



**Divided Beings: A study of the *Double-Consciousness* in
Selected Poems
by
Gwendolyn Brooks, Carol Ann Duffy and Countee Cullen**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Derya AKGÖZ titled “DIVIDED BEINGS: A STUDY OF THE DOUBLE-CONSCIOUSNESS IN SELECTED POEMS BY GWENDOLYN BROOKS, CAROL ANN DUFFY, AND COUNTEE CULLEN” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis.

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs at Karabuk University.

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DECLARATION

I hereby declare that this thesis is the result of my own work, and all the information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, and materials not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name & Surname: Derya AKGÖZ

Signature

FOREWORD

This has been a tiring journey, but without the help of a wise and insightful advisor, like Assoc. Prof. Dr. Harith Ismael TURKİ, this work would not have been possible. I would like to thank him for being not only a teacher, but also a mentor and a guide to let me explore new horizons.

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ABSTRACT

Due to different factors, like colonial activities, immigration and the like, people are forced to live the demands of cultural differences. Being in situation that requires them to live in two different cultures, they strive to reconcile the strains of these two cultures. The aim of this study is to examine the struggle of three different poets, Gwendolyn Brooks, Carol Ann Duffy and Countee Cullen, to cope with the burdens of the different cultures they are exposed to. The study explores the problems these poets face in the light of *double-consciousness*, a term coined by William Edward Burghardt Du Bois who achieved significant recognition and established popularity after publishing *The Souls of Black Folk*. This concept is used to identify the people who experienced suffering from identity. Their poetry shows the extent to which the poets are divided between the different cultures they experience. Their poems clearly demonstrate the tension of the two-ness they suffer from due to the cultural clash in them. They are divided beings who are forced to live in-betweenness. Thus, the study contains crucial elements that make it necessary to examine selected poems from Bois's perspective of *double-consciousness*. The study is divided into four chapters. The first is an introduction that deals with the theoretical part of the study. Each of the three poets is allotted a chapter. The study ends up with the conclusion that sums up the findings of the study.

Keywords: *double-consciousness, dual identity, identity crisis, in-betweenness*

ÖZ (ABSTRACT IN TURKISH)

Sömürge faaliyetleri, göç ve benzeri faktörler nedeniyle insanlar kültürel farklılıkların taleplerini yaşamaya zorlanmaktadır. İki farklı kültürde yaşamalarını gerektiren bir durumda olduklarından, bu iki kültürün gerilimlerini uzlaştırmaya çalışırlar. Bu çalışmanın amacı, üç farklı şairin; Gwendolyn Brooks, Carol Ann Duffy ve Countee Cullen'in maruz kaldıkları farklı kültürlerin yükleriyle baş etme mücadelesini incelemektir. Çalışma, *The Souls of Black Folk*'u yayınladıktan sonra önemli bir tanınırlık ve popülerlik kazanan William Edward Burghardt Du Bois tarafından ortaya atılan bir terim olan *çifte-bilinç* ışığında bu şairlerin karşılaştığı sorunları araştırıyor. Bu kavram, kimlik sıkıntısı yaşayan kişileri tanımlamak için kullanılır. Şiirleri, şairlerin yaşadıkları farklı kültürler arasında ne ölçüde bölündüğünü gösterir. Şiirleri, içlerindeki kültür çatışması nedeniyle çektikleri ikiliğin yoğunluğunu açıkça göstermektedir. Bu nedenle çalışma, seçilmiş şiirleri Bois'in *çifte-bilinç* perspektifinden incelemeyi gerekli kılan önemli unsurlar içermektedir. Çalışma dört bölüme ayrılmıştır. Birincisi, çalışmanın teorik kısmını ele alan bir giriştir. Üç şairden her birine bir bölüm tahsis edilmiştir. Çalışma, çalışmanın bulgularını özetleyen bir sonuçla sona ermektedir.

Anahtar Kelimeler: *çifte-bilinç, çift kimlik, kimlik krizi, arada kalmışlık*

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ABBREVIATIONS

MIA: Military Intelligent Agency

SNP: Striving of Negro People

TSBF: The Souls of Black Folk

INTRODUCTION

It is not
It is not
It is not enough
It is not enough to be free
Of the whips, principalities, and powers
Where is your kingdom of the Word?
(Braithwaite, 1973, p. 222)

From ancient times on, societies have undergone various changes due to social, political, and economic reasons. The discovery of new islands and continents emerged with new arrivals to them. Through invading new places, people's lives changed accordingly. Invading one country did not only mean that there was a dominant and different power over the country, also there were new languages, religions and so on. Cultural, religious, linguistic, and legal changes severely affected the people who lived in those countries. Using literary works as a mirror of society means that these works convey a certain message about what these societies experienced actually. It is undeniable fact that throughout the centuries, societies underwent several changes according to what they lived, experienced, and thought. Those innumerable changes affected people's lives, particularly wars, illnesses and migrations took important places among them. The Renaissance, which derives from the French word 'rebirth', has great importance for humanity. It broke out especially after the Conquest of Istanbul when scientists looted libraries and took the resources to Europe.

The Renaissance, which ended the dark age completely and made progress in the fields of literature, art, science, and technology, has been a period of curiosity and enlightenment with new geographical lands and scientific discoveries. However, it should be noted that each discovery has its good sides as well as its bad sides. Needless to say, after such an important incident following geographical discoveries, the French Revolution, and the First World War, people's lives changed completely. Through changing world orders, countries that gained superpowers started to rule others which lost their dominance on their continent. The official beginnings of the colonial period started at that time. When the meaning of colonialism needs to be scrutinized, Oxford Learner's Dictionaries of English gives the meaning as controlling one country or

countries in distance or by invading their lands and gives another similar meaning also a kind of belief that there is a powerful country over one another. It can be understood that there are various explanations throughout history about what colonialism is and how it works, therefore McLeod (2010, p. 8) gives a clear explanation about colonialism and indicates that there are many ways to colonialism like imperialism and capitalism so it should not be limited to a single meaning. He further noted that the origin of colonial activities dates back to voyages of discovery in the 15th and 16th centuries which became popular in the time of the Renaissance. Colonialism used to be very effective for travelers while traveling to the East to describe the East differently and embark on an adventure to transfer the culture and values that the West regards as their own, to non-Western societies that they call '*primitive*'. Although the purpose of sea voyages to different countries can be seen as the mission of discovering new places and spreading Western culture to different societies, the main purpose is to meet the desire of the West to find new economic resources and the settlement needs of the increasing population.

The effects and ways of the colonial period were truly examined in the book titled "*Orientalism*" by Edward Said and he gave a clear extract about the way of colonialism that should be colonized the mind firstly through the process of colonial activities such as religiously, commercially and so on. (2003, p. 100) This is often achieved by gaining powers on both natural resources and individual power, obtaining wide lands, making people work for an extremely small amount of money. In short, it can be said that colonialism is 'a big business' (McLeod, 2010, p. 9). In that context, Annia Loomba explicitly states that Colonial activities and colonialism were different even from continent to continent and it leaves deep traces in human minds.(2005, p. 2). Colonialism cannot be categorized by only one strict method or way but there are various ways and methods to colonize one country. However, the main purpose is the same so as to shape a country through certain ideology to control its sources by using power. As there are various definitions of colonial activities, the results and effects of these activities on people's minds are also numerous.

Throughout this period, while the colonization process continues, superior countries took some precautions to ensure their power due to chaos and rebellion in the

society that they colonized, they started to use important steps to take colonized ones under control. This system, which categorizes people as 'savage', 'noble'; 'western', 'eastern'; 'subaltern', 'colonizer'; 'black' and 'white', is "bloody racist" (1977, pp. 782-94) in Achebe's definition, and this form of civilization has caused difficult times for people whose country is under control by the colonial power. All the adjectives attributed to Western people positively and the others attributed to the Eastern people negatively contributed to the reshaping of subjugated people whenever they were exposed to that kind of dualistic definition, namely double-consciousness.

The correlation between 'postcolonialism' and 'poetry' is truly and elaborately examined in Rajeev S. Patke's *Postcolonial Poetry in English* (2006). Through the first part of the book, the author discussed the crucial importance of postcolonial poetry in culture and literary studies. Moreover, he mentioned that poetry foregrounds the process of the postcolonial era therefore it has various roles in society. The impact of poetry in the "cultural aftermath of the Empire" is especially noteworthy. Poetry has become a part of people's lives. As Homi Bhabha said that it is a kind of lifestyle and habitual activity for people who have had to migrated from their hometown or different from other people as culturally and religiously. (Patke, 2006, p. 8). The fact that poetry has such a place in daily life allows us to come to understand its effects on people. In order to get to the origins of postcolonial poetry and understand how it emerged, it is necessary to refer to the activities of the country and language that dominated the world during and after the colonial period. As Jahan Ramazani clearly states in *The Hybrid Muse: Postcolonial Poetry in English* that the new and rich poetry have appeared thanks to the immigrant people who have had to migrated from their home such as Africa, India and so on. (2001, p. 1). Postcolonial poems belonging to different cultures were hailed in the British poetry world that the connection between Indigeneous people and immigrant ones creates a new possibilities for English poetry and language (p. 2). As literature is a reflection of life and poets discover new ways to express experiences and historical processes, it has entered a period of restoration again and postcolonial poetry has started to give its first examples. As Barry explicitly suggested that "once political independence was on its way, and then actually happened for the people, new art forms had to be found"(ibid, xxii). In particular,

writers born in colonized societies continued to write in the political and cultural decolonial period. Writers who were educated in the culture imposed on them but who began to engage in their own culture after declaring their independence became victims of "potentially productive tension between an imposed and inherited culture". They continued to produce with the duality of knowing both cultures closely, and in this sense, "this powerful literary mind can create imaginative forms to articulate the dualities, ironies, and ambiguities of this cultural in-betweenness" (Ramazani, 2007, p. 598).

The fact that people who had to leave their homes due to the population exchange faced maltreatment wherever they went adversely affected the lives of those who already had adaptation problems. Immigration, especially from Third World countries to First World countries continued rapidly, and the acquaintance of black people with America, unfortunately, started with bad circumstances. Owing to the increase in the need for labor in the 1600s, colonizers began to search for manpower which was quite cheap but productive, and this power was a black race from Third World countries. Oliver Senior, in his poem, revealed the situation of black people who were forced to work under these working conditions, which is considered as a kind of slavery;

“ I’ve been slaving in the cane rows
for your sugar
I’ve been ripening coffee beans
for your morning break
I’ve been dallying on the docks
loading your bananas . . .”
(Meditation on Yellow)

It was expected that black people, who had difficulty in adapting to the culture, language, and religion in the society in which they had settled, would be forced to work as slaves in this way and would obey their masters’ word. It was expected that black people, who had difficulty in adapting to the culture, language, and religion in the society in which they had settled, would be forced to work as slaves in this way and would obey their masters’ word. Chattel slavery continued until the American Civil War in the 1860s and was followed by a period of political and social advances for black people during the Reconstruction period. These advances were quickly lost as the Jim Crow era advanced, and many black people returned to the conditions of

enslavement under systems of sharecropping and prison work gangs. In an attempt to seek better living conditions, millions of black Americans moved from the South and settled in other areas of the country, including forming a thriving community in the New York City neighbourhood of Harlem. During the 1920s, art and literature especially became widespread among the black race, who were trying to continue their lives in difficult living conditions. During the 1920s, art and literature especially became widespread among the black race, who were trying to continue their lives in difficult living conditions. However, the fact that they looked for equality and justice in their daily lives prevented this orientation; through the end of the First World War, they again faced massive unemployment and maltreatment. This situation naturally made people furious whose labour force was exploited and who were exposed to bad treatment and started political mobilization.

Because white men were turning to the war fronts, especially in the city of Harlem, black men had a say and achieved great success in the field of art and literature. With this movement, called the Harlem Renaissance, black people went through a process of gaining a new identity and adapting to the society they live in. The main purpose of the Harlem Renaissance is to begin the Negro movement for claiming their own roots and rights. Therefore, it is a kind of guarantee for their civil rights (Hutchinson, 2007, p.96). The injustices they experienced in First World countries -especially in America- brought black people together in Harlem, therefore, the Harlem Renaissance flourished in the 1920s. This renaissance, which witnessed the struggle of black people for life in America, also made these people come to the fore in fields such as art, literature, and music. People who have the problem of adapting to where they have to live, but who want to live their own origins freely, have brought their troubles up now through literature. The Harlem Renaissance is a milestone for black people's living conditions. From that time on, the lives of black people living in America or other First World countries have been made significantly easier. This difficult process has been revealed in many literary works. McKay explained the struggle for survival of black people in First World countries in his poem entitled '*To America*';

How would you have us, as we are?
Or sinking 'neath the load we bear,
Our eyes fixed forward on a star,
Or gazing empty at despair?

Rising or falling? Men or things?
With dragging pace or footsteps fleet?
Strong, willing sinews in your wings,
Or tightening chains about your feet? (Bloom, 2004, p. 163)

Colonizer countries, which realized that they could not get what they wanted with military power, especially during the colonization period, started to use language, religion, and culture to take societies under their control, and the identity crisis that people fell into became a matter of curiosity. For people who cannot fully overcome the adaptation process, Homi Bhabha explains the term he calls 'in-betweenness' in his book *The Location of Culture*:

"The innate love of harmony and beauty that set the ruder souls of his people a-dancing and a-singing raised but confusion and doubt in the soul of the black artist; for the beauty revealed to him as the soul-beauty of a race which his larger audience despised, and he should not articulate the message of another people. this waste of double aims, this seeking to satisfy two unreconciled ideals, has wrought sad havoc with the courage and faith and deeds of ten thousand thousand people,-has sent them often wooing false gods and invoking false means of salvation, and at times has even seemed about to make them ashamed of themselves." (DuBois, 1965, p. 10)

People, who could not completely break away from their own culture but could not fully adapt to the new culture, created a 'third-space' that is the new structure which was comprised of two different cultures at the same time made people's lives easier, but they still did not feel fully belonging to a place cognitively. People who were segregated as 'Orient' and 'Occident'¹ in colonized societies felt worthless in the society and sanctified the European white race. This psycho-social situation experienced by people trying to continue their lives under Western hegemony has brought up the fact that societies under pressure cannot express themselves. Spivak said that the colonizer countries ignore the subaltern subjects, which they call the Third World country, and this view was described as a '*post-colonial boomerang*'² by Aime Césaire. Later Césaire elaborated on this view and argued that colonizers also were affected by these societies that the Western countries ignored and that they also were not treated well. As it can be understood from this expression, the colonizer and also the people living in their communities were affected by this view. Another point that Césaire mentions in his book is the opinion that black people do not have a voice, which Spivak also states. According to Césaire, black people need to come together and raise their voices.

¹ *Orientalism* by Edward Said

² *Discourse on Colonialism* by Aime Césaire

Cesaire, who did not support any regime imposed from outside, gave great support to the people of the Third World countries that gained their independence. Cesaire described all kinds of government and ideology that would not support him and black people and he interpreted all doctrines as worthless and invalid unless they were rethought by us and reinterpreted for them by black people and the oppressed (2001, p. 128).

It is an indisputable fact that social, political and economic changes that societies have experienced over centuries have affected people's living standards. People living in societies that have undergone numerous changes in this way have either adapted to their standards or were forced to migrate from their hometowns in order to establish a new life for themselves. Black people's arrival in America started with bad circumstances. The working and living conditions of the black people who were taken to America as slaves in the early 1640s were very bad. In this occasion which took place when employers were looking for more labour force and very cheap labour, black people were employed as slaves under difficult conditions and excluded from society. The adaptation problems faced by people in their new environments coincided with their unfavourable working conditions and resulted in a kind of instability among them. The racial discrimination suffered by these people, who started their lives in a defeated way, brought them together against this injustice and the movement was called the *Harlem Renaissance*. *The Harlem Renaissance* is a literary movement in which black people try to announce their troubles and adaptation problems in the places they migrated to all around world via a universal language. From art to literature, especially in the neighbourhood of Harlem, black people who took up a pen began to make their voice heard. In his book *Modernism and the Harlem Renaissance*, Houston Baker (1998) makes explanations based on the concepts of "mastery of form" and "deformation of mastery". He defines the concept of "mastery of form" as the main way to create a literary voice as a black writer. WEB Du Bois described the situation experienced by black writers, who have a voice of their own, as defined by Baker, as 'double-consciousness' in his book entitled *TSBF* (2007).

Double-consciousness somehow differed from other recent popular terms as it tended to convey a particular message, often related to discrimination among people. It

came as a kind of surprise that DuBois coined the term double-consciousness to characterize racial issues. He had a long history with the term, when he used the term in a speech for the first time. It had been brought up many times before, but it did not catch anyone's attention. He used it in his own article and later on, in parallel with the explanation he used in his book, he deepened the meaning of this term and managed to attract attention. DuBois surprisingly introduced this psycho-social concept in his book entitled *Strivings of the Negro People* in 1897, thus making it familiar to middle and upper-class readers as follows:

“One ever feels his twoness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder” (p. 215).

