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FAMILY- ORIENTED OR FEMALE- ORIENTED: WOMANISM IN SELECTED BLACK FEMALE POETRY IN AMERICA

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**Muhammad Faisal, Dr. Sahibzada Aurangzeb, Dr. Manzoor Raza. Family- Oriented
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ABSTRACT

The current research article highlights the contribution of black women poets in African American Literature. The aim of this research is to highlight the image of black female through rhythmical language by using auditory imagery, verbal irony, visual imagery, metaphor, hyperbole etc. The inequalities of race (black) and gender (female) are addressed as they are no mute spectators. They are redefined as they shattered the silence in twentieth century. they began to break their silence and attempt to speak to the readers in a genuine voice. They share the drive to reassess and redefine themselves in the Past, Present and Future. The results show that the figurative language used in the poems can clearly represent the image of black women. Western culture has also gone through this. Families are no longer intact, and the population is gravely declining. So, victim feminism is no longer in style in these paradoxical times; instead, we need a more positive, inclusive feminism that would genuinely work. This study is an exploration of womanism in a few selected poems by black American female poets The study's goal is to further and spread the idea of better, universal feminism that works everywhere and for everyone. It is especially fascinating to examine the idea of womanism in the poetry of black female poets like Angelou, Jordan, and Brooks since they were simultaneously victims of white feminism and fervent proponents of black feminism. To analyze the poetry of these African American poets, the research used a qualitative methodology. This research will lay the foundations for a more rationalist, positive feminism that can flourish wherever. It will aid

in rebuilding the highly subverted social structure and family unit that were victimized by feminism. More study in this field might be motivated by it as well.

INTRODUCTION

Literature is the product of the author's creativity and emotional expression is piece of literature. Literature serves as another approach for us to use our imaginations to understand the world surrounded our self and external world. It indicates that literature has a strong connection to the real world. In literature, individual experiences are generally portrayed. In writing, life is not the only subject. The truth of life is frequently reflected in the emotions that people convey via literature. An individual has a greater opportunity to appreciate and understand literature because of its elegance as a work of fiction. In this universe, there exist literary creations like manuscripts, poetry, as well as plays. Poetry differentiates from those other works of literature due to the fact that it uses a variety of style of writing and is made up of a wide range of components, including words, forms, patterns, rhyme, rhythm, thoughts, or problems. Poetry has a unique vocabulary that makes it challenging to interpret the meaning. Poems are an outlet for poets to convey personal sentiments in conformity with both the circumstance, mood, as well as creativity. Everyone who writes poetry has a unique writing style. Since the very beginning of feminism as a movement, there has been a gap between white and colored women. This color is basically the color black. There are a lot of perspective attached to this color as suffering, bearing and oppression.

Feminism was focused on providing women the right to vote and parity. As white women declined to back the fight for black women's rights, it became apparent in the nineteenth century that there were two distinct women's groups. It is clear that white women consistently refuse to provide black women even the most fundamental rights. Harriet Jacob, the first black novelist, is a notable example. Harriet Jacobs, the first female slave of African descent, wrote her own story in 1861. A female of colour and a poor woman were placed against one another in this case, following the binary opposition approach. A person who struggled with identity because of inequalities in ancestry, colour, culture, or status

White women believed that black women were marginalized because they didn't meet their preconceived notions of what the norms should be. White women want to retain their capacity to express themselves in a respectful manner. They viewed black women as a resource to be exploited. (Michie, 1989) White feminism was also challenged by Spivak and Allen. They believed that different types of aristocracy and cultural appropriation made up feminism. This was mirrored in the way that white women having ideals were imposed on all other women. Black American and feminist criticism as well as ideology were mapped out in concurrent paths by Showalter. He stated that they kept separated and that the black woman has always been the Other Woman, the silent companion in feminist critique.

The article is focusing on black women. Being "doubly excluded" as both black women and feminists, these women confront both mainstream culture and the threats it faces from other minority groups (the Afro-Americans on the one

hand, the feminists on the other). This dissertation will focus on Alice Walker's Womanism, one of the most well-known approaches to the topic.

