INTRODUCTION: OXYMORONIC WHITENESS—FROM THE WHITE HOUSE TO FERGUSON

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THIS COLLECTION ESPOUSES a rhetorical lens for employing theories and methods of whiteness studies to analyze twenty-first-century texts and contexts; as such, it argues for the continued relevancy of whiteness studies in the twenty-first century. In particular, this collection identifies new sites for analyses of racialized whiteness, such as digitized representations of whiteness on the web and implicit representations of racialized whiteness in educational policies and politics. In the process, this collection exposes how seemingly progressive gains made in representing nonwhites in various cultural sites often reify a normative, racialized whiteness.

Our attempt to revivify whiteness studies from its demise during the first decade of the twenty-first century is necessary because, in the words of one anonymous reviewer of this manuscript, whiteness studies had become "exhausted. Stagnant. Its momentum stalled in the wake of post-racial self-congratulations. Tedious . . . Critical Race Theory in whiteface. Insular and self-congratulatory. Mattering mostly only in the academy with little impact on or a relationship to social policy or to those outside of the academy." To counter such a demise, our collection offers broadly engaging analyses that inform academic readers interested in rhetoric, social media, whiteness studies, cultural studies, critical ethnic studies, communication studies, and critical race theory in both upper division and graduate classes as well as general readers interested in social media, film, school testing, and technology. Provocative in tone and argument, our collection invites these audiences into further discussions and actions that interrupt racialized whiteness in twenty-first-century culture; as such, our collection promotes rhetorical analyses as a productive means of fostering such discussions and actions.

We three coeditors of *Rhetorics of Whiteness* also coedited a 2004 special edition of *Rhetoric Review* that focused on whiteness studies as an important site for developing antiracist and antiwhiteness tactics. But our scholarly call resulted in only a few scholarly projects, such as Jennifer Trainor's *Rethinking Racism: Emotion, Persuasion, and Literacy Education in an All-White High School*. One result of our collaboration, however, is that we periodically chat about the state of whiteness in U.S. culture. Recently we noted two seemingly contradictory cultural trends that intrigue us: the momentum of whiteness studies as an active research field has waned during the past decade even as the two elections of President Barack Obama have rendered *white* an operative term in mainstream discourses. Given this emergence of *white* in mainstream discourses, the need for whiteness studies as a means for theorizing, analyzing, interpreting, and challenging racialized whiteness seems more urgent than ever. So we decided to create this edited collection, *Rhetorics of Whiteness: Postracial Hauntings in*

Popular Culture, Social Media, and Education. We sent out a call for contributors, and the chapters herein are the result.

While contributors were revising their chapters during the summer and fall of 2014, whiteness again exploded in mainstream U.S. discourses immediately after the August 9, 2014, killing of Michael Brown in Ferguson, Missouri. In response to Ferguson, the term *white* flooded the airwaves and internet. The *Huffington Post* declared "White Privilege on the Streets of Ferguson" (Marie). *Alternet.org* noted "12 Things White People Can Now Do Because of Ferguson" (Woods). *MediaMatters.org* analyzed Sunday news shows reporting on Ferguson and concluded that "*Fox News Sunday* Hosts More White People on Ferguson than All Other Broadcast Sunday Shows" (Groch-Begley). And the *Washington Post Opinions* claimed that "Ferguson Isn't about Black Rage against Cops. It's White Rage against Progress" (Anderson).

In an odd synergy, other engagements with whiteness also emerged in 2014 mainstream discourses. Movie theaters promoted *Dear White People*. The *New York Times* Opinionator examined "White Anxiety and the Futility of Black Hope" (Yancy and Sullivan). And a Pinterest board explored "The Incredible Whiteness of Being" (Grayson) in response to a viral video of *Rhetorics of Whiteness* contributor Professor Ersula Ore and an Arizona State University campus policeman, whose actions CNN described as "Arizona Professor's Jaywalking Arrest Quickly Gets out of Hand" (Lacey-Bordeaux).

