

Some Questions to Consider While You Read *Caucasia*

1. In our discussion of *Slave Ship*, we deliberated about how and why the “Voice” is represented as white and conversely how whiteness is represented as a voice. We concluded that the privilege of whiteness lies in its inability to be seen. The invisibility of whiteness as a racial position prompts questions about the power, mystical force, privilege, and seeming ubiquity of whiteness. So what do you think Senna is trying to do in fashioning whiteness as a geographical body? What does it mean to think of this neologism, *Caucasia*, as a place, a home, a destination, a setting, or even a nation?
2. In class discussion, in the Childs article, and (for some of you) in your papers, we’ve explored the notion of “remix” in relation to the middle passage. The history of chain gang cages and the shameful rate at which blacks are incarcerated in America represent old and contemporary iterations of the middle passage – from the middle passage to middle passage 2.0, if you will. This kind of repetition with a difference seems to suggest that successors, in general, are inevitable. How might we view *Caucasia* as the *Sula* remix? How is *Caucasia* expanding on themes originally explored in *Sula*? How does *Caucasia* demonstrate that we have come full circle in this course? How is it also prescient – suggesting that “we ain’t seen nothin’ yet” when it comes to questions regarding race, identity, authenticity, and community?
3. There are many sections of *Caucasia* that are L-O-L funny. How does Senna teach us how to think not only about the serious and sober politics of talking about race in America but also about the pleasures of race talk? What role can laughter, fun, or the pleasures of reading the novel, in general, play in how we are being asked to understand racial matters and that race does indeed matter?

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