Double-consciousness is a term that allows the reader to examine the psycho-social situations of people who have migrated (or were forced to immigrate) from their own countries in their newly settled societies. People have difficulty adapting to the new society, clinging to their own roots and the resulting psychological in-betweenness ends up this identity crisis. This term, described as 'twoness' by DuBois, is a identity crisis that arises from the inability of people to decide between two different cultures. Du Bois's term *double-consciousness*, like all other terms, has some precedents. According to Dickson Bruce, double-consciousness is a concept that already exists in the literary works not only in DuBois' *TSBF*(2007), but also it was mentioned by others in their literary works like Emerson's *The Transcendentalist*(1842), Goethe's *Faust*(1962), Whittier's *Among the Hills*(1868), and George Eliot's *The Lifted Veil*(1999). Moreover, the difficult lives of black people in a rapidly industrializing and internally alienated society fit perfectly with DuBois's Hegelian-inspired definition of double-consciousness. The concept of "double or alternating personality" was mentioned in *The Principles of Psychology*(1890) by William James. It describes people who experience double-consciousness and are not familiar with the new soul in their characters (p. 379). This definition used by James has later become the main discussion topic of the term double-consciousness. Moreover, James claims that the single personality can be divided into two main parts, one of which is revealed on the surface while the other has to remain hidden inside. He makes the following comments: double-consciousnesses "are always abnormal and result from the splitting

of what ought to be a single complete self into two parts, of which one lurks in the background whilst the other appears on the surface as the only self the man or woman has" (p. 227). After these explanations, David Levering Lewis, in his *W.E.B Du Bois: Biography of a Race* (1993), poses the following questions for James's controversial analyses which do not fully coincide with DuBois's concept of double-consciousness that the question of the percentage of sourcefulness African-American psyche which experiences double-consciousness for revealing the facts. (1890, p. 96). Despite all objections, James used the concept "psychic subordination" for the schizophrenic secondary consciousness that remains hidden in the personality. Yet, when there is no character on the surface; he used the concept 'reflected from surface' (p.281).

This debate about DuBois's *double-consciousness* continued, and was discussed with opposing views in a series of Gerald Early's collection of essays *Lure and Loathing: Essays on Race, Identity, and the Ambivalence of Assimilation*(1993). The double-consciousness that people who have to migrate from their hometown experience as two different cultures in their souls has unavoidable consequences such as creating new space for themselves. Third-space is a term coined by Homi Bhabha to identify the people who neither live their ancestral culture nor have adapted to the new culture and create a new space for living independently. It is a kind of mixed culture that arises from identity conflicts. With the impact of its effects, third space becomes a kind of escaping for immigrants. DuBois explicitly mentions the identity matter among black people as:

"the ideal of fostering and developing the traits and talents of the Negro, not in opposition to, but in conformity with, the greater ideals of the American Republic, in order that some days, on American soil, two world races may give to each other those characteristics which both so sadly lack."(2000, p. 220)

According to Eisenberg, identity is the way of living and doing everyday things for people or communities that plays an important role in their lives. (Ayar, 2021, p. 27). In other words, people try to integrate themselves to a totally new culture, but also cannot leave behind their own culture. It is, therefore, identity is one of the essential factors to represent the colonized cultures in the so-called civilized societies. DuBois's *double-consciousness* puts a light on this identity crisis as 'twoness'. Therefore, black people who were sent to another countries as slaves suffer from the identity

accordingly. Hall defines the identity as a production of doing something it has no end and it is always on the way. (ibid). It should be underlined that the identity is not a kind of strict structure, it can change and transform. However, black people could not adapt to this transformation and the majority of them become victims of the double-consciousness.

On the one hand, people who cannot complete the adaptation process either create a new identity or become a victim of the double consciousness. On the other hand, people who cannot categorize themselves with either of them become a victim of triple-consciousness. The triple-consciousness is an identity crisis that was inspired by DuBois's *double-consciousness* and its victims are especially Afro-Americans. Petra R. Rivera explicitly explains triple-consciousness as: "triple consciousness" in which "the United States Afro-Latin... ever feels his three-ness—a Latin, a Negro, an American" as a defining trope of Afro Latinidad" (2007, p. 158-59). This 'three-ness' can be similar to Bhabha's *third-space*. For instance, Afro-American citizens neither live their own culture nor live African culture, so they experience mixed one, and they have a 'special sight'. Cultural exposition and transformation during the colonial and postcolonial rules identifies the people who experience a kind of diasporic identity such as double-consciousness. As a matter of fact, throughout the process of colonization, identity is 'innovative sites of collaboration and contestation'(Ayar, 2021, p. 10).

Emerson took this term and interpreted it differently. This comment is not the same as Du Bois's, but it could be inspired by him. Emerson described the worst feature of double consciousness as a constant dominance of one over the other, and the suppressed soul becomes silent forever. The difficulty of deciding between two cultures has led to discussions on the possibility of feeling embarrassed about both cultures. At this point, Franz Fanon addressed this issue in his book entitled '*The Wretched of the Earth*' as follows;

"Speaking as an Algerian and a Frenchman"... Stumbling over the need to assume two nationalities, two determinations, the intellectual who is Arab and French..., if he wants to be sincere with himself, chooses the negation of one of these two determinations. Usually, unwilling or unable to choose, these intellectuals collect all the historical determinations which have conditioned them and place themselves in a thoroughly "universal perspective." (1968, p. 155)

Later in his book, Fanon clearly stated that people who are classified as the cursed of

the Earth are black people from Third World countries. Their rights are exploited, persecuted, and they have been forcibly displaced from their lands. Interestingly, historian Arnold Rampersad³, who has nothing to do with the concept of double-consciousness, used this term in his work and gave a brief explanation for it. He claimed that this term can be used in the field of psychology to refer to dual identity in a personality, in other words, a type of split identity.

Moreover, in *The Art and Imagination of W.E.B DuBois* (1990), Rampersad presents new perspectives on the reconsideration and conceptualization of double-consciousness. He argues that the two totally different ways of life "[African-Americans]" that exist in the colonizer countries mostly (p. 8) cannot form a real consciousness or entity. According to him, double-consciousness that the desire for revealing true origins against the powerful and compulsory ones creates an endless war in human self. (p. 88). Interestingly, Gerald Early objects to the strength of both different side of the term for DuBois refers to as "two souls", referring to DuBoisian double-consciousness that people are surely aware of the different desires for both identity (ibid,xxi) truly. DuBois, who was known to be a student of William James and influenced by him, experienced the Hegelian revival during his university years. Sandra Adell, in her book *Double-Consciousness/Double Bind* (1994), touches upon the concept of double-consciousness that was put forward by DuBois as "consciousness containing a contradiction within itself" (p. 18). She argues that DuBois's concept of double-consciousness, which she thinks was influenced by Hegel, is itself the formation of two double consciousnesses as described in his *Phenomenology of Spirit* (1976). This assumption of Hegel on consciousness is the emergence of a self-consciousness that arises spontaneously at the moment. It is assumed that the two consciousnesses go beyond recognizing each other and create a new consciousness in another one, which is considered as a triad. As previously mentioned, the triple-consciousness that arises from DuBois's *double-consciousness* appears as an identity crisis especially for African-Americans. The structure of their identities are distorted by external effects and rules, but they cannot live with the new culture either. Therefore, the triple-consciousness arises as a kind of both solution and

³ The book entitled '*Harlem Renaissance*'

identity crisis. In this way, a necessary process of self-consciousness is doubled and a Hegelian triple process appears. Therefore, if this double-formation is not fully achieved, self-consciousness cannot complete its formation properly. As a result, according to Adell, the event that DuBois calls for black people deprivation is actually double-consciousness itself, and according to Hegel every consciousness is a kind of double-consciousness.(1994, p. 19). After this claim, Henry Louis Gates Jr. and Cornel West (1996) claim that the concept of double consciousness could only be experienced by Third World countries, and this term is actually "one-sided double consciousness" as explained in the following lines;

“The rich African traditions—including the kinetic orality, passionate physicality, improvisational intellectuality, and combative spirituality—would undergo a creative transformation when brought into contact with European languages and rituals in the context of the New World.” (p. 81).

In other words, identity crisis among black people is supported by the words of Du Bois, it is sense of divided self and it is dangerous to self-confidence (1965, p. 136). *TSBF* has clearly revealed how especially black people live in an area where those who have the power dominate the weak who try to survive under difficult conditions. After Louis Gates Jr and Cornel West's characterization of DuBois's double-consciousness as "one-sided double-consciousness", Howards wanted to learn about their perception of "white" by living with black people for a limited time as a white man. Howards makes a comment on that situation as living outside in a completely different body that it is able to see there are white community and black men are invisible among them.(1999, p. 16). In literature, the term ‘double-consciousness’ is a phenomenon that allows a text to be examined in two different ways at the same time or reflects the psychological feeling of not belonging to one place. This idea is also supported by Richard Wright, and he explicitly explained it in his book entitled *Native Son/Black Boy*;

“Whites need not understand or live in the black world in order to thrive. But blacks must grapple with the painful ‘double consciousness’ that may result [in DuBois’ words], “An almost morbid sense of personality and a moral hesitancy which is fatal to self-confidence.” (1987, p. 86)

Similarly, DuBois in his book *SNP (2000)* defined double-consciousness in three different ways. The first one is the power of stereotypical white man as experienced in black life, the second; the racist rhetoric that excludes black Americans from society, and finally; double-consciousness between both native and immigrants. While

describing this, DuBois referred to a kind of internal conflict of being American or African. Africans living in America experience such kind of conflicts both in society and in their inner world. It is because they have to live according to what the colonizer expect from them, but at home they can live their own ancestral cultures. Therefore, there is a kind of identity conflict for Afro-Americans. DuBois further notes about the double-consciousness as:

“Two souls, alas, reside within my breast, and each is eager for a separation: in throes of coarse desire, one grips the earth with all its senses; the other struggles from the dust to rise to high ancestral spheres. If there are spirits in the air who hold domain between this world and heaven? out of your golden haze descend, transport me to a new and brighter life!” (p. 222-23)

In addition, Edward Said in his book *Orientalism*, offers a wide definition within which double-consciousness can appear and writes that it is a kind of manner or intention that wants to control, manipulate differently. (2003, p. 12). Similarly, Aimé Césaire⁴ (1972) investigated this psycho-social dilemma and made the following inference: “[T]he colonizer, who in order to ease his conscience gets into the habit of seeing the other man as an animal, accustoms himself to treating him like an animal, and tends objectively to transform himself into an animal. It is this result, this boomerang effect of colonialism, that I wanted to point out” (p. 20). This term, which has psycho-social effects, was previously described as '*double-vision*' by Bhabha and was revealed as a problem of subjects living in colonized countries. In '*Location of Culture*' Bhabha defines '*double-vision*' as follows:

"This is the moment of aesthetic distance that provides the narrative with a double edge, which like the coloured South African subject represents a hybridity, a difference 'within', a subject that inhabits the rim of an 'in-between' reality." (1994, p. 13)

This definition is the same as that of psycho-philosophical consciousness in DuBois's *TSBF*. Likewise, double-consciousness, which has many variations in the literary world, was especially felt after the postcolonial period. Albert Memmi (1967) made the following statement in his book, *The Colonizer and the Colonized*, about double-consciousness, especially for those who were taken as slaves to colonial states:

“The candidate for assimilation almost always comes to tire of the exorbitant price which he must pay and which he never finishes owing...[H]e has assumed all the accusations and condemnations of the colonizer, that he is becoming accustomed to looking at his own people through the eyes of their procurer” (p. 123).

⁴ *Discourse on Colonialism*

He tried to explain that people feel themselves through the eyes of others and they feel obliged to be as they appear. Regarding this issue, V.S. Naipaul expresses in his book *The Mimic Men* (2001) that "we become what we see of ourselves in the eyes of others" (p. 22). Marcuse (1964), also contributes to this controversial discussion and comments on it as "Closure of meaning" (pp. 181-84). He claims that humans can live like horses or ostriches, and that the only thing lacking in their vision is how they are looked like by White man or the colonizer. People trying to adapt to a totally new life want to shape themselves according to the perspective of others. It has caused a complete identity division in their personality. This term, which has socio-psychological effects that continue to be felt in daily life in the modern period, has inspired many writers. To illustrate the intensity of the psychological impact on black people, Fanon makes the following statement:

"Sealed into that crushing objecthood, I turned beseechingly to others. Their attention was a liberation, running over my body suddenly abraded into nonbeing, endowing me once more with an agility that I had thought I had lost, and by taking me outside the world, restoring me to it. I stumbled, and the movements, the attitudes, the glances of the other fixed me there..." (1967, p. 109).

Another type of Hegelian double-consciousness is the "unhappy consciousness," derived from DuBois's term. In the case of "unhappy consciousness," it is assumed that if the person does not like themselves or something in themselves according to the external conditions, their personality will spontaneously split in two and adapt to the outside. While the real self of the person is described as perfect, the unhappy/false self-created is a structure that can shape itself according to external conditions (Copleston, p. 185). Many comments have been made due to conflicting explanations regarding DuBois's concept of double-consciousness. On the other hand, named as 'Negro' to undermine the black race in such white hegemony, black people feel themselves as rootless and non-human beings. In the essays entitled *Conservation on Races*, DuBois notably notes that:

"Am I an American or am I a Negro? Can I be both? Or is it my duty to cease to be a Negro as soon as possible and be an American? If I strive as a Negro, am I not perpetuating that very cleft that threatens and separates Black and White America? Is not my only possible practical aim the subduction of all that is Negro in me to the American? Does my black blood place upon me any more obligation to assert my nationality than German, or Irish or Italian blood would?" (1897, p. 225)

Yet, Lincoln comments in his own article claims that people generally like themselves

but to survive they face with unwanted community or people that creates hate.(quoted Mickle, 2010, p. 198). However, upon careful scrutiny of DuBois's concept of double-consciousness, there is a true self-determination of consciousness and a debilitating consciousness arising from one's own internal conflicting states. DuBois's definition also reveals the existence of a consciousness formed by the external shaping before the unhappy consciousness. But, DuBois did not elaborate on which of these two selves are superior. It is unknown which identity is engaged in "always looking at one's self through the eyes of others." Despite all these contradictions about scrutinizing double-consciousness and its effects on people, Paulo Freire tries to make a clear explanation and says:

[People] almost always bring with them the marks of their origin: their prejudices and their deformations...Those who authentically commit themselves to the people must re-examine themselves constantly... Conversion requires a profound rebirth...Only through comradeship with the oppressed can the converts understand their characteristic ways of living and behaving. (1992, pp. 46-7)

It is obvious from this quotation that people always carry traces of their own roots. However, the metamorphosis that had to occur in the personalities of people who were forced to live in the colonized countries and who were displaced during their adaptation to the new society became a matter of curiosity. It was thought that the effects of double-consciousness on people could be understood through people's newly acquired ways of life and behavior. Bartolome made the following comment on the psycho-social treatment of people experiencing double-consciousness a kind of study to discover a power of other true self. (2004, p. 109).The situation of people who were victimized or forced to adapt to the harsh living conditions they were in was deplorable. The opinion of empathetic writers and others who managed to make their voices heard with the Harlem Renaissance was the same. Just as Aimé Césaire explains:

"They talk to me about progress, about "achievements," diseases cured, improved standards of living. I am talking about societies drained of their essence...extraordinary possibilities wiped out. They throw facts at my head, statistics, mileages of road, canals, and railroad tracks. I am talking about thousands of men sacrificed..." (2010, p. 21)

Due to the contradiction of the theory within itself, this term has become a way of critical way of thoughts rather than a classical theory. In this way, one can feel the efforts of oppressed and excluded people who still try to be a part of that society

beyond understanding it as a privileged class as readers or witnesses. The concept of double-consciousness, which is basically triggered by racial discrimination in any society, stems from the fact that black people imagine themselves as white or do not want to accept that they are black, rather than whites seeing themselves as privileged. It is not surprising that this is especially true in the colonized countries or countries where black people do not have a voice, such as the United States. Janine Jones⁵ (2004) is utterly sure that this is a problem that needs to be discussed and resolved, and she says:

Race is something that others possess. Whites are just “normal.” Whites’ inability to form the belief that they are white skews the nature of the relationships that exist between whites and blacks. It affects their ability to empathize because they are unable to import an ingredient essential to empathy: an appreciation of their own situation. Goodwill whites’ desire not to see themselves as whites may partly explain their desire not to see blacks as blacks (p. 70).

In a society where being white is blessed and being black is seen as a symbol of slavery, it is an indisputable fact that black people wake up wishing to be white. There have been debates even among black people about whether they should claim their own origins or continue to pray God to be white. The mistreatment of black people who have adaptation problems as a result of white people using their own superiority has negatively affected the lives of black people who experience double-consciousness. Rather than the psychological state of these people who were made to work as slaves, George Yancy (2004) closely examined the feeling of superiority among whites and made the following inference to being white as being alien from other races and it can be recognised as superior and refuses to being exiled or migrated. Being White denies to being Other in society. (p. 13). Therefore, the theory of double consciousness, which has become a kind of critical thought, describes the effort of people who are oppressed, forced to migrate and they have been excluded from the society while being alienated from society at the same time. In tandem with its features, the double-consciousness tackles the issue of identity for immigrants. Experiencing identity crisis, feeling rootlessness and attempting to find a strict identity is a challenging task for them. Therefore, the theory of the double-consciousness tries to reach a solution in terms of identity.

⁵ Quoted *Reflections on Fanon: The Violences of Colonialism and Racism, Inner and Global-- Conversations with Frantz Fanon on the Meaning of Human Emancipation.*

This thesis is a preliminary research on post-colonial poetry. For this reason, it examines selected poems with the theory of ‘*double-consciousness*’. Focusing on three poets who are originally from African-American and British backgrounds, it examines what they did and went through to reconstruct their individual and collective identities. With the analysis of selected poems, the psycho-social situation of societies which were forced to migrate along the colonial period and the identity problem of the selected poets will be discussed throughout the following chapters. Therefore, this thesis is the study of selected poems about the post-colonial identity that was gained and the psycho-social situation that was experienced in accordance with the theory of ‘*double-consciousness*’.