As we were finishing this introduction in early 2015, whiteness again emerged in mainstream discourses. *Selma* exposed how racial whiteness haunted U.S. law. In a self-reflective move, NPR aired "Challenging the Whiteness of Public Radio" (Kumanyika). And Fox News' *Fox and Friends* bemoaned *Rhetorics of Whiteness* contributor Lee Bebout's Arizona State University course entitled US Race Theory and the Problem of Whiteness, which resulted in public harassment toward Professor Bebout, with the ASU campus and his neighborhood leafletted by a local white supremacist organization.

Even the 2015 Oscar show generated buzz about whiteness. Host Neil Patrick Harris's opening monologue included the line, "Tonight we celebrate Hollywood's best and whitest . . . sorry, brightest" in reference to the academy's 94 percent white membership and also to the omission of nominations for *Selma* in major categories (McCormack). On the other hand, in Patricia Arquette's Best Supporting Actress acceptance speech, her plea for equal pay for women, which seemed to ignore women of color and LGBTQIA folks, lit up social media with claims that she used the term *women* as if it were coded white, even if that was not her intent (McCormack; Petri). Meanwhile, some viewers thought Common and John Legend got it right in their acceptance speeches for best original song, "Glory," from *Selma* (McCormack), although other viewers felt Legend made "all white people out to . . . be racist" (Harrison). But if one reads their speeches, it becomes apparent that Common noted what we all have in common:

> Recently, John and I got to go to Selma and perform "Glory" on the same bridge that Dr. King and the people of the civil rights movement marched on fifty years ago. This bridge was once a landmark of a divided nation, but now it's a symbol for change. The spirit of this bridge transforms race, gender, religion, sexual orientation, and social status. . . . This bridge was built on hope, welded with compassion, and elevated by love for all human beings. (qtd. in Penn)

Legend simply pointed out differences that still exist:

> We wrote this song for a film that was based on events that happened fifty years ago, but we say that Selma is now because the struggle for justice is right now. . . . We live in the most incarcerated country in the world. There are more black men under correctional control today than were under slavery in 1850. (qtd. in Penn)

These discussions were reignited in September 2015 when Viola Davis became the first African American to win an Emmy for best actress in a drama, *How to Get Away with Murder*. She used her acceptance speech to directly address how white privilege and racism plague Hollywood, drawing on Harriet Tubman's speech to help contextualize their persistence.

> "In my mind, I see a line. And over that line, I see green fields and lovely flowers and beautiful white women with their arms stretched out to me, over that line. But I can't seem to get there no how. I can't seem to get over that line."
>
> That was Harriet Tubman in the 1800s. And let me tell you something: The only thing that separates women of color from anyone else is opportunity. (qtd. in Gold)

Regardless of political ideology and despite being months apart, Oscar and Emmy viewers certainly included discussions of whiteness in their Monday morning post mortems of both shows.

But if U.S. citizens are to understand this issue in more depth, these post mortems and other discussions of whiteness need better theoretical grounding and framing. Our collection meets that need and calls for further scholarship. If the elections of Barack Obama in 2008 and 2012 inspired our collection, then the events of Ferguson in 2014 made it even more necessary. For even as *whiteness* reemerged in 2014 and 2015 as a common term in mainstream U.S. discourses, its use has been haunted by competing definitions, unstated assumptions, and troubled histories.

Defining *Haunting Whiteness*

Our collection was originally titled *Haunting Whiteness: Rhetorics of Whiteness in a "Postracial" Era*. Consequently, the term *haunting whiteness* shaped our vision and contributors' thinking and remains an important concept. Our call for chapters invited contributors to make two moves: to contemplate how whiteness haunts twenty-first-century U.S. culture and to submit antiracist and antiwhiteness projects that expose as fantasy the idea that we live in a postracial world. But such a call begs questions of definition. To begin, *haunting whiteness* itself is a troubled phrase. To unpack it, let us look to nineteenth-century U.S. literature wherein it is easy to see how whiteness haunts a term. If a sentence states that a man walks down the street, he is assumed to be white; thus, whiteness haunts the term *man* as a racial identity marker and, thus, functions as an unstated norm. On the other hand, if a sentence needs to show a nonwhite man walking down the street, he is racially marked, for example, as a colored man or an Indian. In the literature of Charles Chesnutt, a biracial novelist and cofounder of the NAACP, all characters, white and nonwhite, carry racial identity markers, but Chesnutt's practice was not the norm. Indeed, whiteness regularly haunted uses of such terms as *man*, *woman*, and *writer* in nineteenth-century U.S. literary and other cultural discourses, a haunting that continues to this day. A more recent example of how a term may be haunted by

