

From Outside, In

Barbara Mellix

Each one of us, at varying points in life and career, will find ourselves moving, as in the title of this essay, "From Outside, In." This entry can also be, in some sense, a leave-taking, and as such can involve several communities. It also may involve complicated relationships between language and power and may require a new awareness of what is "proper" in each community. No easy move, this stepping "from outside, in." It forces us to rethink who we are and may prompt us to discover both the limits and the resourcefulness of language.

Raised in Greeleyville, South Carolina, Barbara Mellix draws on her own vexed relationship to multiple languages and communities in this essay, published in the *Georgia Review* in 1987. The essay recounts her experiences from early childhood through her first college writing courses that she took as a working mother. Mellix went on to receive her MFA in creative writing in 1986 from the University of Pittsburgh. In addition to teaching writing in the English department at the University of Pittsburgh, she serves as executive assistant dean in the College of Arts and Sciences, where she edits the college's alumni magazine.

Two years ago, when I started writing this paper, trying to bring order out of chaos, my ten-year-old daughter was suffering from an acute attack of boredom. She drifted in and out of the room complaining that she had nothing to do, no one to "be with" because none of her friends were at home. Patiently I explained that I was working on something special and needed peace and quiet, and I suggested that she paint, read, or work with her computer. None of these interested her. Finally, she pulled up a chair to my desk and watched me, now and then heaving long, loud sighs. After two or three minutes (nine or ten sighs), I lost my patience. "Looka here, Allie," I said, "you are too old for this kinda carryin' on. I done told you this is important. You wronger than dirt to be in here haggin' me like this and

you know it. Now git on outta here and leave me off before I put my foot all the way down."

I was at home, alone with my family, and my daughter understood that this way of speaking was appropriate in that context. She knew, as a matter of fact, that it was almost inevitable; when I get angry at home, I speak some of my finest, most cherished black English. Had I been speaking to my daughter in this manner in certain other environments, she would have been shocked and probably worried that I had taken leave of my sense of propriety.

Like my children, I grew up speaking what I considered two distinctly different languages—black English and standard English (or as I thought of them then, the ordinary everyday speech of "country" coloreds and "proper" English)—and in the process of acquiring these languages, I developed an understanding of when, where, and how to use them. But unlike my children, I grew up in a world that was primarily black. My friends, neighbors, minister, teachers—almost everybody I associated with every day—were black. And we spoke to one another in our own special language: *That sho is a pretty dress you got on. If she don' soon leave me off I'm gon tell her head a mess. I was so mad I could'a pissed a blue rod. He all the time trying to low-rate somebody. Ain't that just about the nastiest thing you ever set ears on?*

Then there were the "others," the "proper" blacks, transplanted relatives and one-time friends who came home from the city for weddings, funerals, and vacations. To these we spoke standard English. "Ain't?" my mother would yell at me when I used the term in the presence of "others." "You *know* better than that." And I would hang my head in shame and say the "proper" word.

I remember one summer sitting in my grandmother's house in Greeleyville, South Carolina, when it was full of the chatter of city relatives who were home on vacation. My parents sat quietly, only now and then volunteering a comment or answering a question. My mother's face took on a strained expression when she spoke. I could see that she was being careful to say just the right words in just the right way. Her voice sounded thick, muffled. And when she finished speaking, she would lapse into silence, her proper smile on her face. My father was more articulate, more aggressive. He spoke quickly, his words sharp and clear. But he held his proud head higher, a signal that he, too, was uncomfortable. My sisters and brothers and I stared at our aunts, uncles, and cousins, speaking only when prompted. Even then, we hesitated, formed our sentences in our minds, then spoke softly, shyly.

My parents looked small and anxious during those occasions, and I waited impatiently for our leave-taking when we would mock our relatives the moment we were out of their hearing. "Reeely," we would say to one another, flexing our wrists and rolling our eyes, "how dooo you stan' this heat? Chile, it just too hyooo-mid for words." Our relatives had made us feel "country," and this was our way of regaining pride in ourselves while getting a little revenge

in the bargain. The words bubbled in our throats and rolled across our tongues, a balm.