This thesis consists of mainly three chapters that are organised in such a way so as to mark the effects of double-consciousness. So far, historical, political, social and economic background of the study has been introduced to the readers in tandem with the theory of the ‘*double-consciousness*’.

In accordance with this template, the first chapter of this thesis profoundly analyzes Gwendolyn Brooks’s poetry. Together with the main theory, identity crisis, alienation, loneliness, homesickness, and so on that appeared through migration among black people will be discussed in author’s selected poems entitled *The Anniad*, *We Real Cool* and *Riot* in the scope of double-consciousness.

The second chapter concentrates on identity crisis among people that have to live in a totally new country. Re-expressed childhood memories and current experiences are intermingled with the author’s identity crisis and her feeling of loss. The theory of double-consciousness remains the focal point of this chapter. Thus, this chapter problematizes the identity crisis and duality in human consciousness through Carol Ann Duffy’s selected poems, namely *Originally*, *War Photographer* and *The Way My Mother Speaks*.

Focusing on the poet Countee Cullen and his works *The Heritage*, *In Memory Of Col. Charles Young* and *The Shroud Of Color*, chapter three revolves around the identity crisis and duality among black writers especially in and after the *Harlem Renaissance*. This chapter concludes the study of double consciousness through selected works.

CHAPTER 2
DISCOVERING *DOUBLE CONSCIOUSNESS* AND
GWENDOLYN BROOKS'S POETRY

“Art hurts. Art urges voyages—and it is easier to stay at home.”
(Brooks, 1968)

Poems written by black people are viewed as either a radical reproach which Gwendolyn Brooks refers to as the 'furious flower' or a kind of tool that reflects common experiences and ideas of the people in a particular region. (Brooks, 1971, p. 426). To put it more clearly, some black writers wrote their poems in a purely radical protest. The racism they experience which is not fully revealed lies behind their rhetoric and implications. However, there is another group that writes specifically about the lives and character traits of the black people who are trying to continue their lives in a certain area. Gwendolyn Brooks confirms the lives of black people between the merging of two different ideologies. She mentions this issue in her poems. She is one of the few poets who wrote about this occurrence throughout the history of black people. Christopher Claudwell defined black poetry as 'in poetry the affective associations are organized by the structure of language' and supported that he was right in his definition with the words that the language used by black people is a kind of social interaction (1982, p. 53). According to Ostendorf, word usage is a kind of 'code' that reflects people's own cultures and they use it as a 'sign' to highlight their culture and cultural items (1982, p. 54).

Moreover, colloquial language, as opposed to sophisticated language, dominated black people's poetry, making them labelled 'uneducated'. For this reason, features of their poems consist of remarkable metaphors as well as similes and symbolic meanings. Black people come from an oral tradition thought that it is the best way to perform poems. Furthermore, poets can belong not only to the upper class, but also to the middle class. But all of them should know the street language and usage very well where they live. Gwendolyn Brooks knows this very well. Her poems entirely depend on time and place, and the language she prefers to use is bitter, direct, and unideological, often called Black English. Black people's attempts to come to the

forefront in the fields of literature, art and history, especially with the *Harlem Renaissance*, were called 'heightened racial pride' and the new rights and history gained after this movement were described as 'new negro'. The life and works of Gwendolyn Brooks provide a wide-ranging sample that is difficult to limit. She achieved the success of being the first African-American writer to win the Pulitzer Prize in the genre of poetry. In addition, she left traces of her voice behind on literature in addition to gaining many awards and distinctions. Her works contain crucial historical references to the twentieth-century through the eyes of ordinary lives ignored by the American mainstream. Her poems are like a kind of challenge to reconsider judgments that currently accepted by societies. Thanks to her extraordinary talent in writing poetry, her heart-breaking poems have left their mark on societies. Brooks's lasting legacy reflects her love and respect for black people and problems of societies which struggles to hold on to life under difficult conditions.

In order to understand clearly about Brooks's legacy, Langston Hughes should be mentioned as one of her advisors. Hughes wrote one of the most efficient essays on black artists and their arts entitled *The Negro Artist and the Racial Mountain* (1926) with the motto of "We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame" (p. 902) perfectly sums up the life and works of Gwendolyn Brooks. Her life and works have been a source of inspiration for twentieth-century black artists, while encompassing the cultural complexities, pains and joys of their art that appeals to black communities. Born in 1917 as a witness to the controversy, obscurity and black art's influences on societies, Brooks grew up during the *Harlem Renaissance*. She met Hughes who advised her to become an expert in the European art conception of the 1930s economic chaos. With the advice of Hughes to "express our individual dark-skinned selves without fear or shame." (Mickle, 2010, p. 4), she enthrallingly underlines her individual identity and highlights it in her works. The legacy of "express the dark-skinned self" that Hughes delegated to Brooks also includes a recommendation for a black artist to embrace and master the American mainstream. There is no doubt that black artists who follow these processes will eventually find their own "dark-skinned self". Indeed, being black is a culturally mixed from African, European and other cultures. Representing Brooks's life

and legacy, these ideas resulted in her mastering traditional European poetic fields such as ballads, epics, and sonnets. By doing this, Brooks gained a place for herself and changed these structures according to her wish. She gives importance to sonnets to describe the great love for black people in America when they were employed under bad conditions and despised. She used the epic form to make an implicit reference to the fulfillment of the concepts of love and being loved by black people. Black people do not consider themselves worthy of being loved because they have to live in a society where they are not loved. Using a European form while creating her works about black people made these works become prominent in America and the voice of black people was heard. Using the term *double-consciousness* in her works, Brooks has masterfully handled the process of black people's adaptation to the society in which they have recently settled.

In addition to being one of the most important poets of the twentieth century, Gwendolyn Brooks is one of the leading figures in the literary world, inspiring other writers by using both European and African-American poetic traditions in her own style. Her literary works are characterized by a feminist and African-American identities. Her poems, novels, autobiographies, and prose are also a kind of response to many social issues in the society of that time, such as the murder of African leaders, racism, and the racially segregated urban enclave of America. She has received many eminent awards and has been praised by other writers. Haki R. Madhubuti, a main figure in the Black People's Arts movement, expressed his idea about Brooks that she should be example for all humanity for giving value to African roots besides colonizer ones which they have to experience. (Brooks, p. 30). Her poetry and works have been developed in tandem with society's proper progress, but the subject she deals with has remained the same. Elizabeth Alexander, one of the important poets of the twenty-first century, made the interpretation of "Few poets walk with such integrity" (2005, pp. 378-79) to her works, which reached wide audiences due to the real life matters she reflected. Her friendship with Langston Hughes at the very beginning of her career inspired her. After reading the poem entitled *The Weary Blues* by Hughes, Brooks wrote her works with the motto is to write about everyday life of black people is one of the most important thing for black people's lives.

Here, the focus is on the reason why Brooks experiences such double-consciousness and reflects it in her works. As previously mentioned, Brooks grew up in the time of the *Harlem Renaissance*. In such an atmosphere which draws strict boundaries between humans as black and white, as a young black woman she inevitably becomes a victim of double-consciousness. On the one hand, she witnesses the discrimination among people throughout her life journey and feels the identity distortion while in the process of colonization. On the other hand, she learns how to reclaim their rights and through reflecting experiences via her works, she raises a voice for all black people.

A collection of poems namely *Annie Allen* (1949) including *The Anniad*, which will be examined firstly in this section, tells the story of Annie who faced intense racism. *The Anniad* is like a mystery box that has no answer for any questions. The reader may not understand anything when they read it at first. Also, it may be difficult to understand the language and the meaning of the poem. Many critics of the *Anniad* agreed that the poem was a false epic because they were unable to put it in an understandable context and analyze it. Jonathan Culler, one of the famous critics, warned the reader about the *Anniad* as follows: "One cannot see that it may well be misleading to speak of poems as harmonious totalities, autonomous natural organisms, complete in themselves and bearing a rich immanent meaning." (1975, p. 116). Contrary to this interference, many other critics think that making such a criticism reveals that the critics are accustomed to commenting on clearer and more understandable poems.

In addition, Timothy Seibles describes the influence of this work especially with *Anniad* that from the beginning to up until now, major occasion of the poetry which is written by black people is to mention race and right issues that they face with in their everyday lives. (1991, p. 175). With the works of Brooks, the reader has fallen into a place where they can deeply feel the fictional character and enter the magic world of poetry. Brooks also claims that after completing poems, she will have created a new real world for black people. Therefore, she states that those who do not have a voice in society will gain a voice. The most striking work in the collection, *Anniad*, is the life story of a young black girl who suffers from malnutrition and racism. She is

not accepted by the gods described as “the higher gods” and is constantly cursed by “the lower gods”. Throughout the poem, the young girl is faced with her own problems and adaption problems to the world she has recently settled in. The title *Anniad* is notably chosen and contains a direct reference to Virgil's *Aeneid*. Brooks addresses the course of the poem via her own tastes and she used Chaucer's royal rhyme in certain parts of the poem. She utilizes a trochaic meter instead of iambic pentameter in the poem, and changes the poem's ABABBCC rhyme as needed. Using epic form and royal rhyme throughout the poem, she transforms her character from a starving and poor black girl into a heroine.

In literature, *the double-consciousness* is the fact that a text particularly portrays two different sides of African-American identity. It is a definition of Afro-American identity that is both debilitating and powerful enough to determine its own destiny. This definition of double-consciousness is the same as the psycho-social definition in DuBois's *TSBF* Gwendolyn Brooks's *the Anniad* also reflects a painful concept of the *double-consciousness* experienced from gender to race. It is observed that the perception of beauty emerged by the media, especially in the United States, contrasts with the perception of the beauty of women from Afro-American origin who are trying to continue their lives in this region. By using the concept of double-consciousness in this work, the poet has revealed to the readers the social, political and racial issues of that period. Considering the complex relationship between human beings and external interventions for their identity formation has led to problematization of human consciousness such as double-consciousness as viewed a ‘second-sight’ by Thomas Holt. He also implies that black people ‘should celebrate’ double-consciousness. Moreover, the emergence of double-consciousness follows from the pursuit of reframing the new identity. The opening stanza of *The Anniad* intends to show the discrimination among people through the expressions as follow: “Think of sweet and chocolate,/Left to folly or to fate,/Whom the higher gods forgot,/Whom the lower gods berate;/Physical and underfed/Fancying on the featherbed/What was never and is not.”(1-7) These expressions clearly portray the either/or in black and white human relations. As a young black girl, Annie, depicts the situation in which black people stand in society. The stanza emerges, in a sense, as the black people live in such

a kind of society, and do not have simply any rights as an human beings. Brooks clearly establishes this occasion as follows: “Whom the higher gods forgot,/Whom the lower gods berate.”(3-4)By displacement, black people inquire about the meaning of human being as a black. Hence, they reconsider their own definitions of human with their opposite portrayal of their own roots using similes, metaphors, and so on. The main aim of this stanza, obviously, is to create an utopia for black people through thinking good and likeable things rather than bad ones. This so-called society under the white hegemony leads to the political turmoil with discrimination among people. The first two lines of the poem are as follows: “Think of sweet and chocolate,/Left to folly or to fate”(1-2) which reject the all pessimistic and alienating force to expose the effects of white hegemony on black people. Rather, they represent the rebellion against established rules and contend for their rights but view being silent as “Left to folly or to fate.”(2) Instead, they concentrate on the strict definitions for black people as: “Physical and underfed/Fancying on the featherbed”(5-6) For them, lying on the ‘featherbed’ only pertains to whites, therefore, they shape their existence as: “Physical and underfed”. So, as exemplified from the first part of the poem, there is a clear conflict in Annie’s mind about being human as a black person. Bearing such kind of conflicts in mind manifest that there is an identity crisis resulting in disallowing ‘twoness’ in one soul. In her book entitled *Double-Consciousness/Double Bind*, Sandra Adell explicates that the self contains different ideals in itself. (1994, p. 18).

However, it also should be clarified that, rejecting such twoness in one soul ends up with seeking to privilege one of them. As Brooks also suggests, “Littering the little head/Light upon the featherbed.” It requires white ideologies and understandings besides the black one. Young Annie is noticeably aware of being black in the white hegemony. Thus, she needs to search for a new identity in tandem with the white men’s cultures. Viewing as “Littering the little head” for being black leads to an enmeshment of hate for her appearance. Instead of choosing one of these ideologies, Annie seems to be stuck in the ‘twoness’. As such, discovering her own appearance and self, as well as her hair and her body parts, a quite adverse double-consciousness manner appears as: “Watching for the paladin/ Which no woman ever had,/Paradisaical and sad/ With a dimple in his chin/ And the mountains in the mind;/

Ruralist and rather bad,/ Cosmopolitan and kind.”(22-28) For Annie, resembling the white men as a young black girl, or in her own words, being “Cosmopolitan and kind,” can further explicate what was experienced by black people in America. She mentions that black people are “Ruralist and rather bad” compared to the whites. She also highlights the importance of being white for her which has resulted in the causes and effects of double-consciousness in locating her own souls as ‘twoness’.

The power of external factors that lead to experiencing double-consciousness, as Brooks has also established throughout the poem, included identity crisis from appearance to manners. “Think of thaumaturgic lass/Looking in her looking-glass/At the unembroidered brown;/Printing bastard roses there;/Then emotionally aware/Of the black and boisterous hair,/Taming all that anger down.”(29-35) She calls a being black “At the unembroidered brown” of “Printing bastard roses there”, and she classifies the circumstances of this occasion that led to the emergence of double-consciousness as a devastating experience. For WEB DuBois, this kind of twoness is to looking true self through the eyes of others and measure itself according to their values. It creates a kind of pity for their true origins. In DuBois’s words, both the real consciousness and false/artificial consciousness cannot exist in the same soul; rather one of them re-emerges in the time of crisis. Therefore, when Annie looks herself at the mirror, her individual real consciousness gives its place to the false/artificial consciousness as to she tries to resemble the white men.

To note that the white world and its possibilities are becoming realer and realer in every recurrence of the memory of Annie, Brooks also underlines the fact that there is an inability to leave her ancestral roots behind as can be considered a crucial step for experiencing double-consciousness as Bhabha notes that the other side of the line does not contain new thing or the thing which people already have. (Ayar, 2021, p. 93). Such struggles are the reason why black people become victims of double-consciousness. The identity crisis which arises from displacement among black people leads to ambivalent perceptions such as double-consciousness. Inevitably, Brooks expresses: “Pock-marked eye-light, and the sore/ Eaglets of old pride and prey,” which emphasizes the indivisibility of ‘twoness’ and disallowing the choice of one of them. After all, it is a total identity crisis that she experiences as a black woman under white

hegemony taking it into consideration as a tool for the continuation of her life. In this sense, it is also important to mention what Bhabha emphasizes: “To be unhomed is not to be homeless, nor can the ‘unhomely’ be easily accommodated in that familiar division of social life into private and public spheres.”(1994, p. 9) In the double-consciousness venture, searching for a secure home has been followed by searching for identity. Annie’s awareness towards her surroundings causes her to turn her back on her body and her ancestral roots. Notwithstanding the identity crisis, however, the double-consciousness can be imaginable all the time, especially in the time of the adaptation process to new surroundings. The physical and psychological things which Annie experiences as a young black girl under white hegemony like beauty standards, lifestyles, cultures, and religion play an important role in theorizing the double-consciousness. Apparently, conjuring up the displacement and difficult life standards that black people suffer from is a difficult task, but it is also an important step for recreating her identity. Similarly, in *SNP*, DuBois clearly identifies the ethnic problems under the white dominance as:

“the ideal of fostering and developing the traits and talents of the Negro, not in opposition to, but in conformity with, the greater ideals of the American Republic, in order that some days, on American soil, two world races may give to each other those characteristics which both so sadly lack.”(2000, p. 195)

Recognizing the loss in their souls, both black and white people, and especially black people under colonial rule, are provided with “sensuous tropical love of life” in order to manifest white ideology. The blackness under such a hegemony which DuBois refers to as ‘black sensuality’ is a challenging situation that appears with the identity crisis. Therefore, black people, called ‘Negro’ to undermine the black race, have to think and live with the ‘white reason’. The turning point of Annie’s experience in such conditions is when Annie tries to think and live as a white person. However, when she looks in the mirror, the black face welcomes her. Eventually, her unnamed new identity has been overshadowed by the values of the white race. DuBois mentions the black people’s continuous defeat by the white race as black people “would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world” (p. 197).