whiteness (as an assumed norm) appears in this collection's epigraph, a Toni Morrison tweet that reads, "In this country American means white. Everybody else has to hyphenate." Thus, the term *American* is exposed as being haunted by whiteness. But whiteness can haunt more than just a term. It can haunt entire texts and people's actions and their identities as well as cultural sites and events at particular historical moments.

What exactly is this whiteness that haunts? In this collection, *whiteness* is defined as a term functioning as a trope with associated discourses and cultural scripts that socialize people into ways of seeing, thinking, and performing whiteness and nonwhiteness. Both white and nonwhite bodies may perform whiteness, albeit to different ends and often with different success. As such, whiteness has historically been defined in different ways, for example, as a performance of acting white, violence and terror, the drive to consume land and cultures, religious hypocrisy, denial, and ignorance (Ratcliffe, *Rhetorical Listening* 111–31). When people interact with these definitions of *whiteness*, the term functions as an identification, that is, as a moment of thought, observation, or action that instantaneously becomes embodied within a person, either consciously or unconsciously, in ways that inform not only a single person's identity but also the identities of cultural groups, cultural sites, and cultural objects, such as texts and technologies (47–53). The chapters in this collection cull from our myriad identifications associated with whiteness in the twenty-first century in order to make such identifications visible, to analyze and interpret them, and to offer means for interrupting definitions, discourses, and cultural scripts of racial whiteness that lead to oppression.

As an identification, whiteness functions as Sigmund Freud suggests all identifications function: as a ghost, a haunting, that feeds on invisibility, nostalgia, and melancholy. This definition is posited in Freud's 1917 "Mourning and Melancholia" where he conceptualizes identification as a process whereby an individual's ego consumes the lost object in fantasy so as to maintain a connection with it. In his 1921 *Group Psychology and the Analysis of the Ego*, Freud extends identification into the social realm, an idea channeled by sociologist Avery Gordon in her 2008 *Ghostly Matters: Haunting and the Sociological Imagination*. Gordon posits such haunting as follows: "Haunting raises specters, and it alters the experience of being in time the way we separate the past, the present, and the future" (xvi). From Freud to contemporary writers, psychoanalytic discussions of identification have invoked the powerful metaphor of ghosts and, thus, hauntings.

The term *haunting* also raises a specter of enthymemes, which are rhetorical syllogisms wherein major or minor premises are omitted so that hearers may supply them (Aristotle I.2). In "The Enthymematic Hegemony of Whiteness: The Enthymeme as Antiracist Rhetorical Strategy," Matthew Jackson explains how "racist enthymemes can function to support arguments for white supremacy inconspicuously and indirectly" and often occupy a subterranean and silent discursive space because complete syllogisms—such as, "all fully human men are created equal/all white men are fully human/all white men are created equal (and its reverse that nonwhites are not fully equal/are not fully human/and are not created equal"—are less acceptable in the twenty-first century (604–6). Jackson uses a news story about a policeman exonerated of any wrongdoing in the death of a nonwhite suspect to lay out the enthymeme: "White men are credible witnesses" (unstated major premise); "the officer is a white policeman" (unstated minor premise); "the officer is a credible witness" (stated

conclusion). The reverse is also "true" (605). Ratcliffe argues that Jackson's concept of postmodern enthymeme is important because it "helps us articulate, analyze, negotiate, employ, revise or reject multiple significations of the unstated," with the unstated being not simply an absence but a "gap waiting to be filled with meaning" ("In Search" 277). Tammie M. Kennedy adds that the enthymematic silences Jackson underscores are a product of traditional academic writing that relies on cognitive dimensions of understanding and action (264–65), which Victor Villanueva argues is "insufficient" for sustained, ethical social action and remembering practices (12). Further, twentieth-century whiteness theory highlights that "whiteness, like racism, is always more than one thing, and it's never the same thing twice" (Ellsworth 266). We cannot necessarily understand it away nor "fix it" or "fight it" by hoping ethical action will follow reason (Kennedy 265). Rather, we must be cognizant of its presence and its functions as well as of the critical tools necessary to engage it.