As a child I felt this same doubleness in uptown Greeleyville where the whites lived. "Ain't that a pretty dress you're wearing!" Toby, the town policeman, said to me one day when I was fifteen. "Thank you very much," I replied, my voice barely audible in my own ears. The words felt wrong in my mouth, rigid, foreign. It was not that I had never spoken that phrase before—it was common in black English, too—but I was extremely conscious that this was an occasion for proper English. I had taken out my English and put it on as I did my church clothes, and I felt as if I were wearing my Sunday best in the middle of the week. It did not matter that Toby had not spoken grammatically correct English. He was white and could speak as he wished. I had something to prove. Toby did not.

Speaking standard English to whites was our way of demonstrating that we knew their language and could use it. Speaking it to standard-English-speaking

I write and continually give birth to myself.

blacks was our way of showing them that we, as well as they, could "put on airs." But when we spoke standard English, we acknowledged (to ourselves and to others—but primarily to ourselves) that our customary way of speaking was inferior. We felt foolish, embarrassed, somehow diminished because we were ashamed to be our real selves. We were reserved, shy in the presence of those who owned and/or spoke *the* language.

My parents never set aside time to drill us in standard English. Their forms of instruction were less formal. When my father was feeling particularly expansive, he would regale us with tales of his exploits in the outside world. In almost fluent English, complete with dialogue and flavored with gestures and embellishment, he told us about his attempt to get a haircut at a white barbershop; his refusal to acknowledge one of the town merchants until the man addressed him as "Mister"; the time he refused to step off the sidewalk uptown to let some whites pass; his airplane trip to New York City (to visit a sick relative) during which the stewardess and porters—recognizing that he was a "gentleman"—addressed him as "Sir." I did not realize then—nor, I think, did my father—that he was teaching us, among other things, standard English and the relationship between language and power.

My mother's approach was different. Often, when one of us said, "I'm gon wash off my feet," she would say, "And what will you walk on if you wash them off?" Everyone would laugh at the victim of my mother's "proper" mood. But it was different when one of us children was in a proper mood. "You think you are so superior," I said to my oldest sister one day when we were arguing and she was winning. "Superior!" my sister mocked. "You mean I am acting 'biggidy'?" My sisters and brothers sniggered, then joined in teasing me. Finally, my mother said, "Leave your sister alone. There's

nothing wrong with using proper English." There was a half-smile on her face. I had gotten "uppity," had "put on airs" for no good reason. I was at home, alone with the family, and I hadn't been prompted by one of my mother's proper moods. But there was also a proud light in my mother's eyes; her children were learning English very well.

Not until years later, as a college student, did I begin to understand our ambivalence toward English, our scorn of it, our need to master it, to own and be owned by it—an ambivalence that extended to the public-school classroom. In our school, where there were no whites, my teachers taught standard English but used black English to do it. When my grammar-school teachers wanted us to write, for example, they usually said something like, "I want y'all to write five sentences that make a statement. Anybody get done before the rest can color." It was probably almost those exact words that led me to write these sentences in 1953 when I was in the second grade:

The white clouds are pretty.
There are only 15 people in our room.
We will go to gym.
We have a new poster.
We may go out doors.

Second grade came after "Little First" and "Big First," so by then I knew the implied rules that accompanied all writing assignments. Writing was an occasion for proper English. I was not to write in the way we spoke to one another: The white clouds pretty; There ain't but 15 people in our room; We going to gym; We got a new poster; We can go out in the yard. Rather I was to use the language of "other": clouds *are*, there *are*, we *will*, we *may*.

My sentences were short, rigid, perfunctory, like the letters my mother wrote to relatives:

Dear Papa,
How are you? How is Mamie? Fine I hope. We are fine. We will come to see you Sunday. Cousin Ned will give us a ride.
Love,
Daughter

The language was not ours. It was something from outside us, something we used for special occasions.

But my coloring on the other side of that second-grade paper is different. I drew three hearts and a sun. The sun has a smiling face that radiates and envelops everything it touches. And although the sun and its world are enclosed in a circle, the colors I used—red, blue, green, purple, orange, yellow, black—indicates that I was less restricted with drawing and coloring than I was with writing standard English. My valentines were not just red. My sun was not just a yellow ball in the sky.