Furthermore, *We Real Cool* (1959) depicts the lives of seven pool players in their daily routines. Since the breakdown of the hegemonic colonial order between black and white people with the Black Movement known as the *Harlem Renaissance*, the idea of universalizing the life of black people became vital to them. Instead of referring to black people's lives in a long detailed way, Brooks uses monosyllabic structures. While the poem starts with multisyllabic words, the rest of the poem consists of one fragment word to create a common sense. It starts with "The Pool Players./ Seven at the Golden Shovel./ We real cool. /We Left school. /We"(1-4) Here, the first stanza of the poem consists of long structures unlike the rest of the poem. Presumably, the absence of the verb 'be' symbolizes the unavailability of ancestral roots for black people. Yet, all the processes of the identity crises for black people exemplifies double-consciousness. Without any doubt, it is a difficult process to understand this hypocritical experience which put them in a big dilemma. Perhaps, it is the way that the white men take black people under their control. From this perspective, for example, the expressions "We real cool. /We Left school. /We" represents that there is no compelling power over black people that they have the right to choose. In spite of Brooks's perspectives, considering the situation that gives privileges to white men, black people have to live under difficult conditions. According to Patke, "The conquered or visited peoples are thus forced into a long and painful quest after an identity whose first task will be opposition to the denaturing process introduced by the conquerors" (2006, p. 89). Considering Patke's argument, the double-consciousness refers to the identity crisis, highlighting the separability of human souls. Hence, young black boys living in a white society can believe themselves to free but actually are not. In contrast to racially constructed hierarchy, this poem is a kind of rebellion to prove that black people are human beings too. From a structural outlook on the poem, the repetition of the expression 'we' clearly refers to black people in white community. Patke also explains: "the role played by words, rhythms, idiom, and style" translates "cultural dependency into cultural self-confidence" (2006, p. 14). It underlines the language which black people use as a cultural reference. However, it should be noted that the gathering together leads to the continuous usage of 'We'. There is a clear rebellion against the white dominancy in society. Black

people as victims of double-consciousness question their own ancestral roots while trying to adapt to others's lifestyles. Accordingly, the seven pool players explicitly refers to the black community in America. As the dominant white hegemony exposes new culture to black people, the identity distortion becomes inevitable. Searching for their ancestral homes and cultures apart from the new culture, black people have traumatic feelings. In this regard, Tyson notes about the loss of identity for black people as:

“This feeling of being caught between cultures, of belonging to neither rather than to both, of finding oneself arrested in a psychological limbo that results not merely from some individual psychological disorder but from the trauma of the cultural displacement within which one lives, is referred to by Bhabha and others as unhomeliness” (2006, p. 420)

The description of ‘unhomeliness’ occurs with DuBois’s *double-consciousness* along with displacement. Indigenous colonized subjects are completely alien to their surroundings culturally, religiously, and so on. They neither can live in their own culture under such white hegemony, nor they can adapt to the new one. Therefore, the re-occurrence of the expression ‘We’ symbolizes the all colonized subjects. They feel secure through using such language. Moreover, with the identity crisis they experience throughout the process of colonial period, Afro-Americans are greatly impacted by this displacement. On the other hand, the humiliation that black people face systematically while living under the white hegemony becomes the enmeshment of identity distortion regarding the double-consciousness as DuBois notes about the humiliation of black people:

“But before that nameless prejudice that leaps beyond all this he stands helpless, dismayed, and well-nigh speechless; before that personal disrespect and mockery, the ridicule and systematic humiliation, the distortion of fact and wanton license of fancy, the cynical ignoring of the better and boisterous welcoming of the worse, the all-pervading desire to inculcate disdain for everything black, from Toussaint to the devil,-before this there rises a sickening despair that would disarm and discourage any nation save that black host to whom "discouragement" is an unwritten word.” (2007, p. 224)

In other words, DuBois obviously proves the problematic essence of colonial rulers on the colonized subjects. Taking them under the colonizer’s control within humiliation creates a worthless sense in their souls. As Brooks underlines the body cursing and hope for being white in her poems, there are crucial effects of humiliation on their souls as well as the problematic entity of double-consciousness. Similarly, Angrosino further notes about the identity crisis experienced by black people as “to be ‘colonial’

implies that the psychological loss of identity which is the result of oppression has occurred within a context of spatial displacement” (1975, p. 2). Carrying the importance of dual identity experiences, being within white hegemony as black people, the double-consciousness is the embodiment of identity distortion itself.

Following the discrimination among people, it becomes clear that double-consciousness is “a mode of living, and a habit of mind” for people “who have been displaced or marginalized on the grounds of their cultural, civilizational, or, as it is often described, moral and spiritual backwardness” (Patke, 2006, p. 8) because it is impossible to ignore. “Lurk late. We/ Strike straight. We/Sing sin. We/Thin gin. We”(5-8) If black people enmeshes such a kind of discrimination in daily life, what emerges as a result is double-consciousness. The onset of the discussions about the double-consciousness marked by DuBois are related to both the displacement experienced by black people and the racial discrimination among people. The second stanza of the poem starts to reveal their insight into own ancestral roots besides the white men’s values. The expressions “Sing sin. We/Thin gin. We” (7-8) carries allusions to the increasing rebellion against the highly racial society’s rules. On the other hand, Brooks tries to indicate that black people carry their bodies as if they are burdens to their lives as causes and effects of the double-consciousness. Following a similar path with the previous poem, body cursing draws attention among black people, therefore, they regards themselves as aliens or non-human beings in the presence of the white men. Their ideas focus on resembling the white men in accordance with their values, however; their own ancestral roots are big obstacles for them and the reason why they could not leave them totally behind. Therefore, two entities appear in their souls. Likewise, WEB DuBois also viewed this ‘twoness’ as: the “two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body” and Brooks also shares a common point that the two opposite consciousnesses in only one soul cannot live long and maintain the healthy continuation of the human body. In fact, in DuBois’s words; two different souls in one body are eager to show itself over one another. Therefore, there is a definite split of one’s souls and senses. This kind of division among souls creates endless war and if one of them is superior to other one, there would be great and brighter life for the

person who experienced this.

Thereby, experiencing the double-consciousness in an harsh way leads to difficult situations as well as body cursing or imitating the white men. Brooks, just like her all poems, sets double-consciousness upon her unique style of writing poetry to the way that reveal black people's difficulties in the society as Christopher Okigbo concurred "the way that I worship my gods is in fact through poetry" (Mickey, 2010, p. 55). The expressions "Lurk late. We/ Strike straight."(5-6) aptly put forward to the annunciation of experiencing double-consciousness among black people. On similar grounds to DuBois's explanation of the 'twoness', Brooks strongly emphasizes it in these lines. In the case of identity crisis among blacks, Nixon distinguishes that: "While exiles are people- often writers and intellectuals- who are granted individual definition, one conventionally speaks of communities of exiles cemented with obsession with home, their memories, their grievances, and their idealism." (1992, p. 22). Similarly, feeling rootlessness in where they live results in hatred towards both the body and the whites. Black people have started to fight with their bodies for not being white. On the other hand, they feel unrest among the whites. In other words, being black is no longer enough to be a human being. Among them, therefore, they should change or die. They are inherently enmeshed with the feelings of hatred towards their body so, which is what living or growing in a white dominant country leads to.

Portraying such inhumane manners towards black people, the white men as rulers offer them a chance to resemble the whites, however; it is not a simple occasion for black people. The focus is, therefore, less nubian things and more white men's values in their life and reshaping their bodies in accordance with the whites's wishes. In this regard, the poem actually calls for a race identity for black people in such white dominant countries. In *We Real Cool*, Brooks puts a critical comment on this white hegemony as recurring 'We' in the poem. Black people are evidently well aware of the fact that the dominance of the whites make them experience an identity crisis. Therefore, they are all the victims of double-consciousness. The direct message that conveyed in the poem is a calling for an immediate action to proof that black people are real humans just like the whites. The eradication of inequality between people may lead to an understanding of a wide range of different outlooks and ideas. Edward Said

(2003) comments on the situation of the blacks as:

The net effect of this remarkable omission [of Arab literature] in modern American Awareness of the Arab or Islamic Orient is to keep the region and its people conceptually emasculated, reduced to “attitudes,” “trends,” statistics: in short, dehumanized. Since An Arab poet or novelist—and there are many— writes of his experiences, of his values, of his humanity (however strange that may be), he effectively disrupts the various patterns (images, clichés, abstractions) by which the Orient is represented. A literary text speaks more or less directly of a living reality (p. 291).

In *We Real Cool* (1959), too, the plot of the poem ends tragically on such a planet with a white man ruler and no focus on human rights and equality. This is the reason why black people experience double-consciousness in the sense that it results in an experience of in-betweenness and question of whether they should go on their lives as a black person or they should choose to be white. In this way, body cursing also takes place among them. It is possible to argue, indeed, that the following final expressions, “Jazz June. We/Die soon”(9-10) demonstrate that black people think that it is time to see their tragic ends in tandem with their displacement. Hence, despite its powerful expressions beyond their unity and solidarity, the poem creates an environment that opens up a double-consciousness for the possibility of body cursing, alienation and loneliness. In other words, the double-consciousness experienced by black people emerges as a complete system of the white hegemony and re-emerges as a form of embodied consciousness and search for home. In the time of displacement, a sort of belonging to their roots can be taken into consideration as searching for a secure and initial place as home accordingly their culture, religion and so on. Uneasiness of adaptation to the new culture leads to an identity crisis for black people. As Homi Bhabha underlines: “Gathering of exiles and emigres and refugees, gathering on the edge of ‘foreign’ cultures; gathering at the frontiers; gathering in the ghettos or cafes of the city centers; gathering in the half-life, half-light of foreign tongues, or in the uncanny fluency of another’s language”(Ayar, 2021, p.76) Thus, what lies at the core of the double-consciousness is that there is a displacement and exposure different cultures to immigrants. Identity crisis plays a crucial role in shaping identity, for the reason that there are two different ideologies which are of black and white people. Throughout the time of colonial and postcolonial rules and the devaluation of the black race, history and culture were at forefront to take them under control. As black people hope to be white in order to gain importance in the society, even educated black people

cannot have a chance to learn their ancestral roots. Booker T. Washington also marks this issue and he interviews twenty-five black students about their history and cultures, later noting that:

“... I found that through their entire course of training, neither in the public schools, nor in the fitting schools, nor in Harvard, had any of them had an opportunity to study the history of their own race. In regard to the people with which they themselves were most closely identified, they were more ignorant than they were in regard to the history of the Germans, the French, or the English” (1909, p. 219-20)

Thus, black people neither learn nor live in their culture and languages. So, they have been overshadowed by the white hegemony that leads to the double-consciousness which DuBois mentions as an “internal conflict in the African American individual, between what was 'African' and what was 'American'” (2007, p. 223) In building the argument upon the poem, Brooks’s language structures help the reader to understand the alienation and loneliness that lead to the identity crisis. To shed a light on the double-consciousness that black people experience, from which DuBois infers ‘twoness’ and is expressed by Brooks throughout the poem either explicitly or implicitly. Notably, Nathan B. Young affirms about race perception among young blacks:

“From a tutelage whose spirit, wittingly or unwittingly is anti-Negro, many Negro youths return from college and seminary with despair settled down upon their soul—a despair brooded in a partial, and oftentimes, prejudicial reading and interpretation of philosophical formula and historical data. Their minds are stored with half truths, more mischievous and misleading than bold error. With these as premises, they proceed to argue themselves into the belief that theirs is an impotent race, so conditioned and prescribed by a civilization to which it has made no contribution, prescribed by a civilization to which it has made no contribution, that it is impossible to form or to pursue any distinctive race ideal”(Ernest, 2021, p. 29).

The problem is here that the double-consciousness makes young black people feel despair about their ancestral roots and culture. Therefore, they are not hopeful about the future as Brooks also mentions in the poem with the expressions: “Jazz June. We/Die soon.” In tandem with the identity crisis which they experience, Brooks cleverly reveals the predicted ending for them. The agony and hopelessness combined with the identity crisis lead to a dilemma about choosing identity whether they should choose a white culture to live in or they should choose their own black culture. However, inability to choose one of two identities entails in them a huge double-consciousness of mixed culture in one soul. Throughout the poem entitled *We Real Cool*, Brooks tries to depict the life and the dilemma of black folks which they feel and

experience. It is known that, under white hegemony, Afro-American people neither feel themselves totally as African nor American. Due to the fact that they could not choose either of the identities, they become a victim of double-consciousness.

In tune with these poems, *Riot* (1969) entails the Black Arts Movement which is an expected result of the discrimination and misbehavior towards black people. In other words, through literature and art, as an example, Brooks illustrates the fact that life is not fair for those who live in a totally white dominant country and different culture as black people. Inspired by this movement, Martin Luther King expresses: “A riot is the language of the unheard” (Brooks, 2005, p. 127) which refuses a direct discrimination through foregrounding this poem. A psychological problem arises as an identity crisis among black people via rejecting such discrimination and being unable to adapt to the new one which as Bhabha refers to as “the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized” (2004, p. 80), pointing out that the identity crisis among colonized subjects has crucial effects on human body and lives. This complex relationship between colonizer and colonized highlights the importance of root and identity for the colonized people.

“John Cabot, out of Wilma, once a Wycliffe,
all whitebluerose below his golden hair,
wrapped richly in right linen and right wool,
almost forgot his Jaguar and Lake Bluff;
almost forgot Grandtully (which is The
Best Thing That Ever Happened To Scotch); almost
forgot the sculpture at the Richard Gray
and Distelheim; the kidney pie at Maxim’s,
the Grenadine de Boeuf at Maison Henri
Because the Negroes were coming down the street.”(1-10)

The opening stanza of the poem reveals that initial things with which the stereotypical white man is preoccupied, like his Jaguar, the kidney pie, and so on. It introduces John Cabot from upper class society. In fact, the poem principally reverses the idea of double-consciousness through starting with the white man’s point of view. Behind its protagonist, John Cabot, there is a huge white community of colonizer countries. The choice of this kind of point of view underlines the main theme that is widely-discussed all around the world. Using double-consciousness represent a way out of the standard approach to examine human beings who are victims. Therefore, as mentioned earlier, the poem demolishes Henry Louis Gates Jr.’s and Cornel West’s (1996) concerns

about double-consciousness being 'one-sided'. In *The Future of the Race*, they express their ideas and comments that the nourishing African traditions may be transformed when it starts to connect through all kinds of way that is brought with European languages and cultures. (p. 81) By referring to John Cabot, the first stanza of the poem cleverly focuses on the struggles that he can hardly live with these. For instance, John Cabot has a sudden amnesia, and therefore could not remember anything about ordinary things that he had been occupied with in his daily life. He cannot maintain his life as an upper class white man. He attributes the reason why he has in such a difficult life to 'the Negroes' who came his hometown and settled there. The end of the stanza the expressions "Because the Negroes were coming down the street." reveals the fruitful results of double-consciousness that the white man experiences. The changed state of the double-consciousness, therefore, re-evaluates the white and the black. Similarly, in this sense Fanon notes that the emancipation of this experience depends on viewing life from the perspective of both of them, the white and the black. He explicitly states that the assessment of the view of colonized people should be realized through indigenous people's points of view. Colonizer people should put themselves into the colonized ones's shoes and try to evaluate the facts accordingly. Hence, being able to view the world from black people's point of view turns the white man's world upside down. The first stanza of the poem is darkly tragic but definitely an oriented utopian white man's life. This kind of destruction, should not be taken as an glimpse of the end of the double-consciousness or the discrimination that is especially experienced by black people. It should rather be viewed as the demonstration of the world in which black people have to live. Portraying such situations offer a chance to re-look and re-think about what they have done such as sealing the whiteness, taking all privileges for the whites and the centralization of the white man. The focus is, therefore, the more experience of privilege that the white men have, the more they empathize with the black men. In this regard, the first stanza of the poem classifies a radical re-thinking and re-evaluating the uniqueness of the whites and triviality of the blacks through the eyes of John Cabot.

"Because the Poor were sweaty and unpretty
(not like Two Dainty Negroes in Winnetka)
and they were coming toward him in rough ranks.
In seas. In windsweep. They were black and loud.

And not detainable. And not discreet.” (11-15)

Just like DuBois’s clear utterance about *the double-consciousness* as an divided self and dangerous manner to moral values and the true origins (2005, p. 86), Cabot has a ‘morbid personality’ toward the blacks. By reasserting his whiteness, he noticeably judges the black people through the expressions: “the Poor were sweaty and unpretty”. Thus, the entire stanza above reflects the racist opinions of Cabot, as every expression shows signals of experiencing a double-consciousness different from the social and political background. The difficult conditions which black people experience, when combined with the discrimination in society and with the sense of homelessness brings about the double-consciousness for them. However, not only the black people but also the whites in such a kind of society experience it. Apparently, being faced with the lifestyle of black people in his territory, witnessing their attitudes toward every single thing in the life and trying to view the world via their point of view starts to demolish the uniqueness of the white race for Cabot. Thus, he tries to re-embrace the supremacy of the white man through looking down on the other one. The fear and anxiety about the future of the white man experienced by Cabot appeals to this consciousness and nationality. After witnessing them in the normal process of daily life, the black lifestyle detracts him from his own life. It leads him to re-consider and return to his own culture and lifestyle, but he could not do it properly and forget the building stones of the white man’s culture. Only then the double-consciousness that shapes their identity again according to the current atmosphere makes Cabot furious about inferior species who are the black people. Despite its surface impact on Cabot, the intimate effects of such double-consciousness reveal a kind of salvation for him. As Fanon contends:

“Sealed into that crushing objecthood, I turned beseechingly to others. Their attention was a liberation, running over my body suddenly abraded into nonbeing, endowing me once more with an agility that I had though I had lost, and by taking me outside the world, restoring me to it. I stumbled, and the movements, the attitudes, the glances of the other fixed me there...” (1967, p. 109).

It underlines the fact that the interdependence of the white men with their whiteness starts to be demolished and the new identity is the hybrid version of two different races which are the black and the white. Apparently, the white men are a victim of the double-consciousness in addition to the black men. In this regard, the poem cleverly

reveals difficulties not only for black people but also for the whites. It directly conveys a message that human beings can be victims of the double-consciousness regardless of their skin colors. In creating such an atmosphere that belongs to the white men's lives, it should be noted that black people's lives are still full of struggles.