The purpose of *Rhetorics of Whiteness*, then, is twofold. First, the collection as a whole brings a rhetorical lens to help us understand how whiteness haunts a broad array of twenty-first-century discourses and how, via discursive cultural scripts, it inflects identities of bodies, cultural groups, sites, objects, events, and actions. Second, and perhaps more importantly, each chapter in *Rhetorics of Whiteness* offers concepts or tactics as critical tools not just for rhetorically analyzing whiteness but also for interrupting the operations of normative whiteness, operations that remain both visible and invisible as they have sustained and transformed themselves in a new millennium.

Defining *Oxymoronic Whiteness*

How might the trope of *whiteness* be defined in the twenty-first century? The contradictory cultural trends that we note in the opening paragraphs of this introduction appeared to us, at first, to map a simple binary opposition: either people were discussing whiteness (in popular discourses), or they were not (in academic discourses). But we are ever suspicious of simple binary oppositions (right/wrong, good/bad, black/white) because they entrap us within a logic that allows only two options and renders invisible that which the slash signifies as well as that which exceeds the binary spectrum. So we contemplated how to reframe these contradictory trends into a more generative form. Ultimately we concluded that these two trends function not so much as a binary opposition but, rather, more as an oxymoron, as a rhetorical figure in which two apparently opposing terms or ideas are presented in conjunction with one another in order to generate new meanings.

This shift from binary opposition to oxymoron represents not just an academic sleight of hand but rather a fundamental shift in how we think about whiteness. Binary oppositions invite us first to focus on fixed propositions, such as whether someone does or does not invoke the term *white*, and then to judge one decision right and the other wrong. Imagining whiteness as an oxymoron, however, invites us to identify multiple contradictions in discursive uses of whiteness, whether the term is directly employed or serves as a haunting. These contradictions are privileged not in order to judge one right and one wrong but, rather, in order to identify the contradictions, analyze them, generate myriad meanings from them, and then act upon them.

Granted, we are not the first to link whiteness and oxymoron. Kil Ja Kim asserts in her open

letter to white antiracists that "there is no such thing as a white anti-racist. The term itself, 'white anti-racist' is an oxymoron." Grounded in this stipulative use of oxymoron, Kim outlines a corollary set of behaviors afforded to white people:

> First, don't call us, we'll call you. If we need your resources, we will contact you. But don't show up, flaunt your power in our faces and then get angry when we resent the fact that you have so many resources we don't and that we are not grateful for this arrangement. And don't get mad because you can't make decisions in the process. Why do you need to? Second, stop speaking for us. We can talk for ourselves. Third, stop trying to point out internal contradictions in our communities, we know what they are, we are struggling around them, and I really don't know how white people can be helpful to non-whites to clear these up. Fourth, don't ever say some shit to me about how you feel silenced, marginalized, discriminated against, or put in your place as a white person. Period. Fifth, stop calling me sister. I will tell you when you are family. Finally, start thinking of what it would mean, in terms of actual structured social arrangements, for whiteness and white identity—even the white antiracist kind (because there really is no redeemable or reformed white identity)—to be destroyed.

We respect Kim's claims and emotions, grounded as they are in the experiences of her body. In this collection, however, we offer a competing use of *oxymoron*, one linked to Ratcliffe's rhetorical listening in ways that enable us to lay Kim's claims alongside ours in order *not* to reify the category *white* and uphold an oppressive social structure of *whiteness* but, rather, to name the terms and engage them as a means of understanding their operations and collaborating in the dismantlement of their oppressions, being always cognizant of power differentials associated with differing cultural locations.