Black women, other minorities, and white feminists all suffered under the hegemony of white women. As a result, this gap made room for the third wave, which is more inclusive and does not exclude minority groups and women of colour. Consequently, feminisms such as Islamic feminism, third-world feminism, and black feminism began to develop. Womanism, which was created by Alice Walker in 1982, aspires for a more positive feminism that embraces men, women of all sorts and colours, and all minority groups. There would be complete destruction of the social order. In the case of western society, this is what has occurred.

RESEARCH QUESTIONS

- 1) What are the uncommon and unusual elements of womanism in Maya Angelou, June Jordan and Gwendolyn Brooks selected poems?
- 2) Why have Angelou, Jordan, and Brooks treated the role of womanism in their poems?

RESEARCH OBJECTIVES

- 1) To identify the uncommon and unusual idea of womanism in Black female poetry, in Maya Angelou, June Jordan, and Gwendolyn Brooks selected poems
- 2) To explore the role of womanism in black female poetry

BACKGROUND OF THE STUDY

The goal of feminism is to define and create political, economic, personal, and communal impartiality of sexes through a succession of crucial societal activities and ideas. Feminism considers the fact that humanities favor the male viewpoint and that women in those civilizations are only half cured. Feminism so mainly upholds the claim that patriarchy has mistreated and disadvantaged women. During the earliest days of human existence on our planet, society has been patriarchal. Feminists work to overthrow the patriarchal structure that has kept women confined to the walls of their homes. Women were either made to serve men or were treated like dolls by them. Feminists began the fight to bring down the huge patriarchal tower with this somber mood in tow.

Instead of feminism, one of the most well-known concepts is womanism, which was developed by Alice Walker. Due to Alice Walker's work's vast scope of subjective ideology, which highlight the different perspectives of the African American population of the United States, there are many African American authors today used this theme for their work. "We Are the Ones We Have Been Waiting" is her most recent essay collection, released after her debut book *The Third Life of Grange Copeland*, she opened the new door of thought and exploration. Walker has analyzed African Americans' historical past, starting from the traumatic period of enslavement through the continuous civil rights struggle to the achievements gained in conquering the prejudices and barriers inflicted mostly by white cultures, societies and communities.

Black women poets during the first the early part of the twentieth century created undeniably womanist works of fiction years earlier Walker's essay, which marked the development of a black feminist philosophy throughout 1983. Black women's cultural and political enslavement within the identity, sexual identity, and discrimination on class hierarchies of dominance in American society is challenged in these fictions, particularly highlight progressive black female subjects. A legacy of writing by African American women that explores and analyses the different forms of black women's oppression in American culture is established by black feminist literary research. With the representation of a diversity of identities or subject stances, this womanist approach demonstrates the multifaceted nature of black women's encounters.

For instance, without permission from the owner of the copyright, the mixed - race protagonist, whose story has nearly completely seemed to be the focus of previous dark-skinned literature, is rejected.

RESEARCH METHODOLOGY

The essence of this research is qualitative research. The goal of qualitative research is to collect, read, interpret and analyses non-numerical data to reach on the conclusion. The objective of this approach is to comprehend personal and community reality, which incorporates individual emotions, ideas, and goals. Research that is inquisitive is considered to as qualitative. For comprehending various perspectives and ideology, this approach is usually utilized. It gives insights on many issues and helps to facilitate the creation of ideas or hypotheses for future research method.

LITERATURE REVIEW

A literature review examines and discusses literary works and other written materials in a particular field of study. This information can occasionally both disclose and conceal impacts related to a certain time period. *I Know Why the Caged Bird Sings*, the opening chapter of Maya Angelou's still unfinished autobiography, is its most famous section. The majority of people enjoy her poems, while reviewers do not. There are no formal or intellectual demands placed on the reader because it is "popular poetry" in every sense of the term. The slave narrative and the church sermon, at least two of the major forerunners of African American recollections, have a tangled relationship to Angelou's achievement." (Bloom, 2009).