By the time I reached the twelfth grade, speaking and writing standard English had taken on new importance. Each year, about half of the newly graduated seniors of our school moved to large cities—particularly in the North—to live with relatives and find work. Our English teacher constantly corrected our grammar: “Not ‘ain’t,’ but ‘isn’t.’” We seldom wrote papers, and even those few were usually plot summaries of short stories. When our teacher returned the papers, she usually lectured on the importance of using standard English: “I *am*; you *are*; he, she, or it *is*,” she would say, writing on the chalkboard as she spoke. “How you gon git a job talking about ‘I is,’ or ‘I isn’t’ or ‘I ain’t’?”

In Pittsburgh, where I moved after graduation, I watched my aunt and uncle—who had always spoken standard English when in Greeleyville—switch from black English to standard English to a mixture of the two, according to where they were or who they were with. At home and with certain close relatives, friends, and neighbors, they spoke black English. With those less close, they spoke a mixture. In public and with strangers, they generally spoke standard English.

In time, I learned to speak standard English with ease and to switch smoothly from black to standard or a mixture, and back again. But no matter where I was, no matter what the situation or occasion, I continued to write as I had in school:

Dear Mommie,
How are you? How is everybody else? Fine I hope. I am fine. So are Aunt and Uncle. Tell everyone I said hello. I will write again soon.
Love,
Barbara

At work, at a health insurance company, I learned to write letters to customers. I studied form letters and letters written by coworkers, memorizing the phrases and the ways in which they were used. I dictated:

Thank you for your letter of January 5. We have made the changes in your coverage you requested. Your new premium will be \$150 every three months. We are pleased to have been of service to you.

In a sense, I was proud of the letters I wrote for the company: They were proof of my ability to survive in the city, the outside world—an indication of my growing mastery of English. But they also indicate that writing was still mechanical for me, something that didn’t require much thought.

Reading also became a more significant part of my life during those early years in Pittsburgh. I had always liked reading, but now I devoted more and more of my spare time to it. I read romances, mysteries, popular novels. Looking back, I realized that the books I liked best were simple,

unambiguous: good versus bad and right versus wrong with right rewarded and wrong punished, mysteries unraveled and all set right in the end. It was how I remembered life in Greeleyville.

(Of course I was romanticizing. Life in Greeleyville had not been so very uncomplicated. Back there I had been—first as a child, then as a young woman with limited experience in the outside world—living in a relatively closed-in society. But there were implicit and explicit principles that guided our way of life and shaped our relationships with one another and the people outside—principles that a newcomer would find elusive and baffling. In Pittsburgh, I had matured, become more experienced: I had worked at three different jobs, associated with a wider range of people, married, had children. This new environment with different prescripts for living required that I speak standard English much of the time, and slowly, imperceptibly, I had ceased seeing a sharp distinction between myself and “others.” Reading romances and mysteries, characterized by dichotomy, was a way of shying away from change, from the person I was becoming.

But that other part of me—that part which took great pride in my ability to hold a job writing business letters—was increasingly drawn to the new developments in my life and the attending possibilities, opportunities for even greater change. If I could write letters for a nationally known business, could I not also do something better, more challenging, more important? Could I not, perhaps, go to college and become a school teacher? For years, afraid and a little embarrassed, I did no more than imagine this different me, this possible me. But sixteen years after coming north, when my younger daughter entered kindergarten, I found myself unable—or unwilling—to resist the lure of possibility. I enrolled in my first college course: Basic Writing, at the University of Pittsburgh.

For the first time in my life, I was required to write extensively about myself. Using the most formal English at my command, I wrote these sentences near the beginning of the term:

One of my duties as a homemaker is simply picking up after others. A day seldom passes that I don’t search for a misplaced toy, book, or gym shoe, etc. I change the Ty-D-Bol, fight “ring around the collar,” and keep our laundry smelling “April fresh.” Occasionally, I settle arguments between my children and suggest things to do when they’re bored. Taking telephone messages for my oldest daughter is my newest (and sometimes most aggravating) chore. Hanging the toilet paper is my most insignificant.

My concern was to use “appropriate” language, to sound as if I belonged in a college classroom. But I felt separate from the language—as if it did not and could not belong to me. I couldn’t think and feel genuinely in that language, couldn’t make it express what I thought and felt about being a housewife. A part

of me resented, among other things, being judged by such things as the appearance of my family's laundry and toilet bowl, but in that language I could only imagine and write about a conventional housewife.