To this end, our collection encourages conversations about whiteness in ways that will help elucidate how racial whiteness (and mixed-race) operates within twenty-first-century U.S. culture, whether within discourses of literature, entertainment, social media, law, education, journalism, or politics. Sometimes twenty-first-century functions of whiteness repeat patterns identified in earlier writings from slave narratives to the essays of James Baldwin and Adrienne Rich to the writings of 1990s–2000s scholarship in whiteness studies. In terms of the latter, this collection is indebted to seminal whiteness studies scholarship by Richard Dyer, Cheryl Harris, bell hooks, Neil Ignatiev, George Lipsitz, Ian Haney-López, Peggy McIntosh, Toni Morrison, Dave Roediger, Lynn Worsham, George Yancy, and others who have written about how whiteness operates within media, literature, history, property, pedagogies, and legal studies as well as across various categories of "differences." At other times, however, twenty-first-century functions of whiteness take on new permutations because of new cultural groups, sites, or texts and technologies, as identified in the more recent work of Michelle Alexander's *The New Jim Crow*, Houston Baker's American Book Award winner *Betrayal: How Black Intellectuals Have Abandoned the Ideals of the Civil Rights Era*, and Ta-Nehisi Coates's *Between the World and Me*. These new permutations of whiteness require adapted or new concepts and tactics. By providing such concepts and tactics, our collection continues the long struggle to encourage individual and collective work toward social justice.

Operations of Oxymoronic Whiteness

Operations of oxymoronic whiteness abound in contemporary U.S. culture. One appears in the coexisting presence and absence of whiteness as a *racial* category within U.S. culture. As a

racial identity marker, whiteness has visibly reemerged during the past decade within discourses of politics, law, education, journalism, social media, literature, and entertainment. As previously noted, the 2008 and 2012 presidential elections exemplify this trend in that mainstream media's preelection polling efforts as well as postelection analyses regularly included "whites" as an operative category of voter demographics. At the same time, mainstream media frequently depicted Obama's candidacies and presidency as clear signs that the U.S. has entered a "postracial" epoch wherein racial identities of candidates and voters no longer matter. The contradiction is glaring. But what does it mean?

Another operation of oxymoronic whiteness emerges in the multiple uses of the term *white* as a *political* (and by association, *economic*) category. For example, conservatives often champion colorblindness, yet for many, whiteness has emerged as a popular category of political value signifying the status quo. According to some conservative media, the status quo or that-which-should-be-the-status-quo has been assaulted by President Obama's elections, and these assaults have been directed at both white people and conservative values, a linkage that posits a close relation between whiteness and conservative values even as not all conservative people are racially marked as white and not all people marked racially as white are conservative. For many in the conservative media, these presidential elections have generated deep apathy toward antiracist policies and have incited sharp vitriol, variously and often, by those who have felt threatened by the changing demographics in the United States, whether the changes are caused by immigration or birth rates. In contrast, many moderates and liberals likewise champion colorblindness, yet for many, whiteness has emerged as a political category that suggests critique. According to moderate/liberal media, Obama's elections signal that the status quo has changed but needs to keep being revised in order to improve society. So regardless of political ideology, *white* and other racial categories are being invoked as having political value to describe demographics and to argue for or against policy development, even as a colorblind logic is often embraced as a means for arguing that we now live in a postracial epoch. These contradictory interpretations of whiteness are glaring, both between conservative, moderate, and liberal ideologies as well as within each. But what do these contradictions mean?

If the aforementioned racial and political/economic operations of whiteness were interpreted as binary oppositions, they would simply trap people (especially mixed-race people and first-generation immigrants) within fixed options: either being angry at others (*others* being defined in relation to whatever cultural location one is situated within) or denying differences among us. If the aforementioned operations of whiteness are interpreted as oxymorons, however, then the contradictions within and among the operations of whiteness would be laid alongside one another to determine what myriad meanings might be generated and what possible actions might be taken in particular situations. Thus, the figure of oxymoron offers whiteness studies a generative interpretive approach that promotes antiracism and antiwhiteness by making visible the hauntings of whiteness. This visibility may, in turn, facilitate productive debates and antiracist/antiwhiteness actions.