Rather than focusing only the white men's problems which are revealed through the poem, the fourth stanza, shown above, identifies the black man while he has difficulty with the discrimination in the society. In addition to challenging the idea that regaining his own culture and consciousness after suffering from the double-consciousness, black people have started to use their voices. Since the turning point of their lives was being sent to America to work, black people have had to live in the white dominant countries under both terrible life and working conditions. Unlike the white man, black people are heavily victims of the double-consciousness, for the reason that they have two lives at the same time even in their daily lives. Especially after the colonial period, as was mentioned before, people living under the rules of colonizer countries were forced to leave their homeland and adapt to the new culture, language and religion imposed on them. Thus, on the way of establishing a totally new life for themselves, some of them assimilated and others could not keep up with the new lifestyle. The fact that black people were faced with maltreatment in which they had to settle adversely affected their lives. The poem also intends to reveal the effects of such maltreatment on black people. While questioning the double-consciousness through identity crisis, the poem also indicates distorted relations between the blacks and the whites as expressed in the poem: "Don't let It touch me! the blackness! Lord!" he whispered/ to any handy angel in the sky./ But, in a thrilling announcement, on It drove/ and breathed on him: and touched him."(19-22) Black people no longer stay silent towards inequalities and discriminations. Therefore, they both make their voices heard and start to elicit physical reactions. Even more important than this, as Cabot expresses when the black man attacks him as: "the blackness!" is what makes the world complete with the double-consciousness or the identity crisis.

It is obvious that the double-consciousness involving a sense of unbelonging and in-betweenness as opposed to the unique identity cannot be classified only for black people. Hence, even if the majority of the victims of the double-consciousness are

black, the white man also can be a victim, like John Cabot. Indeed, Brooks portrays such a double-consciousness in the poem with the white man having a chance to understand what the black one feels clearly. Underlining the complex reactions and impacts of double-consciousness on both of them, the black and the white men seek to bring their true ancestral roots and cultures. Therefore, reconceptualising the identity accordingly with how they live is a necessary step for their daily lives. In other words, for instance, black people have two lives at the same time: one of them is their actual life which they show at home only, and the other one is their fake life which they experience outside to adapt to a new society. Hence, they are surely victims of double-consciousness through this experience. To explain this, Rajeev S. Patke, for instance, draws attention to the double-consciousness which is experienced by black people through slavery as: "...slavery 'deterritorialized' African languages, and set up a confrontation between 'the power of the written word and the impulses of orality'"(2006, p. 89) Accordingly, black people have to live their own culture and use their mother tongue at home only, and restrictions and rules which are constituted by the government are big barriers to live freely with their own roots. On the other hand, the poem exemplified the white man's double-consciousness when he closely witnessed the black men's culture and lifestyle and portrayed an easily graspable sense of humanity without any supreme feeling. "John Cabot went down in the smoke and fire/ and broken glass and blood, and he cried "Lord!/ Forgive these niggahs that know not what they do."(28-30) This particular example from the poem also demonstrates that the passion for supremacy in society is an indispensable fact for whites. While John Cabot is about to die, he is still disgusted with and humiliating the black race. In this double-consciousness ideology, the white man has many struggles in his life even if he lives in his hometown. The alienation effects and in-betweenness included in the double-consciousness makes peoples lives difficult to continue. Surviving this as a white man either gives some empathy for black people or confirms the supremacy of whiteness. Indeed, John Cabot chose the latter, as shown through the expressions: "Forgive these niggahs that know not what they do"(30) which reveals that he still tries to humiliate the black race. Furthermore, black people's double-consciousness can be extremely tragic and shockingly wicked as they have to live with two different

cultures at the same time and outside their home they are always humiliated and work under difficult conditions as slaves.

Related to the DuBois's definition of the double-consciousness "twoness" or "two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body" (1897, p.215). has formed the essence of this chapter. Combining Brooks's experiences and ideas with that of embodied structures of the theory of double-consciousness shapes the mainstream of this part. Through highlighting the works entitled *The Anniad* (1949), *We Real Cool* (1959) and *Riot* (1969), identity crisis particularly among black people has been examined. Almost all characters in the selected works go through a kind of identity crisis as a result of colonizer authorities who make black people being exposed to their values in order to devalue their ancestral roots and cultures.

CHAPTER 3
DISCOVERING *DOUBLE-CONSCIOUSNESS* AND
CAROL ANN DUFFY'S POETRY

"Homelessness is coming to be the destiny of the world."⁶

The expansion of British poetry into a multi-cultural atmosphere including the Irish, women, and Afro-Americans is considered a kind of revolution. Carol Ann Duffy notes that, especially after Larkin's period, British poetry has changed in a good way, and it has many voices and styles (Winterson, 2009). However, poetry also brings about a lack of unity among the works of art, as Hulse et al. also express that poetry is "fresh in its attitudes, risk-taking in its address, and plural in its forms and voices" (1993, p. 16). The main matter at hand is, therefore, to expand the framework of British poetry to include various ethnicities, voices, and cultures. The most important impacts of such a multi-cultural atmosphere, as British poetry reveals, is "accessibility, democracy and responsiveness, humour and seriousness, and ... public utterance" (ibid). In this respect, maintaining such a vast framework has caused new problems and ways of life in accordance with the work of art. With the impacts of its multi-nationality, it has become the end of style of British poetry and it is the time of giving value to new unique identities and voices (ibid). Apparently, this new kind of poetry demolishes the barriers among people from different walks of society and from varied cultural backgrounds. It promotes new voices contrary to the stereotypical white British voice, therefore; this new kind of poetry comprises the awareness of different voices which draws attention to class consciousness, genders, nationalities, and races (Gregson, 1996, p. 5). With regard to being multinational, British poetry constitutes a wide range of communities regardless of race, nationality, and culture, as Michelis notes as follows:

In relation to poetry, the experience of being British has been traditionally synonymous with being English, white, male and middle class. However, over the past thirty years a new kind of poetry has taken over the anthologies, a poetry whose *raison d'être* can be described as a direct and defiant response to the cultural and political consensus hitherto typical for English poetry. (2002, p. 62)

British poetry especially as of the last two decades of the 20th century, is considered to be a kind of movement for people who could not raise their voices in public places.

⁶ Martin Heidegger, *'Letter on Humanism'*

These people are called 'margins' as Kennedy explicitly notes: "in a discussion of British poetry...it is now something of a commonplace to point to the shifts from a metropolitan to a regional and from a native-born to a non-native position and perspective as the most significant occurrences of the 1980s and 1990s" (1996, p. 83). Thus, the entire approach to poetry becomes fully human-centered without discrimination. Likewise, it also affirms people who have to leave their country owing to having been neglected and discriminated against in the society that they live in.

Defining Carol Ann Duffy's poetry as a simply feminist due to her concerns about gender norms in society and the female body, experience, and voice restricts her wide perspective and excellent poetry talent. At first glance, her poetry may be said to include a wide range of concerns about life, powerful influences, and multi-dimensional outcomes, as is the case in Jane Thomas' book *Choosing Tough Words': The Poetry of Carol Ann Duffy*. In this book, she notes that Duffy is "deeply concerned ... with racial intolerance, religious bigotry ... and the political indifference exhibited by the Thatcher administration toward the unemployed and the underprivileged" (1998, p. 78). Carol Ann Duffy is recognised as one of the major poets in the late 20th and early 21st century. For several years, she has been labelled as a new and fresh voice in poetry as Boland explicitly says that Duffy is the bravest talents of British poetry who raised voices for black people over the years. (Dowson, 2016, p. 15) In other words, Duffy's works reflecting her experimental feelings include her own life adventure and experiences. Hence, not only does her poetry depict her experiences but it also portrays her own observations in her life. Thus, she aims to underline the fact that the struggle which people experience through migration and adaptation process is no longer negligible. Clearly, her poems are based on human experiences that readers can find themselves, as Peter Ross clarifies that Duffy prefers being invisible among her works. (Dowson, 2016, p. 20). Primarily, she mentions intimate truths in her poems rather than autobiographical ones, as backed up by Cooke that he mentions her works as a kind of travel to unknown places to discover yourselves as human beings. (ibid). Widely known with her marginalized voice, she addresses a great range of various concerns about life. As Rees Jones surprisingly notes that it is surprisingly fact that readers read a Scottish woman poet that comes from working class and her feminist

ideology is reflected all of her works. This is the end of traditional British poetry. (2010, p. 5). Accordingly, the new British poetry, which includes many voices from different nationalities and races, configures a multi-national world and human-centered concerns. Demolishing the strict rules for poetry, her poetry continues to raise the voice of the unrecognised and people alienated from society.

This chapter primarily deals with double-consciousness through discussing its impacts on human beings in Carol Ann Duffy's selected poems *Originally* (1990), *War Photographer* (2004) and *The Way My Mother Speaks* (1990). Since the beginning of the post-colonial period, black people and white men have to migrate to different places and enter under the rules of different nationalities. People who had migrated to different places from their hometown were either assimilated or became victims of double-consciousness. Others could not keep up with this new society. Therefore, especially after the colonial period, regardless of their races, nationalities, and identities, the majority of people have been victims of double-consciousness.

As the title ironically reflects, the poem *Originally* (1990) is both about the sadness of migration and growth from childhood to adulthood. Comprising memories of Duffy's childhood, it also features migration from different countries without totally learning her own culture. The plot follows the life of a little Scottish girl whose parents decide to move to England; therefore, her cultural identity is distorted. Duffy identifies her cultural identity as that she never feels herself having a strong identity. (1994, p. 20). As can be inferred from this expression, the distorted cultural identity is an obstacle for this little girl to maintain her life. Trying to overcome her adaptation to a new culture accelerates her identity crisis and alienation from the society. Similarly, Jane Thomas asserts that Duffy clearly reveals the situation of being unhomeliness, immigrants and a victim of both mental and emotional separation. (1998, p. 85). In other words, the poem *Originally*, first published in the collection entitled *The Other Country*, reflects the author's point of view with the shift of place from "first space / and the right place" throughout her maturing process. In this regard, the poem opens with a view from a red car and the speaker's internal monologue about moving to another country from their hometown. "We came from our own country in a red room/ which fell through the fields, our mother singing/ our father's name to the turn of the

wheels” (1-3). As can be inferred from the first three lines, the poem portrays the family who are on the way to a totally foreign country to build a new life for themselves. Indeed, the little girl is well aware of the fact that her family is in grieving due to migration, as the mother figure in the poem sings the father figure’s name deceptively as if they were happy. From the perspective of the little girl, who is the speaker of the poem, however, the song which the mother sings is “to the turn of the wheels,” implicitly framing it as mourning their departure from their hometown, and “the fields” which “fell through” as the wheels continue to turn point out their own culture which they are leaving behind. Pointing out the migration through this depiction, Duffy characterizes dual identity similar to the theory of double-consciousness by WEB DuBois. Maintaining that “restless search for a home”, for instance, the expressions: “My brothers cried, one of them bawling, Home,/ Home, as the miles rushed back to the city, the street, the house, the vacant rooms/ where we didn’t live any more. I stared/ at the eyes of a blind toy, holding its paw” clearly highlights the searching for home even during the time of migration (4-8).

Likewise, the little girl’s and her family’s experiences which are reflected throughout the poem also clarify identity corruption and her becoming a victim of double-consciousness. Despite its surface-level description of double-consciousness, Duffy also appears to search for her ancestral home in this foreign country, writing, “Home, as the miles rushed back to the city, the street, the house, the vacant rooms/ where we didn’t live any more. I stared”(5-7) These lines also symbolize the beginning of double-consciousness, for instance, leaving behind her hometown in her early childhood means that the little girl cannot even get used to her own roots but has to adapt to totally new routines and cultural practises. Their physical and psychological displacement from their hometown to another city, which is completely foreign to them, leads to the feeling of ‘unhomeliness’ together with the identity crisis. Bhabha explains this matter as follows:

To be unhomed is not to be homeless, nor can the ‘unhomely’ be easily accomodated in that familiar divisions of social life into private and public spheres... In that displacement, the borders between home and world become confused; and, uncannily, the private and public become part of each other, forcing upon us a vision that is as divided as it is disorienting” (1994, p. 9).

Concerning Bhabha’s definition of unhomeliness, the dislocation of the little Scottish

girl is a sort of estrangement connected to the identity split. Returning to the focal point of the study, she experiences an identity crisis through the immigration process, which creates a double life for her; therefore, she experiences two different lives at the same time. Although she never forgets her ancestral roots, she also cannot adapt to her new life. This in-betweenness brings about a double-consciousness and as a little girl, the separation from her country leaves a deep trace in her memories. Hence, the question of where she comes from originally is raised throughout the poem. In other words, she does not feel she belongs to her ancestral roots, but she cannot forget them, either. In *The Go-Between* (1953), L.P. Hartley notes that the past is the past and we can never turn back to it. So it is like a different country though. (Dowson, 2016 p. 193). In accordance with Hartley's explanation about separation from her hometown and her ancestral roots, a double-consciousness emerges. Duffy, for instance, marks it in the second stanza as follows:

“All childhood is an emigration. Some are slow,
leaving you standing, resigned, up an avenue
where no one you know stays. Others are sudden.
Your accent wrong. Corners, which seem familiar,
leading to unimagined pebble-dashed estates, big boys
eating worms and shouting words you don't understand.
My parents' anxiety stirred like a loose tooth
in my head. I want our own country, I said.”(5-12)

Likewise, experiencing double-consciousness deeply, this stanza also underlines the effects of migration on human beings. The complex relations between the old culture and the new one, to which they are supposed to adapt, can lead to an identity crisis. Therefore, the little girl in the poem is at the center of the identity split. In other words, the double-consciousness emerges soon after they abandon their hometown. Duffy combines identity problems with her own feelings and experiences under the concept of the main theory, double-consciousness. Aydin notes that it is the definite response to the society. (2008, p.18). This is also what Duffy intends to show throughout the poem. Through the expressions, “All childhood is an emigration. Some are slow,/leaving you standing, resigned, up an avenue/ where no one you know stays. Others are sudden”(5-8) Duffy contends that the position of emigration for the little girl is “some are slow,” which also means that although her family moved to a foreign country quickly, the memories of their hometown are still alive in her mind. No matter how places “seem

familiar,” to her, it is apparent, along with their accents, that they do not belong to the country to which they moved. Duffy also underlines the issue of cultural identity with the expression, “leading to unimagined pebble-dashed estates, big boys/ eating worms and shouting words you don’t understand”(9-10) which accentuates a sort of estrangement and identity distortion. These lines illustrate the difficulties she encounters in the new country, and it seems to provide her with hope for returning her hometown. Duffy also highlights this little girl as an ambiguous figure in new culture in the sense that she tries to adapt and live accordingly as her family do, but she also tries to go back her hometown. Such double-consciousness that comes into being in the process of immigration causes identity split for the little girl. Along with the identity crisis, the melancholy she experiences isolates her from her new surroundings. Another significant example is illustrated by Tyson as follows:

“The feeling of being caught between cultures, of belonging to neither rather than to both of finding oneself arrested in a psychological limbo that results not merely from some individual psychological disorder but from the trauma of the cultural displacement within which one lives that Homi Bhabha coined as *unhomeliness*” (2006, p. 421).

Elaborating on and expanding Tyson’s argument about the loss of home, Duffy simply utilises the things which make her remember the hometown she left, but these things are not familiar to her. Throughout the second stanza, in addition to her identity disorder, she also does not know how to cope with her family’s anxiety and other things which she experiences within her surroundings. According to DuBois, double-consciousness is the problematic situation that the one can have two different souls in one body and it conveys sort of dilemmas about which one is true self or vice versa. (2007, p. 306). In other words, the problem that the little girl experiences in the poem is that there is a clash of two different cultures and neither of them is superior to the other. Therefore, this little girl is stuck between these two different cultures. She wants to go back to her secure place, but she cannot. However, she also cannot adapt to the new place.

But then you forget, or don’t recall, or change,
and, seeing your brother swallow a slug, feel only
a skelf of shame. I remember my tongue
shedding its skin like a snake, my voice
in the classroom sounding just like the rest. Do I only think
I lost a river, culture, speech, sense of first space
and the right place? Now, Where do you come from?
strangers ask. Originally? And I hesitate.(18-25)

Echoing the view of the double-consciousness that is examined through the first two stanzas of the poem, the last stanza guides the audience to a better understanding of the identity crisis, and it leads the reader to empathise with the little girl. Hence, apparently, the last stanza above reflects changes and transformations which are revealed by the displacement as: “But then you forget, or don’t recall, or change.” The line also indicates the inability to find a balance between cultures. As a young girl, in tune with the changing environment, she also changes herself. She is not a little girl anymore, therefore, and as the lines highlight, memories of her hometown start to become blurred. Similarly, McCulloch writes that being other is an inevitable fact that people experience it in everywhere from immigration to feeling homesickness. (Dowson, 2014, p. 71). This quote reveals that the homesickness the little girl suffers from throughout the poem is called ‘outsidedness’ by Duffy, and it is particularly often experienced within immigration. Longing for hometown along with difficulty with choosing a true culture for her, the girl experiences identity crisis and alienation which lead to the double-consciousness coming into being. In addition to these explicit references to double-consciousness, Duffy also underlines the loss of ancestral identity of the little girl as follows: “I lost a river, culture, speech, sense of first space/ and the right place? Now, Where do you come from?/ strangers ask. Originally? And I hesitate.”(23-25) Following similar lines and revealing the identity crisis from the perspective of the double-consciousness, the last stanza of the poem underlines the little girl’s values, and she raises similar questions about her identity. In tandem with these problems, she starts to lose her true self and questions her ancestral roots. However, the more she gets used to her surroundings, the more she forgets the traces of her true self and root culture.