According to critics, Angelou's ultimate genius can be traced back to the poem "On the Pulse of Morning," which she performed on January 20, 1993, during Bill Clinton's inaugural ceremony. The poetry alone wasn't what moved the country; it was also the life she brought to her performance by drawing on her years of speaking and acting experience. (Lupton, 1998)

African-American blacks in America suffered prejudice and racial discrimination during the 17th and 18th centuries due to enslavement. Maya Angelou captured the brutality of racism and injustice faced by Black people at the time in her poetry. One of the cities in America noted for having the highest concentration of African citizens is Harlem. Since they are black, African-Americans could not approach white people. Because of this, they also had

trouble finding job and food. Angelou creates a depressing atmosphere for her audience by using the metaphor of the hopscotch game. Hopscotch, which ought to have been characterized with joy, is used to express extreme anguish at the injustice brought on by racial prejudice. (Widjayanti, 2019)

In her autobiographies, Maya Angelou portrays a disconnected self-image that transforms into a new and confident one as she transcends the individual self via a broadening and sympathetic straight declaration of her beliefs against political injustice. She may sense that the world is suffocating, mysterious, and oppressive, but she refuses to allow it to become these things and overwhelm her. (Ramsey, 1984).

The poet and social rights advocate Maya Angelou is frequently referred to as "Black female's great poet." Her poetry masterfully expresses her insights about the societies and times she lived in. One may interpret the entire poem as a reflection on racial injustice, societal injustice, and the ideas of equality and freedom. She uses the metaphor of birds to painfully highlight the difference in justice that existed between the African American society and its white opposite in the society of her day. Angelou likens herself to a trapped bird attempting to soar to freedom. The metaphorical caged bird represents Angelou's confinement as a result of racism and injustice. She emphasizes the terrible state of the imprisoned bird more and compares it with the plight of the free bird. (Jayakanth, 2018)

Maya Angelou is an African-American woman who identifies as "black." In her body of work, she aims to free black women from the long-standing societal stigma they have endured. Desire has many different guises across Angelou's body of writing. It encompasses a broad spectrum, ranging from the societal desire for racial freedom and equality to the interpretive desire of motherhood. (Verma, 2017-18)

Poetry gives many young people who have faced a chance to speak about their experiences in a way that is frequently unrestricted by institutions and restrictions. It is seen as an art form with the option to include or eliminate grammatical and linguistic components. (Jocson, 2005)

The Black Radical Tradition is primarily concerned with preserving the black ethos in the lives of individuals who are of African descent, but this does not negate the connection between our humanity and that of non-African peoples. Black people's culture has been and will be important to their lives, as will its role in our ongoing struggle for freedom. (Camp's, 2016)

June Jordan is an African American poet and social activist who discusses several perspectives on a single issue. They demonstrate how significant aspects of minority students' languages and cultural identification are disregarded and how, in order to succeed in the mainstream, one must adopt other language identities. (Du Bois, 2006)

The colour, ethnicity, or exclusion of any minority is immaterial to Jordan. In order to improve the society, she encourages all minorities to stand up and take

participation throughout the meaningful endeavor to have their views represented. Jordan was indeed an activist of human rights who wrote on significant issues including discrimination, inequality, invasions and their consequences, gender equity, and sexual liberation among many others. In a poem titled "Miss Valentine Jones," Jordan objects to the notion that black males, even poets from the Black Arts Movement, utterly disregard black women because they lack a voice. She speaks about the necessity of black liberation. (Ikechi & Timibofa, Kika, 2022).

The numerous subtle yet piercing lines in Gwendolyn Brooks' poem "The Anniad," which reveals a pervasive astigmatism regarding race and gender in the United States, make this double awareness apparent. (Jimoh, 1998).

Gwendolyn Brooks was a famous and successful creator who produced more than 20 books of poetry, including chapbooks and poetry for children, as well as numerous essays and articles, writing guides, Annie Allen, she expands on this strategy even further. (Yemisi, 2001).