For the most part, the remainder of the term was a period of adjustment, a time of trying to find my bearings as a student in a college composition class, to learn to shut out my black English whenever I composed, and to prevent it from creeping into my formulations; a time for trying to grasp the language of the classroom and reproduce it in my prose; for trying to talk about myself in that language, reach others through it. Each experience of writing was like standing naked and revealing my imperfection, my "otherness." And each new assignment was another chance to make myself over in language, reshape myself, make myself "better" in my rapidly changing image of a student in a college composition class.

But writing became increasingly unmanageable as the term progressed, and by the end of the semester, my sentences sounded like this:

My excitement was soon dampened, however, by what seemed like a small voice in the back of my head saying that I should be careful with my long awaited opportunity. I felt frustrated and this seemed to make it difficult to concentrate.

There is a poverty of language in these sentences. By this point, I knew that the clichéd language of my Housewife essay was unacceptable, and I generally recognized trite expressions. At the same time, I hadn't yet mastered the language of the classroom, hadn't yet come to see it as belonging to me. Most notable is the lifelessness of the prose, the apparent absence of a person behind the words. I wanted those sentences—and the rest of the essay—to convey the anguish of yearning to, at once, become something more and yet remain the same. I had the sensation of being split in two, part of me going into a future the other part didn't believe possible. As that person, the student writer at that moment, I was essentially mute. I could not—in the process of composing—use the language of the old me, yet I couldn't imagine myself in the language of "others."

I found this particularly discouraging because at midsemester I had been writing in a much different way. Note the language of this introduction to an essay I had written then, near the middle of the term:

Pain is a constant companion to the people in "Footwork." Their jobs are physically damaging. Employers are insensitive to their feelings and in many cases add to their problems. The general public wounds them further by treating them with disgrace because of what they do for a living. Although the workers are as diverse as they are similar, there is a definite link between them. They suffer a great deal of abuse.

The voice here is stronger, more confident, [with] appropriate terms like "physically damaging," "wounds them further," "insensitive," "diverse"—terms I

couldn't have imagined using when writing about my own experience—and shaping them into sentences like "Although the workers are as diverse as they are similar, there is a definite link between them." And there is the sense of a personality behind the prose, someone who sympathizes with the workers. "The general public wounds them further by treating them with disgrace because of what they do for a living."

What causes these differences? I was, I believed, explaining other people's thoughts and feelings, and I was free to move about in the language of "others" so long as I was speaking of others. I was unaware that I was transforming into my best classroom language my own thoughts and feelings about people whose experiences and ways of speaking were in many ways similar to mine.

The following year, unable to turn back or to let go of what had become something of an obsession with language (and hoping to catch and hold the sense of control that had eluded me in Basic Writing), I enrolled in a research writing course. I spent most of the term learning how to prepare for and write a research paper. I chose sex education as my subject and spent hours in libraries, searching for information, reading, taking notes. Then (not without messiness and often demoralizing frustration) I organized my information into categories, wrote a thesis statement, and composed my paper—a series of paragraphs and quotations spaced between carefully constructed transitions. The process and results felt artificial, but as I would later come to realize I was passing through a necessary stage. My sentences sounded like this:

This reserve becomes understandable with examination of who the abusers are. In an overwhelming number of cases, they are people the victims know and trust. Family members, relatives, neighbors, and close family friends commit seventy-five percent of all reported sex crimes against children, and parents, parent substitutes, and relatives are the offenders in thirty to eighty percent of all reported cases. While assault by strangers does occur, it is less common, and is usually a single episode. But abuse by family members, relatives, and acquaintances may continue for an extended period of time. In cases of incest, for example, children are abused repeatedly for an average of eight years. In such cases, "the use of physical force is rarely necessary because of the child's trusting, dependent relationship with the offender. The child's cooperation is often facilitated by the adult's position of dominance, an offer of material goods, a threat of physical violence, or a misrepresentation of moral standards."