War Photographer (2004) revolves around the identity split and dual thoughts and ideas in one soul. The focal point of this chapter is the theory of double-consciousness, as mentioned previously. In line with this theory, Duffy depicts a war atmosphere and its effects on human beings. The poem portrays a human being as a victim of war, and he is in a big dilemma about his work. Either he continues to take photographs about war, or he stands against it. The photographer compares places which he visited with his hometown. Duffy also uses his quest for a home to underline

the significance of the secure feeling of being at home. Not only the traumatic effects of war but also the search for real identity have haunted the photographer throughout the poem. Similarly, Naipaul expresses the idea of real identity and home in one of his novels entitled *Half a Life* through the eyes of the character Willie when he travels to the Portuguese African city and decides that he does not belong to that place.(2001, p.126). So, the concepts of identity and home are substantially crucial in the formation of sense of belonging. In other words, throughout the poem, the agnostic manners of the photographer lead to the identity split. Based upon this quotation, Duffy also underlines the inevitability of choosing sides whether the photographer should continue or not. “In his dark room he is finally alone/with spools of suffering set out in ordered rows./ The only light is red and softly glows,/as though this were a church and he/ a priest preparing to intone a Mass./ Belfast. Beirut. Phnom Penh. All flesh is grass”(1-6) It is known that the social, political, economic and cultural changes that societies have undergone affect people’s lives accordingly, and wars and migration have a particularly great impact on human beings. Here, Duffy masterfully presents the colonialist and postcolonialist dilemmas through the attitudes and description of the photographer. As the title of the poem also suggests, traumatic effects of war lead to melancholic narration of places where the photographer has visited. On the other hand, there is no name given to the photographer, which may symbolize the in-between state of either being a soldier to support colonial activities or being a victim of those same activities. The expressions, “he is finally alone/with spools of suffering set out in ordered rows”(1-2) underline that the photographer has been greatly affected by wars and feels lonely.

Beyond the photographer just being in-between, Duffy also does not give any clear interpretation about which side the photographer takes. DuBois also asks about the question for how it is felt or the answer of this question that is never answered thoroughly.(2000, p. 2). Returning to the theoretical basis grounded by DuBois’s question about dual souls, the photographer portrays an indecisive manner and becomes caught in the middle of double-consciousness. It is clear that the images which the photographer portrays reveal internal conflicts about the things that happen in his surroundings.

The photographer feels that he belong neither to the atmosphere which is in, nor to the ancestral country. With efforts to break down ambiguous ideas to decide her own identity, Duffy also highlights the identity crisis as follows: “He has a job to do. Solutions slop in trays/ beneath his hands, which did not tremble then/ though seem to now. Rural England. Home again/ to ordinary pain which simple weather can dispel,/ to fields which don’t explode beneath the feet/ of running children in a nightmare heat.”(7-12) Firstly, no matter how the photographer tries to remember the feeling of security of being at home and to construct his true identity regardless of external factors, there is no way to break down this vicious circle that includes the identity crisis of not belonging anywhere. Through the photographer, Duffy propounds the idea of searching for home constantly even through photographs. Similarly, Patke also underlines the issue that it is a kind of displacement that people have a sense of it and it is a constant search for the real home or real self. (2006, p. 89). In tune with these examples, the expression, “though seem to now. Rural England. Home again,” symbolizes one of the imaginary journeys that the photographer takes to find home. Displacement due to devastating effects of war is the main reason why the photographer becomes a victim of double-consciousness. In close relation to what DuBois clarifies about double-consciousness, the photographer’s journey aims to find a home in a similar sense. In *TSBF*, DuBois further notes, “In all things purely social we can be as separate as the five fingers, and yet one as the hand in all things essential to mutual progress.” (2007, p. 34) In other words, the separation which is caused by wars results in identity crisis, and for people who have been separated through displacement ideology under colonial and postcolonial rules, therefore, living their own culture and identity becomes a challenging task. Witnessing devastating experiences such as war, the photographer is sent into a psychological breakdown. The narrator is trying to vivify things and reveals his state of mind through this perspective as a victim of double-consciousness.

In addition to these views about double-consciousness, the photographer’s disappointment for not belonging anywhere continues until the end of the poem. Throughout the third stanza, the photographer tries to remember his own sincere and happy memories through photographs that were taken before. Using this memory-

revisited technique, the photographer tries to be aware of which side should be supported. Moreover, even readers do not know which side the photographer supports; therefore, the readers also demonstrate an in-betweenness in how they call the narrator: soldier or victim. Apparently, Duffy performs this double-consciousness technique from which both the narrator and the reader suffer. To return to the focal point of the study of identity crisis, the photographer's dual visions of the things which happen in his surroundings drifts him into an uneasy manner of searching for home. "Something is happening. A stranger's features/ faintly start to twist before his eyes,/ a half-formed ghost. He remembers the cries/ of this man's wife, how he sought approval/ without words to do what someone must/ and how the blood stained into foreign dust."(13-18) Likewise, DuBois identifies the double-consciousness as follows: "looking at one's self through the eyes of others" (2007, p. 8). Throughout the third stanza, the photographer visualises several images that make his awareness become stronger; however, each image pulls the photographer into a complete mess. The traumatic effects of war continue, but the photographer still cannot choose his side. Similarly, Bhabha defines the situation which the photographer is in as follows: "the beyond is neither a new horizon, nor a leaving behind the past" (1995, p. 1). In other words, within the expression "a half-formed ghost," Duffy cleverly portrays the photographer's double-consciousness. She identifies not only the traumatic effects of war through the poem, but also highlights the photographer's indecisiveness. Like DuBois, Bhabha discusses how to define double-consciousness concerning the focal point of identity crisis and dual identity, underlining the double-consciousness as it re-creates the past over and over again that is actually in-between sense swinging among the past and the present. (1995, p. 7). The poem deals with exactly what DuBois discusses, highlighting the dual identity and manner that lead to double-consciousness. It also brings past and present memories together, not in an organised way, but rather in a form that is a complete mess.

Taking a similar stance with DuBois, Ian also affirms the dual identity as follows: "whatever is beyond, behind, or beneath phenomenal appearances accessible to the direct experiences of first person awareness" (2014, pp. 232-46). Uneasiness over choosing sides leads the photographer to be the victim of double-consciousness.

Following these distinctions about double-consciousness, the last stanza of the poem also reveals the dual identity of the photographer.

A hundred agonies in black and white
from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care. (19-24)

In the last stanza of the poem, the photographer is in great agony about the photographs, due to the fact that the editor will choose five or six of them with not knowing the background story. However, the side which the photographer supports becomes more transparent through this stanza with the expressions: "A hundred agonies in black and white/ from which his editor will pick out five or six/ for Sunday's supplement." (19-21) In addition, the expression, "A hundred agonies in black and white" (19) is an ambiguous expression that can reflect both the black and white photographs and the struggles that black people and white people experience. There is no clear and direct reference to which one it refers to. On the other hand, Duffy represents the photographer's disillusioned selves through expressions as follows: "The reader's eyeballs prick/with tears between the bath and pre-lunch beers./ From the aeroplane he stares impassively at where/ he earns his living and they do not care." (21-24) These lines also underline the photographer's awareness of his surroundings. As a matter of fact, his disappointment and split identity come to the forefront, but he still cannot choose either of them. Likewise, DuBois expresses the idea of finding true self as follows: "He began to have a dim feeling that, to attain his place in the world, he must be himself, and not another" (2007, p. 11). In this respect, the double-consciousness that the photographer experiences lead to an identity split; however, by the end of the poem, the photographer's decision about which side should be supported becomes clear.

Furthermore, *The Way My Mother Speaks* (1990) opens with a view from the interior monologue of a speaker who has faced great changes in life. The plot of the poem follows the speaker's experiences over the course of her life journey while experiencing double-consciousness. The focal point of the poem, upon the whole study has focused, is an identity crisis of the narrator. Duffy masterfully reveals the speaker's

emotions about her mother, childhood and adulthood, and compares them throughout the poem. "I say her phrases to myself/ in my head/ or under the shallows of my breath,/ restful shapes moving./ The day and ever. The day and ever."(1-5) As can be inferred from the first stanza, the identity of the speaker is embodied through her mother's sayings. The repetition of the expression "The day and ever. The day and ever"(5) underlines the re-occurrence of the identity issue for the speaker. In addition, the speaker of the poem tries to shape her identity through what her mother has said or is saying. The poem also underlines the fact that the past, in this case, the things which her mother uttered, contributes to her identity formation. In this respect, Hall explicitly asserts as follows: "identities are the names we give to the different ways we are positioned by, and positioned ourselves within, the narratives of the past" (1990, p. 225). In other words, the poem displays how profoundly her mother's utterances shape her identity. That is to say, external factors have as great an impact on identity as colonial and postcolonial rules do. Shaping the identity in accordance with others' statements causes a sort of identity crisis about what is actually felt and thought, as DuBois profoundly notes that coming to the end of the sense of unbelonging may create another consciousness that people always disturb them. Within repetitions of "The day and ever. The day and ever"(5) Duffy clearly states that the speaker convinces herself about how to shape her identity closely based on by her mother's sayings. "Restful shapes moving" inevitably reveals the struggle of identity for the speaker; therefore, if she conformed to her mother's comments on her identity, she thinks that there would be no problem at all. However, as demonstrated by the repetition of the last expression of the poem in: "The day and ever. The day and ever", the strategy of the speaker cannot be useful for her; therefore, she always repeats the expression explicitly. It is apparent that the transition from childhood to adulthood or from dependence to independence did not materialise as she imagined.

Pointing out the identity crisis through her narrative techniques, Duffy characterises double-consciousness and homesickness in a similar way to what has been theorised by DuBois. She maintains that having double-consciousness is to look oneself through the eyes of other different soul in the one's body and also measures the person according to its own style. That is the creation of pity for themselves who

experience double-consciousness. (1897, p. 215). For instance, the speaker of the poem feels as if she were in the landscape of her hometown and brings to light memories which she remembers:

The train this slow evening
goes down England
browsing for the right sky,
too blue swapped for a cool grey.
For miles I have been saying
What like is it.
The way I say things when I think.
Nothing is silent. Nothing is not silent.
What like is it.(6-14)

Similarly, the speaker's experiences continue through travelling to other countries both physically and psychologically. The second stanza echoes DuBois' words: "Two souls, alas, reside within my breast, and each is eager for a separation: in throes of coarse desire, one grips the earth with all its senses..."(2007, pp. 222-23). Therefore, the speaker defines the image which comes to life in her mind. Moreover, she keeps her mother's comments in mind. The repetition of, "What like is it," clearly refers to her mother. The 'twoness' in one soul that DuBois mentions is embodied in the speaker. She has her own identity, but she tries to shape and re-shape it through her mother utterances. Duffy also criticises and successfully shows what the speaker experiences about her identity split, as Bhabha notes that it is the re-creating of past over again while swinging among the past and the present. (1994, p. 7). In other words, the transition between childhood and adulthood, which Duffy also masterfully portrays, produces an identity crisis for the speaker. Trying to re-shape her identity in accordance with what her mother says is a challenging task for her. Naipaul also notes as follows: "I am seeing what am seeing because I made myself another person. I cannot make myself that old person again. But I must go back to that old way of seeing. Otherwise my cause is lost before I have begun" (2004, p. 53). In this quotation, Naipaul also mentions re-shaping identity according to external factors. However, it seems to result in the loss of real identity. Duffy also highlights the confusion and contradictions that appear in the speaker's mind through repetition of the expressions, "Nothing is silent. Nothing is not silent." Such monologue repeats itself in the speaker's inner self to refer to the double identity, wherein one of them is her true self and the other one is a re-shaped version in accordance with her mother's

comments. This apparent duality in the speaker's identity emerges through such discourses throughout the poem:

Only tonight
I am happy and sad
like a child
who stood at the end of summer
and dipped a net
in a green, erotic pond. The day
and ever. The day and ever.
I am homesick, free, in love
with the way my mother speaks.(15-23)

Starting with its expressions “happy and sad” as a sign of double-consciousness, Duffy clearly depicts the identity crisis of the speaker. The external factors, such as her mother's comment on her identity, and her real self, clash with one another. Moreover, “like a child/who stood at the end of summer”(17-18) reveals the struggles of transition from childhood to adulthood. It portrays two different identities in one soul; therefore, the poem also seems to reveal the difficulty of having a dual identity in the speaker's soul. DuBois illustrates the fact that it is impossible to identify which one is better as follows: “Between me and the other world there is ever an unasked question: unasked by some through feelings of delicacy; by others through the difficulty of rightly framing it” (2007,p. 3). In other words, the ‘unasked question’ here is those feelings which are experienced by the speaker. Underlining that “The day/ and ever. The day and ever”(21) symbolizes the gradually emerging dual identity through great conflict. This is also what DuBois insistently clarifies that people always forget the fact that every part of human being or every sense that people feel have an important role of forming a complete human beings. (2007, p. 118). There is a more complex relationship between two different identities in one soul, which DuBois notes as ‘twoness’, but the outcome of such impacts on the speaker is massive. On the other hand, Duffy discusses the identity crisis within feelings of homesickness. “I am homesick, free, in love/ with the way my mother speaks.”(22-23) Here, the focus is again on the speaker's ambivalent manners which encompass external factors and internal reality. In such double-consciousness experiences, the real and the artificial/fake identity are associated with homesickness. This is how Duffy represents the process of emerging as a double-conscious character.

This chapter reveals the idea of double-consciousness in Duffy's selected poems *Originally*(1990), *War Photographer*(2004), and *The Way My Mother Speaks*(1990) to be as the best tool to guide readers through the sense of belonging, twoness, and loss. Needless to say, related to the Hall's motto of "what we really are", this chapter highlights the identity crisis both for Duffy and for the characters in the poem. All of the works have important roles in this sense, because they both reveal how Duffy really feels and how identity conflicts function especially among immigrants.

CHAPTER 4
DISCOVERING *DOUBLE-CONSCIOUSNESS* AND
COUNTEE CULLEN'S POETRY

"I walk through the churchyard
To lay this body down;
I know moon-rise, I know star-rise;
I walk in the moonlight, I walk in the starlight;
I'll lie in the grave and stretch out my arms,
I'll go to judgement in the evening of the day,
And my soul and thy soul shall meet that day,
When I lay this body down."
NEGRO SONG
(DuBois, 1989, p. 204)

Countee Cullen, the most prominent name of the Harlem Renaissance, is also a very important literary figure for African-Americans. As was previously mentioned, throughout the 1920s art and literature were especially popular among black people. They were seeking equality and justice in their daily lives; however, they faced significant unemployment and maltreatment in the period following the end of WWI. This situation disturbed them and incited political mobilization. With the hegemonically powerful white men at the war front, black people, especially in the city of Harlem, had made their voices heard and achieved great success in fields of art and literature. Countee Cullen, who witnessed this new identity re-acquisition of black people and their experiences of adapting to society, left his mark on the period through discussing identity problems in his works. In the *Ariel of Negro Poets*, Jay Saunders Redding labelled him as one of the poets who "cannot beat the tom-tom above a faint whisper nor know the primitive delights of black rain and scarlet sun, a writer of delightful personal love lyrics" (Perry, 1970, p. 34). In other words, the crucial topics of his poems are love and death alongside the effective concerns about racial problems. In the *Copper Sun*, Emanuel Eisenberg primarily notes about Cullen's poetry as follows: "In his second volume . . . Countee Cullen reveals the fatal limitations which must always restrict his expression in poetry. One-third of his poems are concerned with race, another third with love, another with death" (1927, p. 24). Cullen's poetry explicitly mentions racial issues and the feelings of being a Negro in society. Throughout his life journey, Cullen fought against the racial consciousness which

classifies people as Negro and white, and thus many other writers either supported him or not. For instance, Jessie Fauset thinks that Cullen fought in vain, but later she is convinced, especially after one of Cullen's most influential works, entitled '*Color*'. She explicitly notes that she is also convinced that the talents of Cullen for revealing the life and struggles of black people in white dominance countries. Moreover, she further notes her wishes about staying such talented and hoping to continue to reveals the facts of being black through poetry. (Perry, 1970, p.27).

Questioning his own identity while supporting equality in the society is a challenging task for Cullen. As can be understood from the quotation above, Cullen represents the racial consciousness that he seemingly suffers by problematizing it in his works. With the help of the experiences he had faced, he clearly reveals struggles such as identity crisis among black people, which is also the focal point of the study. In other words, Cullen "could not escape the fact of being a Negro, and being a sensitive man, could not eschew the compelling wish to say what could be expressed only by a Negro" (ibid). The prominent feature of his works is racial consciousness for the reason that he also comes from African origins. In this regard, Babette Deutsch notes that Mr. Cullen and his works thoroughly reflects the tragedy of being black and considering he is a black artist she further notes as follows: The color of the mind is more important than the color of his skin" (ibid).

Nevertheless, he was well aware of struggles of black people in the society. Because of his complexion, he had experienced such difficulties like double-consciousness, also the focal point of the study. Hence, Cullen's poetry indicates a DuBoisian sense of double-consciousness through portraying black people's lives. He masterfully exemplified the experience of dual identity in his works in an issue of *Vanity Fair*, Carl Van Vechten explicitly notes that: ". . . All his poetry is characterized by a suave, unpretentious, brittle, intellectual elegance" (Perry, 1970, p. 24). It needs to be clarified that Cullen had tried to seek solutions by defining the lives of black people.

This chapter primarily sheds light on the double-consciousness through discussing the lives of black people in Countee Cullen's selected poems *Heritage*(1922), *In Memory Of Colonel Charles Young*(1925) and *The Shroud Of*

Color and Red (1924) People who had been sent to different places away from their home countries to work as slaves were either assimilated or became victims of double-consciousness. Therefore, especially after the colonial period, regardless of their origins, the majority of black people have been victims of double-consciousness.