Chapter Descriptions

Rhetorics of Whiteness offers five sections that identify and rhetorically analyze cultural sites haunted by whiteness: popular culture, social media, education, pedagogy, and academic theory. Each section is introduced by one or two reflections written by prominent scholars noted for having published at some time in their careers on whiteness studies, critical race studies, or ethnic studies; these scholars include Annette Harris Powell, Catherine Prendergast, Jennifer Trainor, Amy Goodburn, Hui Wu, Victor Villanueva, and Sharon Crowley. These scholars were invited to write short reflections (500–750 words each) on the current state of whiteness studies and on the challenges of redressing the stronghold of whiteness in our contemporary bodies, institutions, lives, and classrooms. These reflections are not intended to summarize each section; rather, they are offered to spur conversations with one another and with section chapters. The sixteen chapters in *Rhetorics of Whiteness* are written by authors ranging from beginning scholars to prominent scholars in rhetoric and composition studies, whiteness studies, or education. These chapters offer rhetorical analyses of how whiteness haunts contemporary culture as well as critical tools, both concepts and tactics, that readers may employ to identify, analyze, interpret, evaluate, and argue about how whiteness haunts our supposedly "postracial" society.

Part one, "Hauntings in Popular Culture," maps how whiteness infiltrates popular fiction, film, television, and news media and also offers means of interruption. Gregory Jay's "Not Everyone's Protest Novel: White Fictions of Anti-Racism from Stowe to Stockett" invokes James Baldwin's famous essay by the same name for "explicating the ambivalent psychology of white racial liberalism" in popular novels, especially as it is intersected by gender. Highlighting how the same story (*The Help*) may be read through different genres (novel and film) to expose different functions of whiteness, Christine Farris's "*The Help* as Noncomplicit Identification and Nostalgic Revision" examines the popular novel and film alongside the historical events of Central High School in Little Rock, Arkansas, to expose how "fantasies of interracial relationships" revise the white complicity inherent in actual historical events. Anita M. DeRouen and M. Shane Grant's "Must(n't) See TV: Hidden Whiteness in Representations of Women of Color" argues that performances of women of color in the TV programs *Suits* and *Scandal* mask rather than disrupt white normativity and, thus, exact a "price" on the main characters. And Kristi McDuffie's "Colorblind Rhetoric in Obama's 2008 'Race Speech': The Appeal to Whiteness and the Disciplining of Racial Rhetorical Studies" argues that neoliberal and colorblind ideologies enable both the mainstream press to deem Obama's speech a success and mainstream rhetorical critics to be "emotionally disciplined" into agreement.

Part two, "Hauntings in Social Media," critiques the relatively new digital terrain of social media to uncover specific practices of white normativity as well as specific practices of resistance. Tim Engles's "Racialized Slacktivism: Social Media Performance of White Antiracism" evaluates performances by "aspiring white allies" and concludes that such allies too often fall victim to slacktivism, or activism characterized by "impulsive, shallow, and solipsistic modes of self-aggrandizing display." Sarah E. Austin's "The Ghost's in the Machine: eHarmony and the Reification of Whiteness and Heteronormativity" demonstrates how dating sites, such as eHarmony, perpetuate whiteness through a "scientific" matching system that privileges personality characteristics traditionally coded white and the notion that race is biology. Jennifer Beech's "Facebook and Absent-Present Rhetorics of Whiteness"

claims that the ability to repost or "share" Facebook memes reveals ongoing struggles to maintain white power and de facto segregation in electronic spaces.

Part three, "Hauntings in Education," examines how educational institutions are whitewashed and, as such, must be challenged. Lee Bebout's "Washing Education White: Arizona's HB 2281 and the Curricular Investment of Whiteness" postulates whiteness as the invisible foundation to the logic and language of Arizona's HB 2281 law, which prohibits schools from teaching courses in ethnic studies because they supposedly promote resentment toward another race or foster solidarity only among like individuals. Cedric Burrows's "How Whiteness Haunts the Textbook Industry: The Reception of Nonwhites in Composition Textbooks" argues that composition textbooks too often frame nonwhite authors with "white" theoretical apparati: for example, Malcolm X and MLK are often anthologized, but their headnotes, introductory reading questions, summary reading questions, and writing assignments often ask students to examine these readings in terms of traditional western rhetorical theories that reinforce patterns of white discourse, not in terms of African American rhetorical theories or practices. Casie Moreland and Keith Miller's "The Triumph of Whiteness: Dual-Credit Courses and Hierarchical Racism in Texas" explores Texas dual-credit curricula, such as Advanced Placement, and exposes how students who benefit from these programs are often the same white students who profit from institutional racism that works to the detriment of nonwhite students.