The completed paper gave me a sense of profound satisfaction, and I read it often after my professor returned it. I know now that what I was pleased with was the language I used and the professional voice it helped me maintain. "Use better words," my teacher had snapped at me one day after reading the notes I'd begun accumulating from my research, and slowly I began

taking on the language of my sources. In my next set of notes, I used the word “vacillating”; my professor applauded. And by the time I composed the final draft, I felt at ease with terms like “overwhelming number of cases,” “single episode,” and “reserve,” and I shaped them into sentences similar to those of my “expert” sources.

If I were writing the paper today, I would of course do some things differently. Rather than open with an anecdote—as my teacher suggested—I would begin simply with a quotation that caught my interest as I was researching my paper (and which I scribbled, without its source, in the margin of my notebook): “Truth does not do so much good in the world as the semblance of truth does evil.” The quotation felt right because it captured what was for me the central idea of my essay—an idea that emerged gradually during the making of my paper—and expressed it in a way I would like to have said it. The anecdote, a hypothetical situation I invented to conform to the information in the paper, felt forced and insincere because it represented—to a great degree—my teacher’s understanding of the essay, *her* idea of what in it was most significant. Improving upon my previous experiences with writing, I was beginning to think and feel in the language I used, to find my own voices in it, to sense that how one speaks influences how one means. But I was not yet secure enough, comfortable enough with the language to trust my intuition.

Now that I know that to seek knowledge, freedom, and autonomy means always to be in the concentrated process of becoming—always to be venturing into new territory, feeling one’s way at first, then getting one’s balance, negotiating, accommodating, discovering one’s self in ways that previously defined “others”—I sometimes get tired. And I ask myself why I keep on participating in this highbrow form of violence, this slamming against perplexity. But there is no real futility in the question, no hint of that part of the old me who stood outside standard English, hugging to herself a disabling mistrust of a language she thought could not represent a person with her history and experience. Rather, the question represents a person who feels the consequences of her education, the weight of her possibilities as a teacher and writer and human being, a voice in society. And I would not change that person, would not give back the good burden that accompanies my growing expertise, my increasing power to shape myself in language and share that self with “others.”

“To speak,” says Frantz Fanon, “means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of civilization.”¹ To write means to do the same, but in a more profound sense. However, Fanon also says that to achieve mastery means to “get” in a position of power, to “grasp,” to “assume.” This I have learned both as a student and subsequently as a

teacher—can involve tremendous emotional and psychological conflict for those attempting to master academic disclosure. Although as a beginning student writer I had a fairly good grasp of ordinary spoken English and was proficient at what Labov calls “code-switching” (and what John Baugh in *Black Street Speech* terms “style shifting”), when I came face to face with the demands of academic writing, I grew increasingly self-conscious, constantly aware of my status as a black and a speaker of one of the many black English vernaculars—a traditional outsider. For the first time, I experienced my sense of doubleness as something menacing, a built-in enemy. Whenever I turned inward for salvation, the balm so available during my childhood, I found instead this new fragmentation which spoke to me in many voices. It was the voice of my desire to prosper, but at the same time it spoke of what I had relinquished and could not regain: a safe way of being, a state of powerlessness which exempted me from responsibility for who I was and might be. And it accused me of betrayal, of turning away from blackness. To recover balance, I had to take on the language of the academy, the language of “others.” And to do that, I had to learn to imagine myself as a part of the culture of that language, and therefore someone free to manage that language, to take liberties with it. Writing and rewriting, practicing, experimenting, I came to comprehend more fully the generative power of language. I discovered—with the help of some especially sensitive teachers—that through writing one can continually bring new selves into being, each with new responsibilities and difficulties, but also with new possibilities. Remarkable power, indeed. I write and continually give birth to myself.

Note

1. *Black Skin, White Masks* (1952; rpt. New York: Grove Press, 1967), pp. 17–18.

Working with the Text

1. Even as Barbara Mellix tells us a story, she is making an argument. How would you rephrase her argument as one core assertion? As you reread the essay, try out several such assertions. Choose one that seems to capture her argument and build a one-paragraph summary of the essay’s argument (not its chronological story) around that statement. In a second paragraph, reflect on what the summary has brought to light and what it now hides from view. What is persuasive about the narrative or story that is difficult to capture in a summary of the argument?
2. Early in the essay, Mellix uses the term *propriety*, a term that continues to be central throughout her essay. Look up *propriety* in a college dictionary, and