Focusing on split identity, the prominent feature of the Harlem Renaissance, through expressing an ambivalent sense of belonging stemming from culture, language, racial truths which African-Americans faced is a challenging issue. However, Cullen's poem '*Heritage*' (1922) is the landmark of this effective movement viewed as '*Black Waste Land*', a reference to T.S. Eliot's famous work. Because Eliot also dealt with modern people who were aware of their fertile culture but were wandering around the barren land as *WL*, and it symbolizes identity crisis.

What is Africa to me:
Copper sun or scarlet sea,
Jungle star or jungle track,
Strong bronzed men, or regal black
Women from whose loins I sprang
When the birds of Eden sang?
One three centuries removed
From the scenes his fathers loved,
Spicy grove, cinnamon tree,
What is Africa to me?(1-10)

In the first stanza of the poem, Cullen reveals how unhomeliness creates a double-consciousness for the speaker. The poem represents stereotypical black people who live in America but could not adapt to their surroundings. Therefore, the feeling of a secure place as home is not America for the speaker, but also the speaker of the poem attempts to conclude this feeling of unhomeliness. As Fanon underlines that "[d]ecolonization, which sets out to change the order of the world, is, obviously, a program of complete disorder" (1963, p. 36). In other words, this kind of disorder emerges with the identity crisis for the colonized subjects. Along with the poem, the expressions: "What is Africa to me:/ Copper sun or scarlet sea,/ Jungle star or jungle track,/ Strong bronzed men, or regal black"(1-4) clearly reveals the alienating effects of colonial activities. Hence, through using monologue, the speaker questions himself in terms of his ancestral roots. Despite its destruction of his identity, the speaker wants to learn much more information about his ancestral roots. In this regard, distortion of his real identity and inability to live his ancestral culture emerge as an identity crisis;

therefore, his existence entirely depends on a chance to live in Africa. Bhabha notes:

The negating activity is, indeed, the intervention of the 'beyond' that establishes a boundary: a bridge, where 'presencing' begins because it captures something of the estranging sense of the relocation of the home and the world- the unhomeliness-that is the condition of extra -territorial and cross-cultural initiations" (1994, p. 9)

In that sense, the speaker's estrangement and alienation from his surroundings flourishes with the realization of not being in his hometown. "Strong bronzed men, or regal black"(4) clearly explains the crucial effect of colonizer authority. Concerning the discrimination among people, the poem takes a position of paradoxical feelings of identity for black people. On the other hand, the re-occurrence of the expression "What is Africa to me?" symbolizes the process of self-identification. Unbelonging to a place where he lives leads to such struggles that create an in-betweenness which emerges with double-consciousness. Bhabha further notes as follows: "these in-between spaces provide the terrain for elaborating strategies of selfhood-singular or communal that initiate new signs of collaboration" (1995, p. 1). In other words, the self-realization that the speaker experiences through the first stanza brings about a new and complex awareness for him. On the one hand, there is Africa which is his ancestral root and home country; on the other, he has to live and work in America under the rules of the colonizer's authority.

The enslavement of the speaker's ancestors nearly a century ago prevents him from learning his own culture. In this regard, the imagined view of Africa continues to take shape in the speaker's mind throughout the second stanza: "So I lie, who all day long/ Want no sound except the song/ Sung by wild barbaric birds/ Goading massive jungle herds,/ Juggernauts of flesh that pass."(11-15) Here, the speaker of the poem clearly asserts that "So I lie" to adapt to the new culture as he is supposed to. He is well aware of his dual identity, but nevertheless, he continues to re-shape the view of his ancestral roots originating from Africa. In line with the situation which the speaker of the poem experiences, DuBois notes as follows:

"...the Sorrow Songs, - some echo of haunting melody from the only American music which welled up from black souls in the dark past. And, finally, need I add that I who speak here am bone of the bone and flesh of the flesh of them that I live within the Veil?" (1903, p. 2).

The borderline between the speaker and the white man's culture emerges as a kind of 'Veil'. In other words, the 'Veil' symbolizes the inability to live their own cultures, using their own languages, and so on. In such an atmosphere, the persistent desire to

live ancestral roots leads to a dual life which he experiences differently at home and outside. The expression, “So, I lie,” clearly refers to the deceptive manner of adapting to the new culture. In writing, “Sung by wild barbaric birds/ Goaded massive jungle herds,/ Juggernauts of flesh that pass”(13-15) Cullen masterfully represents the colonized points of view about his surroundings. For the reason that there is discrimination among people, he defines his home country with ‘wild barbaric birds’ within the impacts of white man’s comments on his race. In addition, the focus is on the disillusionment of his ancestral home, which he defines as, “Goaded massive jungle herds,/ Juggernauts of flesh that pass.”(14-15) This forest-based setting which he defines about his home country clearly shows that he has almost no information about his roots and also has difficulty in vivifying it. As DuBois contends: “Why did God make me an outcast and a stranger in mine own house? The shades of the prison-house closed round about us all: walls strait and stubborn to the whitest, but relentlessly narrow, tall, and unscalable to sons of night...” (p. 5). As can be understood from this quotation, the speaker of the poem considers the place where he has to live as a kind of ‘prison-house’. His uneasiness about living in such a country as a black person gives an opportunity to alienate himself from the real world. Therefore, within the image he creates for his ancestral home, he tries to embrace his roots.

Last year's anything? The tree
 Budding yearly must forget
 How its past arose or set
 Bough and blossom, flower, fruit,
 Even what shy bird with mute
 Wonder at her travail there,
 Meekly labored in its hair.
 One three centuries removed
 From the scenes his fathers loved,
 Spicy grove, cinnamon tree,
 What is Africa to me?(53-63)

Furthermore, the speaker of the poem still has difficulties in describing Africa for him. The re-occurrence of the question continues till the end of the poem. However, there is no secure and clear definition of Africa. In writing, “Wonder at her travail there,/ Meekly labored in its hair./ One three centuries removed”(58-60) there is a direct reference to the enslavement of his ancestors, and to explain the impact of homesickness the poet poses the same question in every stanza. He tries to remember

the beauty of Africa in every possible time to return to his original identity, not physically but mentally. Expressing unhappiness about the impossibility of returning to his own identity elicits a melancholic tone in the poem. DuBois further notes that the survival of American Negro started just after they tried to attain their own selves and cultures. (2000, p. 5). The problem here is that identity split shapes individual identities as doubled, acknowledging the external factors that control it.

Do I play a double part.
Ever at Thy glowing altar
Must my heart grow sick and falter,
Wishing He I served were black,
Thinking then it would not lack
Precedent of pain to guide it,
Let who would or might deride it;
Surely then this flesh would know
Yours had borne a kindred woe.(98-106)

As a matter of fact, the speaker mentions the reasons and problems underlying the conversion which expresses his *in-betweenness* through this line; "Must my heart grow sick and falter / Wishing He I served were Black."(100-101) He is no longer African or American; therefore, this poem, the author's most famous, concerning experiences of identity in black men, explores the double-consciousness and their desire to be proud of their origins. Likewise, DuBois explicitly notes as follows: "In this merging he wishes neither of the older selves to be lost. He would not Africanize America, for America has too much to teach the flood of white Americanism, for he knows that Negro blood has a message for the world" (ibid). In other words, the speaker of the poem is also in an in-between manner about choosing culture, but he explicitly identifies that he does not feel he belongs to the colonizer culture. The expression, "Must my heart grow sick and falter,/ Wishing He I served were black"(100-101) reveals the speaker's wish to be in Africa with other people of African origin. Along with the expressions of searching for real identity, the poem also represents a chance to re-consider the position in a white-dominant country. By giving such an opportunity, the speaker of the poem, for a moment, stops asking the question, 'What is Africa to me?' and underlines how two different identities are entangled with one another. Similarly, DuBois notes that:

"the ideal of fostering and developing the traits and talents of the Negro, not in opposition to, but in conformity with, the greater ideals of the American Republic, in order that some day, on American soil, two world races may give to each other those characteristics which both so

sadly lack.” (2000, p. 195)

In other words, the speaker of the poem surely knows that there is no chance to go back home. The vivified image of Africa as a plant that survives until the snow and dies when the winter comes also refers to the speaker himself because he also cannot live with his past but at the same time cannot live with his new identity. Therefore, it leads to double-consciousness for the speaker. The poem accentuates the fact that black people acknowledge, as DuBois maintains, “of measuring one’s soul by the tape of a world that looks on in amused contempt and pity” and while doing so, the emergence of ‘twoness’ in black people’s minds is unavoidable. In line with DuBois’ argument, the expressions, “Thinking then it would not lack/ Precedent of pain to guide it,/ Let who would or might deride it,”(101-104) hold a mirror to the devaluing of the black race, but the speaker of the poem does not give any consideration to this devaluation. The inability to go home by vivifying it in mind constantly opens an identity split between African origin and American culture. The author writes, “Let who would or might deride it;/ Surely then this flesh would know/ Yours had borne a kindred woe.”(104-106) Here, Cullen clearly refers to hereditary slavery for black people, as Walker argues that enslavement is the representation of human mind through make them culturally mixed. (2002, p. 4). In addition, the speaker of the poem is well aware that he is in the wrong place; however, as previously mentioned, there is no way to go back home for black people.

In the sense of double-consciousness, the speaker’s observation of true origins continues in the last stanza. Although he cannot return to his home country, the complex relationship between his origin and the colonizer’s culture intermingled. As the focal point of the study, the speaker realizes that his real identity has already been distorted with the emergence of double-consciousness.

All day long and all night through,
One thing only must I do:
Quench my pride and cool my blood,
Lest I perish in the flood.
Lest a hidden ember set
Timber that I thought was wet
Burning like the dryest flax,
Melting like the merest wax,
Lest the grave restore its dead.
Not yet has my heart or head
In the least way realized

They and I are civilized.(117-128)

From this quotation, one can understand that the speaker of the poem creates a world for himself to live his original culture; however, he has become a victim of double-consciousness. His imaginary journey to his roots has returned as dual identity in the place where he has to live. "One thing only must I do:/ Quench my pride and cool my blood."(117-118) This is the way in which black people fight for their roots; by doing so, they discover themselves and their ancestral roots. Therefore, these lines significantly symbolize the values of his roots, regardless of what the white men claim. His way of seeing and viewing things has started to change by noticing his roots becoming lost. His sadness about his origins is revealed with the expressions, "Quench my pride and cool my blood,/ Lest I perish in the flood./ Lest a hidden ember set/ Timber that I thought was wet/ Burning like the driest flax,/ Melting like the merest wax,/ Lest the grave restore its dead."(119-125) Here, Cullen masterfully defines his grief for ancestral roots. Apparently, the double-consciousness that the speaker experiences is not only the result of colonial activities, but also his own choice to defend his ancestral roots. As DuBois notes:

"But before that nameless prejudice that leaps beyond all this he stands helpless, dismayed, and well-nigh speechless; before that personal disrespect and mockery, the ridicule and systematic humiliation, the distortion of fact and wanton license of fancy, the cynical ignoring of the better and boisterous welcoming of the worse, the all-pervading desire to inculcate disdain for everything black, from Toussaint to the devil,-before this there rises a sickening despair that would disarm and discourage any nation save that black host to whom "discouragement" is an unwritten word." (2000, p. 224)

This deliberate distinction between black and white people in society makes double-consciousness unavoidable, especially for the black people. Likewise, Cullen uses the speaker to constant reminds the reader of the necessity of being able to adapt to a new culture; however, the loss of ancestral origin makes the speaker interrogate his identity distortion. As previously mentioned, under the motto of "I had got a heavenly mission to civilize you" (Conrad, 2002, p. 11), black people were colonized, and this motto devalues their origins. Similarly, the last two lines of the poem again bring this motto to the fore: "Not yet has my heart or head/ In the least way realized/ They and I are civilized."(127-128) In these lines, the speaker of the poem seems to realize that being in Africa is impossible and his identity is disillusioned. The impact of double-consciousness in Cullen's work has also been represented by the speaker, and

unfortunately the poem ends with the loss of true self.

In tandem with the DuBois's explanation of double-consciousness as "One ever feels his twoness, -- an American, a Negro; two souls, two thoughts..."(1897, p.215), the poem entitled *In Memory Of Colonel Charles Young* (1925) also reveals the dual life experiences of black people. In such a world, the poem evokes the concept of identity, the focal point of this study. By problematising the theory of double-consciousness, Cullen intends to examine the process of re-shaping identity. Through the speaker of the poem, readers can grasp how crucial his experiences, such as double-consciousness, really are. As DuBois explicitly asks: "What if the Negro people be wooed from a strife for righteousness, from a love of knowing, to regard dollars as the be-all and end-all of life?" (2007, p. 59). The poem does not only reveal experiences of the double-consciousness, but also depicts the lives of black people.

Charles Young is an American soldier who comes of African-American origin. The story begins during the time of the American Civil War. The ancestors of Charles Young were enslaved nearly a century ago, but his father gained his independence by joining the American Military. Based on these experiences, Charles Young joined the army at a very young age. A year or so later, the United States entered WWI, which was crucial for his career. This rapid mobilization to enter the war produced the need for a colonel to direct troops. However, due to his race, Charles Young could not be a colonel for the army, which comprised only white soldiers. To solve this problem, the army took Charles off active duty. Later, he attempted to refuse this decision, but a few weeks later, the Armistice was signed. After returning to active duty, Charles Young died in 1921 in Nigeria while he was serving overseas in MIA. Countee Cullen masterfully depicts discrimination among people using Charles Young's life.

In connection with the double-consciousness that Young experiences throughout his life, Cullen also reveals the struggles of living as a black man under white hegemony. The opening stanza of the poem intends to show the lives of black people as follows: "Along the shore the tall, thin grass/ That fringes that dark river,/ While sinuously soft feet pass,/ Begins to bleed and quiver."(1-4) These expressions clearly portray the effects of colonial rules on people. The expressions of "While sinuously soft feet pass,/Begins to bleed and quiver"(3-4) depict the war atmosphere in

which Charles Young had to reluctantly attend to gain his independence. As an African boy, serving in the American army reveals a kind of dual life for him. DuBois clearly notes as follows:

The history of the American Negro is the history of this strife — this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He does not wish to Africanize America, for America has too much to teach the world and Africa. He wouldn't bleach his Negro blood in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American without being cursed and spit upon by his fellows, without having the doors of opportunity closed roughly in his face" (2000, p. 1).

In other words, according to DuBois, double-consciousness emerges in times of inability to choose ancestral identity, especially for colonized subjects. Being an African but living in America entraps people who come from African origins like Charles Young. Indecisiveness over choosing identity leads to dual identity. However, Charles Young has to choose the white man's side to gain his independence. He lives as an African but fights as an American. The 'Twoness' in his soul is depicted in the first stanza of the poem through the expressions "While sinuously soft feet pass,/ Begins to bleed and quiver."(3-4) Cullen distinguishes between white man with "sinuously soft feet" and black people with "to bleed and quiver". It can be understood that while under the rules of the colonizer's authority, black people suffer from discrimination and humiliation.

Cullen masterfully presents an analysis of Young's dilemmas in his attitude toward his identity throughout the second stanza: "The great dark voice breaks with a sob/ Across the womb of night;/ Above your grave the tom-toms throb,/ And the hills are weird with light."(5-8) The sense of unbelonging that Charles Young has been haunted by, and this kind of dual life, makes him psychologically and culturally displaced in his current duty. Since the time of his ancestors, black people have been enslaved by colonial authorities. However, it is known that black people could join the American army to gain their independence. As a black person, joining the American army and fighting for them creates a new identity. The expressions, "The great dark voice breaks with a sob/ Across the womb of night"(5-6) depict the struggles of black people to maintain their lives. As is the same for all colonized subjects, Charles Young is a representative voice of black people. His true identity is distorted by serving in the

American army. DuBois clearly depicts the disillusionment of black people as follows:

“The Nation has not yet found peace from its sins; the freedman has not yet found in freedom his promised land. Whatever of good may have come in these years of change, the shadow of a deep disappointment rests upon the Negro people,—a disappointment all the more bitter because the unattained ideal was unbounded save by the simple ignorance of a lowly people”(2007, p. 10).

In the quotation above, DuBois depicts the lives of black people on the way to gain their independence. Like Charles Young himself, black people have to obey some strict rules, but they are not accepted in the society anyway. Cullen writes, “The great dark heart is like a well/ Drained bitter by the sky,/ And all the honeyed lies they tell/ Come there to thirst and die.”(9-12) Here, he clearly refers to black people with “The great dark heart”. Experiencing such double-consciousness is a kind of “Drained bitter[ness]” and white men are “the sky”. He touches upon the discrimination and so-called freedom as “the honeyed lies”. However, serving in an army with an artificial American identity over his ancestral and true African identity causes an identity split. Cullen also depicts the tragic end of Charles Young as “Come there to thirst and die.”. DuBois describes the inequality between black and white people as follows: “He simply wishes to make it possible for a man to be both a Negro and an American without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face” (ibid). In other words, as the title of the poem suggests ironically, racial problems make it impossible to be a colonel in the white men’s army. In addition to DuBois’s expression, Cullen also reveals the crucial impacts of experiencing double-consciousness on black people’s lives.