Part four, "Hauntings in Pedagogies," reflects on multiple pedagogical approaches and tactics for teaching about whiteness and racial oppression. Leda Cooks's "On the Cover of the *Rolling Stone*: Deconstructing Monsters and Terrorism in an Era of Postracial Whiteness" argues that personal storytelling about race and racism can build intergroup alliances, raise awareness on the part of white students, and promote healing, if performed dialogically. Meagan Rodgers's "The Pedagogical Role of a White Instructor's Racial Awareness Narrative" demonstrates how antiracist white teachers can effectively address race and privilege in classrooms populated by white students when their pedagogies include critical tools that acknowledge racial ambivalence and draw on emotional literacy. Alice McIntyre's "Practicing Mindfulness: A Pedagogical Tool for Spotlighting Whiteness" offers mindfulness as a critical pedagogical tool to help address white students' discomfort, anger, insecurity, and resistance when they are asked to reflect on their thinking about whiteness.

Part five, "Problems Haunting Theories of Whiteness," identifies individual and structural problems haunting definitions of *whiteness* and offers concepts for reimagining these problems. Ersula J. Ore's "Whiteness as Racialized Space: Barack Obama and the Rhetorical Constraints of Phenotypical Blackness" defines *whiteness* in terms of racialized space, argues that understanding whiteness as racialized space is a rhetorical necessity for nonwhite rhetors operating in white spaces (as exemplified by Barack Obama's presidency), and concludes that such a rhetorical necessity "belies [our culture's] claims of postraciality." Nicole Ashanti McFarlane and Nicole Snell's "Color-Deafness: White Writing as Palimpsest for African American English in *Breaking Bad* Screen Captions and Video Technologies" exposes the production and consumption of "audist frameworks" and how these support racialized whiteness in media and, by implication, elsewhere. Ronald Kuykendall's "Whiteness as Antidialogical" defines *whiteness* in terms of antidialogicism, arguing that existing whiteness

studies scholarship is insufficient to transform the normative practices of white hegemony because the logic of whiteness is inherently antidialogical; instead, he calls for scholarship that fosters a revolutionary social transformation that makes it impossible to be white.

These chapters offer competing arguments and represent myriad purposes. These purposes include: locating the power of racialized whiteness in specific cultural sites of popular culture, social media, education, pedagogy, and academic theory; identifying rhetorics of racialized whiteness, especially white privilege, in various discourses and spaces; defining an *ethos* needed to serve as an antiracist ally; and providing the scholarly and pedagogical tools necessary to contest normative racialized whiteness. While these purposes blur, they also underscore and extend historical approaches used to organize whiteness studies as an academic field.

Rejecting the notion that race no longer matters, *Rhetorics of Whiteness* invites twenty-first-century conversations on racialized whiteness. Although our collection continues scholarly conversations initiated by cultural critics throughout U.S. history and engaged by whiteness studies scholars from the 1990s and early 2000s (many of whom no longer produce scholarship in this area), our collection also acknowledges that racialized whiteness is a complex and dynamic topic that has persisted despite efforts to combat both racism as well as the material and discursive dominance of whiteness. Consequently, this collection challenges scholars, students, and other citizens to explore new epistemological and ontological approaches to understanding whiteness. As such, this collection supplements scholarly journal conversations about intersections among critical race studies, whiteness studies, rhetoric, writing, and literacy practices. Scholarship within this collection, we hope, may generate future research and yet be accessible enough for discussions inside and outside the classroom, discussions about how oxymoronic whiteness haunts not just academic scholarship but all our lives.

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