

THE MEANINGS OF A WORD

Gloria Naylor

American novelist and essayist Gloria Naylor was born in 1950 in New York City, where she lives today. She worked first as a missionary for the Jehovah's Witnesses from 1967 to 1975, then as a telephone operator until 1981. That year she graduated from Brooklyn College of the City of New York and began graduate work in African American studies at Yale University. Naylor has taught writing and literature at George Washington University, New York University, and Cornell University, in addition to publishing several novels: *The Women of Brewster Place* (1982), *Linden Hills* (1985), *Mama Day* (1988), and *Bailey's Cafe* (1992). The following essay first appeared in the New York Times in 1986. In it Naylor examines the ways in which words can take on meaning depending on who uses them and to what purpose. Notice how the paragraphs describing her experiences with the word nigger relate back to a clearly stated thesis at the end of paragraph 2.

FOR YOUR JOURNAL

Have you ever been called a derogatory name? What was the name, and how did you feel about it?

Language is the subject. It is the written form with which I've managed to keep the wolf away from the door and, in diaries, to keep my sanity. In spite of this, I consider the written word inferior to the spoken, and much of the frustration experienced by novelists is the awareness that whatever we manage to capture in even the most transcendent passages falls far short of the rich-

Naylor / *The Meanings of a Word* 49

ness of life. Dialogue achieves its power in the dynamics of a fleeting moment of sight, sound, smell, and touch.

I'm not going to enter the debate here about whether it is language that shapes reality or vice versa. That battle is doomed to be waged whenever we seek intermittent reprieve from the chicken and egg dispute. I will simply take the position that the spoken word, like the written word, amounts to a nonsensical arrangement of sounds or letters without a consensus that assigns "meaning." And building from the meanings of what we hear, we order reality. Words themselves are innocuous; it is the consensus that gives them true power.

I remember the first time I heard the word *nigger*. In my third-grade class, our math tests were being passed down the rows, and as I handed the papers to a little boy in back of me, I remarked that once again he had received a much lower mark than I did. He snatched his test from me and spit out that word. Had he called me a nymphomaniac or a necrophiliac, I couldn't have been more puzzled. I didn't know what a *nigger* was, but I knew that whatever it meant, it was something he shouldn't have called me. This was verified when I raised my hand, and in a loud voice repeated what he had said and watched the teacher scold him for using a "bad" word. I was later to go home and ask the inevitable question that every black parent must face—"Mommy, what does *nigger* mean?"

And what exactly did it mean? Thinking back, I realize that this could not have been the first time the word was used in my presence. I was part of a large extended family that had migrated from the rural South after World War II and formed a close-knit network that gravitated around my maternal grandparents. Their ground-floor apartment in one of the buildings they owned in Harlem was a weekend mecca for my immediate family, along with countless aunts, uncles, and cousins who brought along assorted friends. It was a bustling and open house with assorted neighbors and tenants popping in and out to exchange bits of gossip, pick up an old quarrel, or referee the ongoing checkers game in which my grandmother cheated shamelessly. They were all there to let down their hair and put up their feet after a week of labor in the factories, laundries, and shipyards of New York.

Amid the clamor, which could reach deafening proportions—two or three conversations going on simultaneously, punctuated

by the sound of a baby's crying somewhere in the back rooms or out on the street—there was still a rigid set of rules about what was said and how. Older children were sent out of the living room when it was time to get into the juicy details about “you-know-who” up on the third floor who had gone and gotten herself “p-r-e-g-n-a-n-t!” But my parents, knowing that I could spell well beyond my years, always demanded that I follow the others out to play. Beyond sexual misconduct and death, everything else was considered harmless for our young ears. And so among the anecdotes of the triumphs and disappointments in the various workings of their lives, the word *nigger* was used in my presence, but it was set within contexts and inflections that caused it to register in my mind as something else.

In the singular, the word was always applied to a man who had distinguished himself in some situation that brought their approval for his strength, intelligence, or drive:

“Did Johnny *really* do that?”

“I’m telling you, that nigger pulled in \$6,000 of overtime last year. Said he got enough for a down payment on a house.”

When used with a possessive adjective by a woman—“my nigger”—it became a term of endearment for her husband or boyfriend. But it could be more than just a term applied to a man. In their mouths it became the pure essence of manhood—a disembodied force that channeled their past history of struggle and present survival against the odds into a victorious statement of being: “Yeah, that old foreman found out quick enough—you don’t mess with a nigger.”

In the plural, it became a description of some group within the community that had overstepped the bounds of decency as my family defined it. Parents who neglected their children, a drunken couple who fought in public, people who simply refused to look for work, those with excessively dirty mouths or unkempt households were all “trifling niggers.” This particular circle could forgive hard times, unemployment, the occasional bout of depression—they had gone through all of that themselves—but the unforgivable sin was a lack of self-respect.

A woman could never be a “nigger” in the singular, with its connotation of confirming worth. The noun *girl* was its closest equivalent in that sense, but only when used in direct address and regardless of the gender doing the addressing. *Girl* was a token

of respect for a woman. The one-syllable word was drawn out to sound like three in recognition of the extra ounce of wit, nerve, or daring that the woman had shown in the situation under discussion.

“G-i-r-l, stop. You mean you said that to his face?”

But if the word was used in a third-person reference or shortened so that it almost snapped out of the mouth, it always involved some element of communal disapproval. And age became an important factor in these exchanges. It was only between individuals of the same generation, or from any older person to a younger (but never the other way around), that *girl* would be considered a compliment.

I don’t agree with the argument that use of the word *nigger* at this social stratum of the black community was an internalization of racism. The dynamics were the exact opposite: the people in my grandmother’s living room took a word that whites used to signify worthlessness or degradation and rendered it impotent. Gathering there together, they transformed *nigger* to signify the varied and complex human beings they knew themselves to be. If the word was to disappear totally from the mouths of even the most liberal of white society, no one in that room was naive enough to believe it would disappear from white minds. Meeting the word head-on, they proved it had absolutely nothing to do with the way they were determined to live their lives.

So there must have been dozens of times that *nigger* was spoken in front of me before I reached the third grade. But I didn’t “hear” it until it was said by a small pair of lips that had already learned it could be a way to humiliate me. That was the word I went home and asked my mother about. And since she knew that I had to grow up in America, she took me in her lap and explained.

Questions for Study and Discussion

1. How does Naylor explain her preference for the spoken word over the written word? What does she mean by “context”?
2. What are the two meanings of the word “nigger” as Naylor uses it in her essay? Where in the essay is the clearest def-