Throughout the last stanza, the effects of such experiences are depicted as follows: “No lie is strong enough to kill/ The roots that work below;/ From your rich dust and slaughtered will/ A tree with tongues will grow.”(13-16) Here, Cullen depicts the tragic lives of black people. There is an observable inequality among people, and it leads to the crucial struggles which Charles Young experiences. “No lie is strong enough to kill” directly refers to the dual identity of Charles Young. On the other hand, his enslaved ancestors are revealed through “The roots that work below.” Throughout the poem, Cullen depicts both the unequal lives of people in such white hegemony and the double-consciousness of black people, upon which the whole study has focused.

Furthermore, *The Shroud Of Color and Red* (1924) depicts black people's lives under white hegemony. The poem reveals the grief of being black through the eyes of a black person. As it is already known, during the colonial and postcolonial rules, some strict precautions were taken by white men to easily colonize people. Without a doubt, racist discrimination makes black people feel worthless. Cullen has already experienced such situations, as he is also a part of the black community. Therefore, throughout the poem, Cullen masterfully reveals the struggles of black people together with the identity crisis which is the focal point of the study.

"Lord, being dark," I said, "I cannot bear
 The further touch of earth, the scented air;
 Lord, being dark, forewilled to that despair
 My color shrouds me in, I am as dirt
 Beneath my brother's heel; there is a hurt
 In all the simple joys which to a child
 Are sweet; they are contaminate, defiled
 By truths of wrongs the childish vision fails
 To see; too great a cost this birth entails.
 I strangle in this yoke drawn tighter than
 The worth of bearing it, just to be man.
 I am not brave enough to pay the price
 In full; I lack the strength to sacrifice.
 I who have burned my hands upon a star,
 And climbed high hills at dawn to view the far
 Illimitable wonderments of earth,
 For whom all cups have dripped the wine of mirth,
 For whom the sea has strained her honeyed throat"(1-18)

Here, the first stanza of the poem depicts the struggles of "being dark" under white hegemony. As previously mentioned, during colonial and postcolonial rules, black people were sent to different countries to work as slaves. Therefore, the expression of 'Lord' directly refers to the enslavement of black people. Cullen clearly depicts the grief of black people for being slaves as follows: "Lord, being dark, forewilled to that despair/ My color shrouds me in, I am as dirt"(3-4) These lines clearly reveal the effects of racist discrimination among people. Feeling themselves "as dirt" directly symbolizes their identity crisis. Black people wish to be white; therefore, they question their existence regarding colonial authorities: "Beneath my brother's heel; there is a hurt/ In all the simple joys which to a child/ Are sweet; they are contaminate, defiled/ By truths of wrongs the childish vision fails."(5-8) There is an apparent reference to the colonial invasion of a country. The displacement of black people brings about

many problems such as dual identity, feelings of loss, and uncertainty. The expression, “They are contaminate,” refers to the dual identity of the whole black community, from children to adults. Due to colonial activities and displacement, black people are not only disgusted by their appearance, but also because of their dual lives; one is black and the other white. Cullen reveals the strict rules and the difficulties of being black under white hegemony as follows: “I strangle in this yoke drawn tighter than.” To maintain colonial authority, colonizers takes some precautions; In *The Empire Writes Back*, Ashcroft et al. note as follows:

“...The dominant discourse constructs Otherness in such a way that it always contains a trace of ambivalence or anxiety about its own authority. In order to maintain authority over the Other in a colonial situation, imperial discourse strives to delineate The Other as radically different from the self, yet at the same time it must maintain sufficient identity with the Other to valorize control over it” (2002, pp. 101-2)

The process of colonial activities, as Ashcroft et al. argue, deals with the cultural identity of colonized subjects. Indigenous people are completely alien to the surroundings where they have been sent. Therefore, they are affected both physically and psychologically. DuBois also notes about discrimination among people as follows: “The problem of the twentieth century is the problem of the color line” (2007, p. 1). In other words, discriminating against people on the basis of their race has crucial impacts on their lives. Colonized subjects try to re-shape their identity under the influence of colonial impositions. The second stanza of the poem starts as follows: “Till all the world was sea, and I a boat/ Unmoored, on what strange quest I willed to float;/ Who wore a many-colored coat of dreams,/ Thy gift, O Lord—I whom sun-dabbled streams.”(19-22) Cullen clearly reveals the identity distortion of black people through the “strange quest I willed to float” and this ‘strange quest’ symbolizes the dual identity, as DuBois also notes that “We have no right to sit silently by while the inevitable seeds are sown for a harvest of disaster to our children, black and white”(2007, p. 42). Here, DuBois also mentions the quest of black people to raise their voices against the inequality in society. However, they become victims of double-consciousness in order to regain their own identities. Cullen reflects the feelings of black people about being black with lines such as the following: “Have washed, whose bare brown thighs have held the sun/ Incarcerate until his course was run.” Throughout the first two stanzas, black people express their identity conflicts through their

emotions about the discrimination to which they have been exposed.

Recognising their own identity in an attempt to gain their independence results in a feeling of dual identity for black people. Through the end of the second stanza, Cullen clearly clarifies the double-consciousness of black people as follows: “Denuding man for what he was and is,/ Shall breath and being so inveigle me/ That I can damn my dreams to hell, and be.”(27-29) Here, the focus is “what he was and is”, because there are two different identities in one soul, DuBois also describes this as ‘twoness’. Due to dual identity, black people start to lose their ancestral identity, and this is reflected in the poem as follows: “Content, each new-born day, anew to see/ The steaming crimson vintage of my youth/ Incarnadine the altar-slab of Truth?”(30-32) Double-consciousness plays a crucial role in re-shaping their identity according to external factors, and it refers to this identity crisis especially among colonized subjects. This is what DuBois also notes as follows:

“Lo! we are diseased and dying, cried the dark hosts; we cannot write, our voting is vain; what need of education, since we must always cook and serve? And the Nation echoed and enforced this self-criticism, saying: Be content to be servants, and nothing more; what need of higher culture for half-men?” (2007, p. 13).

Based on DuBois arguments about the struggle of black people, the ‘half-men’ clearly refers to the colonized subject. Due to displacements and restrictions, black people cannot live in their own culture. Moreover, they have to follow some strict rules in the society, and they cannot properly complete the adaptation process. The inability to adapt to the new society brings about double-consciousness for them. Their souls are split in half, neither totally colonized nor indigeneous, so they are ‘half-men.’ Re-building their own identity based upon external factors helps them reconsider their existence: “Yet gilds these thighs; my coat, albeit worn,/ Still holds its colors fast; albeit torn.”(37-38) Here, there is no resistance to colonial authorities, because black people have accepted that there is no way to go back to their own culture and home. However, the experience of double-consciousness is an unavoidable process, particularly for adaptation.

In addition, the physical and psychological displacement of black people leads to feelings of being “half acquiescent, half oppositional, always untrustworthy” (Bhabha, 1994,p. 33). They try to adapt to the new culture, but they cannot totally

leave their own roots behind. Cullen writes, “My heart will laugh a little yet, if I/ May win of Thee this grace, Lord: on this high/ And sacrificial hill 'twixt earth and sky,/ To dream still pure all that I loved, and die.”(39-42) Here, these lines depict the issue of the formation of two different cultures as a consequence of displacement. DuBois notes as follows: “Then it dawned upon me with a certain suddenness that I was different from the others; or like, mayhap, in heart and life and longing, but shut out from their world by a vast veil” (2007, p. 8). Based upon DuBois’ argument, Cullen tries to reveal black people’s despair and the struggles of having dual identities. Black people hope to adapt and become a good servant of their ‘Lord’. Experiencing double-consciousness leads them to live their own culture in their imagination. Cullen identifies it as follows: “still pure all that I loved, and die.” To live under white hegemony as a black person is a challenging experience, but to live as a slave is harder than that. Therefore, the poem clearly reveals this difficulty as follows: “Them into dust and happy nothingness./ Lord, Thou art God; and I, Lord, what am I/ But dust? With dust my place. Lord, let me die.”(47-49) In tandem with the restrictions of colonial authorities, black people experience double-consciousness within feelings of unworthiness as Cullen expresses: “what am I/ But dust?” Here, the focus is that black people start to see themselves and their race as ‘dust’ compared to the white race. In *Conservation on Races*, DuBois explicitly notes as follows:

“Am I an American or am I a Negro? Can I be both? Or is it my duty to cease to be a Negro as soon as possible and be an American? If I strive as a Negro, am I not perpetuating that very cleft that threatens and separates Black and White America? Is not my only possible practical aim the subduction of all that is Negro in me to the American? Does my black blood place upon me any more obligation to assert my nationality than German, or Irish or Italian blood would?” (2007, p. 225).

Like DuBois’s claim underlining the importance of identity, Cullen continues to convey this importance in the poem as follows: “Across the earth's warm, palpitating crust/ I flung my body in embrace; I thrust/ My mouth into the grass and sucked the dew,/ Then gave it back in tears my anguish drew.”(50-53) Focusing on these lines with the motivation of exploring double-consciousness among colonized black citizens, DuBois highlights the ambiguous feelings about the identity of black people. Indecisiveness along with external factors, lead to contradictory situations which makes it impossible for them to live anymore. Therefore, being half-black and half-

white emerges along with double-consciousness.

Towards the end of the poem, Cullen continues to reveal the effects of double-consciousness on black people: "With greater din contended fierce majestic wills/ Of beast with beast, of man with man, in strife/ For love of what my heart despised, for life/ That unto me at dawn was now a prayer."(105-108) The inability to live their own cultures or to adapt to a new one turns into a "love of what my heart despised." In other words, they want to gain their independence, but they also want to be white. Even here, dual thoughts haunted black people; therefore, they do not live properly. Cullen writes, "There was a lesson here, but still the clod/ In me was sycophant unto the rod,/ And cried, 'Why mock me thus? Am I a god?'" (145-147) Here, these lines clearly portray the effects of colonial authorities on black people. The question "Why mock me thus?" symbolizes the humiliation of colonized subjects. DuBois also asks a question about true origins that whether it is a gift or vice versa while living in white dominance country.(2007, p. 176). The devaluation of the black race, employing them as slaves and humiliating them, brings about crucial effects for them. However, they hope either to return to their hometown or to become a good servant. Cullen continues, "Of liberty enchained; and yet there ran/ Through all a harmony of faith in man,/ A knowledge all would end as it began."(162-164) Here, Cullen explicitly reveals the colonial ideology which gives the colonized subjects so-called freedom while making them work as slaves. Due to the fact that they become victims of double-consciousness, they now realize they are not free. Under such white hegemony, they are as free as "Of liberty enchained."

"All sights and sounds and aspects of my race
Accompanied this melody, kept pace
With it; with music all their hopes and hates
Were charged, not to be downed by all the
And somehow it was borne upon my brain
How being dark, and living through the pain" (165-170)

So far, Cullen masterfully clarifies the effects of double-consciousness on colonized subjects. Racial discrimination makes them question their existence. Body cursing, wishing to be a white, and so on, bring about double-consciousness for them. The expression, "All sights and sounds and aspects of my race," clearly reveals the effects of such humiliation. DuBois notes about the insistent manners of black people not to

lose their own origins as follows: “All life long crying without avail, As the water all night long is crying to me” (2007, p. 7). Expanding upon DuBois’ explanation, Cullen identifies the situation of black people in the poem as: “all their hopes and hates/ Were charged, not to be downed by all,” and he ends the poem with “How being dark, and living through the pain.” Throughout the poem, Cullen clearly exposes racial discrimination and the effects of colonial authority on black people. Considering their struggles based upon the theory of double-consciousness, Cullen, as a black person, makes readers feel their lives which they are “living through the pain.”

This chapter focuses on the effects of double-consciousness on colonized subjects, especially black people, in Countee Cullen’s selected poems *Heritage*(1922), *In Memory Of Colonel Charles Young*(1925) and *The Shroud Of Color and Red* (1924) to show ‘twoness’. Without a doubt, as a young black person, Cullen has witnessed the whole process of colonizing a country completely. However, he has also witnessed and supported the idea of embracing one’s own roots and culture as a black race regardless of the colonizer’s restrictions. Hence, the selected works which are mentioned above clearly reveal how black people feel and live under white hegemony.

CONCLUSION

In tandem with DuBois' definition of double-consciousness, the study shows the effects of dual identity among people who were colonized or had to migrate to different countries rather than staying in their home countries. During the colonial and postcolonial periods, colonizer authorities created strategies to take countries under their control easily. The most crucial and striking strategy was displacement. In this regard, indigenous people were sent to different countries and were dominated by different nationalities. Along with this kind of crucial precaution, indigenous people started to suffer from identity issues. In order to adapt to the new culture and ways of living, colonized subjects intermingled their original identity with the new one; therefore, DuBois notes double-consciousness as 'twoness'. Experiencing such 'twoness' culturally, religiously and ethnically leads to an identity crisis. Trying to return to their own roots and cultures resulted in alienation or, to some extent, creation of dual consciousness due to the impositions by colonial authorities and the appearance of in-between stance the subjugated people display. Colonized people have a long history of exposition to the colonial way of life in their own countries and have always been under bombardment of cultural and social applications as immigrants or slaves in the countries they were forced to immigrate to. As a black intellectual, DuBois tries to reveal the struggles of indigenous people through defining double-consciousness. Not only black people but also immigrant white men can be victims of dual identity. Therefore, throughout the colonial and postcolonial periods, the identity issue remained an unsolved problem. This study, as it was mentioned before, tries to shed light on the identity crisis among both black and white immigrants within the theory of double-consciousness.

The majority of literary works reveal the issue of double-consciousness substantially, if not especially, experienced by the colonized people in this period. It reflects a sort of social and psychological violence related to issue of racism. The longest and the most prominent of these poems that is considered to be a vivid example of dual perception or consciousness is '*Anniad*' which comprises of forty-three stanzas. This poem describes the experience of an African-American girl, Annie, from birth to death. It emphasizes American racist and sexist discrimination while

containing many impressive lines. On the other hand, throughout the poem entitled *We Real Cool*, Brooks tries to depict the lives of black people under white hegemony. They feel that they are neither African nor American; therefore, they are at the center of double-consciousness. In tune with these poems, *Riot* is the voice of black people in the sense that it highlights the sufferings black people in connection with the emergence of dual identity out of double-consciousness. The poem clarifies all the struggles of being black in a predominantly white country. All works have a crucial role in revealing double-consciousness among black people. Throughout chapter 1, Brooks, as a young black poet, accounts for the lives, sufferings and problems of black people who live under the dominance of white hegemony.

In addition, the study clearly reveals that Carol Ann Duffy's poetry is a good guide to demonstrate the struggles of Western people settled in the First World countries. Throughout chapter 2, her selected poems, *Originally* (1990), *War Photographer* (2004) and *The Way My Mother Speaks* (1990) aim to focus on nomadic lives of people in tandem with her own real life experiences. Without a doubt, the identity crisis that the speaker of these poems experiences continues through memories of the poet as the speaker of subjugated people and external factors related to cultural and social elements as well as the effects of colonial authority. These crucial effects prompt the author to investigate her true origins. Although referring to the use of memories to find an identity, it can be said that the poet has actually become unfamiliar with her current position and she wants to return to the city where she was born. Therefore, Carol Ann Duffy masterfully reflects the lives of immigrant white men's struggles to find their identity. As she has also experienced such kind of identity crisis, her poem includes many impressive lines.

On the other hand, the last chapter of the study tells the journey of Countee Cullen who is an important figure for African-Americans. Throughout the 1920s, art and literature were popular among black people. In particular, the black people in the city of Harlem that was a landmark movements achieving great success in the field of art and literature. Countee Cullen witnessed this new acquisition of identity for black people and the experience of adapting to the society. Therefore, he left a mark on that period by discussing this identity issue in his work.. Throughout his selected poem,

"*Heritage*", he focuses on the experience of black identity which he also contends with. In addition, he explores the identity conflict of black people and their desire to be proud of their origin. Witnessing such an important movement in history and writing poetry as a black man makes him more prominent and influential among other poets. He tells the journey of black people in the first person point of view, and the effects of colonial and postcolonial authorities can clearly be seen in his poems.

Towards the conclusion, this study consists of two opposite expositions or revelations in terms of dual consciousness or identity creation. Contrary to the general belief about the concept of double-consciousness, this social and psychological process is not peculiar merely to the black people. Rather, it appeals to the white people who have migrated to the Western countries as settler colonizers. Gwendolyn Brooks and Countee Cullen experience double-consciousness more than Carol Ann Duffy for the reason that they come of African origin. However, Carol Ann Duffy only experiences such an identity crisis for not getting used to the new environment that she has to live. According to Gwendolyn Brooks and Countee Cullen, it is the black population who have been exposed to the sufferings of double-consciousness in the countries they were forced to migrate either as immigrants or as slave workers. This in-between conscious, that is, the consciousness between root social norms and cultural assets and impositions of the target culture, is comprehensively connected to being subject to the practices of Western values.

In such an atmosphere, both Brooks and Cullen tries to demonstrate that immigrants or displaced black people are, to some extent, victimized by the practices of Western ideology enforcing on them a new culture and identity that resulted in the creation of double-consciousness. As for the poems of Carol Ann Duffy, it is possible to see the other side of the coin in terms of dual consciousness. This is the issue of double-consciousness white settlers experience in Third World countries. Duffy clarifies that it is an unavoidable process for white people to go through such period of creating that sort of consciousness. This is clarified through her poems that double-consciousness is not a situation black people are particularly involved in. Moreover, white settlers are susceptible to this process when it comes to the creation of another consciousness independent from or dependent on the root cultural values and

identities. To sum up both Brooks' and Cullen's and Duffy's perception and revelation of this dualistic conscious is related to not only the black people also to the white settler colonies.

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