurrying. Through the pastel desolation of the little town, the road brings me to a confectionary pink and white plantation house. At the gates, an unnecessarily large statue of Christopher Columbus faces me down, or tries to. His hand is fisted to one hip. I look back at him, laugh without deference, and turn left.

It's time to pack it up. Catch my plane. I scan the hotel room for things not to forget. There's that white report card on the bureau.

"Dear Guests:" it says, under the name "Olive." I am your maid for the day. Please rate me: Excellent. Good. Average. Poor. Thank you."

I tuck this momento from the Sheraton British Colonial into my notebook. How would "Olive" rate me? What would it mean for us to seem "good" to each other? What would that rating require?

But I am hastening to leave. Neither turtle soup nor kidney pie nor any conch shell delight shall delay my departure. I have rested, here, in the Bahamas, and I'm ready to return to my usual job, my usual work. But the skin on my body has changed and so has my mind. On the Delta flight home I realize I am burning up, indeed.

So far as I can see, the usual race and class concepts of connection, or gender assumptions of unity, do not apply very well. I doubt that they ever did. Otherwise why would Black folks forever bemoan our lack of solidarity when the deal turns real. And if unity on the basis of sexual oppression is something natural, then why do we women, the majority people on the planet, still have a problem?

The plane's ready for takeoff. I fasten my seatbelt and let the tumult inside my head run free. Yes: race and class and gender remain as real as the weather. But what they must mean about the contact between two individuals is less obvious and, like the weather, not predictable.

And when these factors of race and class and gender absolutely collapse is whenever you try to use them as automatic concepts of connection. They may serve well as indicators of commonly felt conflict, but as elements of connection they seem about as reliable as precipitation probability for the day after the night before the day.

It occurs to me that much organizational grief could be avoided if people understood that partnership in misery does not necessarily provide for partnership for change: *When we get the monsters off our backs all of us may want to run in very different directions.*

And not only that: even though both "Olive" and "I" live inside a conflict neither one of us created, and even though both of us therefore hurt inside that conflict, I may be one of the monsters she needs to eliminate from her universe and, in a sense, she may be one of the monsters in mine.

I am reaching for the words to describe the difference between a common identity that has been imposed and the individual identity any one of us will choose, once she gains that chance.

That difference is the one that keeps us stupid in the face of new, specific information about somebody else with whom we are supposed to have a connection because a third party, hostile to both of us, has worked it so that the two of us, like it or not, share a common enemy. *What happens beyond the idea of that enemy and beyond the consequences of that enemy?*

I am saying that the ultimate connection cannot be the enemy. The ultimate connection must be the need that we find between us. It is not only who you are, in other words, but what we can do for each other that will determine the connection.

I am flying back to my job. I have been teaching contemporary women's poetry this semester. One quandary I have set myself to explore with my students is the one of taking responsibility without power. We had been wrestling ideas to the floor for several sessions when a young Black woman, a South African, asked me for help, after class.

Sokutu told me she was "in a trance" and that she'd been unable to eat for two weeks.

"What's going on?" I asked her, even as my eyes startled at her trembling and emaciated appearance.

"My husband. He drinks all the time. He beats me up. I go to the hospital. I can't eat. I don't know what/anything."

In my office, she described her situation. I did not dare to let her sense my fear and horror. She was dragging about, hour by hour, in dread. Her husband, a young Black South African, was drinking himself into more and more deadly violence against her.

Sokutu told me how she could keep nothing down. She weighed 90 lbs. at the outside, as she spoke to me. She'd already been hospitalized as a result of her husband's battering rage.

I knew both of them because I had organized a campus group to aid the liberation struggles of Southern Africa.

Nausea rose in my throat. What about this presumable connection: this husband and this wife fled from that homeland of hatred against them, and now what? He was destroying himself. If not stopped, he would certainly murder his wife.

She needed a doctor, right away. It was a medical emergency. She needed protection. It was a security crisis. She needed refuge for battered wives and personal therapy and legal counsel. She needed a friend.

I got on the phone and called every number in the campus directory that I could imagine might prove helpful. Nothing worked. There were no institutional resources designed to meet her enormous, multifaceted, and ordinary woman's need.

I called various students. I asked the Chairperson of the English Department for advice. I asked everyone for help.

Finally, another one of my students, Cathy, a young Irish woman active in campus IRA activities, responded. She asked for further details. I gave them to her.

"Her husband," Cathy told me, "is an alcoholic. You have to understand about alcoholics. It's not the same as anything else. And it's a disease you can't treat any old way.

I listened, fearfully. Did this mean there was nothing we could do?

"That's not what I'm saying," she said. "But you have to keep the alcoholic part of the thing central in everybody's mind, otherwise her husband will kill her. Or he'll kill himself."

She spoke calmly, I felt there was nothing to do but to assume she knew what she was talking about.

"Will you come with me?" I asked her, after a silence. "Will you come with me and help us figure out what to do next?"

Cathy said she would but that she felt shy: Sokutu comes from South Africa. What would she think about Cathy?

"I don't know," I said. "But let's go."

We left to find a dormitory room for the young battered wife. It was late, now, and dark outside.

On Cathy's VW that I followed behind with my own car, was the sticker that reads BOBBY SANDS FREE AT LAST. My eyes blurred as I read and reread the words. This was another connection: Bobby Sands and Martin Luther King Jr. and who would believe it? I would not have believed it; I grew up terrorized by Irish kids who introduced me to the word "nigga."

And here I was following an Irish woman to the room of a Black South African. We were going to that room to try to save a life together.

When we reached the little room, we found ourselves awkward and large. Sokutu attempted to treat us with utmost courtesy, as though we were honored guests. She seemed surprised by Cathy, but mostly Sokutu was flushed with relief and joy because we were there, with her.

I did not know how we should ever terminate her heartfelt courtesies and address, directly, the reason for our visit: her starvation and her extreme physical danger.

Finally, Cathy sat on the floor and reached out her hands to Sokutu.

"I'm here," she said quietly, "Because June has told me what has happened to you. And I know what it is. Your husband is an alcoholic. He has a disease. I know what it is. My father was an alcoholic. He killed himself. He almost killed my mother. I want to be your friend."

"Oh," was the only small sound that escaped from Sokutu's mouth. And then she embraced the other student. And then everything changed and I watched all of this happen so I know that this happened: this connection.

And after we called the police and exchanged phone numbers and plans were made for the night and for the next morning, the young South African woman walked down the dormitory hallway, saying goodbye and saying thank you to us.

I walked behind them, the young Irish woman and the young South African, and I saw them walking as sisters walk, hugging each other, and whispering and sure of each other and I felt how it was not who they were but what they both know and what they were both preparing to do about what they know that was going to make them both free at last.

And I look out the windows of the plane and I see clouds that will not kill me and I know that someday soon other clouds may erupt to kill us all.

And I tell the stewardess No thanks to the cocktails she offers me. But I look about the cabin at the hundred strangers drinking as they fly and I think even here and even now I must make the connection real between me and these strangers everywhere before those other clouds unify this ragged bunch of us, too late.