DATA ANALYSIS

The unsettling heritage of Maya Angelou's biography and writing have shaped a sentimental concept of poetry as intimate, personal, and passionate that has impacted way similar "African American" female authors have been received. The subjects and theme of Maya for poem is women, society, color, and power show how Angelou's canonization has strengthened restricting notions about women's poetry in America in the 20th century. Angelou's personal and professional lives are closely connected. Her writing is based on her own life. Everyone's history cannot be avoided or forgotten, and Angelou is no exception. She tries to get away, but she can't. As a black youngster and as a writer, Angelou had hardly enjoyed a simple beginning. She experienced a life of continuous uprooting, grieving for one lost home after another, and a devastating experience of abuse. Her poetry reflects a persistent attempt to free her from the hues and effects of white invaders as she explores her steady development from a black child to a mature lady against the backdrop of a foreign culture's control.

Angelou appears to have made the transition from a pessimistic self to awakening thanks to her strong emotional and philosophical perceptions. It relates to the modernized sense craving for the survival of her xenophobia and racism. The way she was handling the fundamental absurdities and ambiguities originating from inherent social, cultural, and economic inequalities.

She portrays women as they are in every aspect, which is a form of compassionate woman personality. With all of its contrasting colours, tones, and symbolism, as the condition of existing in reality. She prefers to view herself as an all-encompassing individual person who has the transparency of a full personality as opposed to the sensual image of a woman. On discussing the role of women, she asserts: "The woman who lives and intact and happy must be at once soft and tough." This shows that she is skilled at positioning a woman as a human being to some mental state. (Angelou, 1993)

Because of the economic, cultural, emotional, and sensual dynamics as well as repression she has experienced as a black woman, Angelou has developed her own expression, which has influenced her beliefs and way of living. "Black women only became realities in their own minds. Others viewed and defined them mostly in abstract terms; they were concrete in their work but surreal in their humanity (Angelou, 1998). She is aware of the suffering caused by racism, segregation, and slavery. "Black women struggled with the unavoidable agony of carrying babies that could only lead to feeding more chattels into the ravenous man of slavery," the author writes. In a culture where she is considered as a goddess, a commodity, or an object of repression, her poetry aims to reposition the self and recover the native culture. Because she is aware of the limitations on her experiences, she utilizes the image of a guy to represent her own reality. The African man is more devoted than the European man not because he values himself more than the European man values himself, but rather because he values himself more. (Angelou, 2003)

In her poetry, the romantic idea that a writer creates in response to personal implications is closely associated with the concept of feminism. Angelou, however, stands out because she not only draws attention to the fluctuating, changeable, and uncontrolled essence of each and every self-aware physical individuality, but also to the reality of her own unique existence. She consistently places a lot of stress on the significance of each specific circumstance, particularly in light of women's uniqueness. The self is a guiding concept for all mistreated and unrecognized women who are silenced. Angelou is the one with the guts to defy patriarchal norms and urge women to observe submissive quiet. She veers off the prevailing psychological structure, models, paradigms, and role models of her culture. Because of her sexuality, societal quiet does not apply to her. "A woman must fight the notion that she is a less-developed version of her male counterpart" (Angelou, 1993)

The poem *Still I Rise* by Maya Angelou is one of her most well-known works. The poem incorporates subjects such as racial injustice, resilience, and freedom, just like Angelou's autobiographical plays and writings do. These themes are characteristic of both the African struggle and women's issues. Invoking the anguish and suffering of her African predecessors, Angelou declares her being will release herself from the bonds of slavery, not just as a black person generally but also particularly as a black woman in America.

The poem's title, *Still I Rise*, is a condemnation of the society that seeks to silence the speaker especially black which is first objective under study. The voice of the poet is embodied through the speaker or literary character. She speaks to the entire black society. She raises her voice in this poem in an attempt to set herself free from the chains of oppression and declare that she and her people are no longer silent. The speaker asserts that nothing can prevent her from moving forward. She will "raise" above and above everything that tries to hold her in check.

You may write me down in history
With your bitter, twisted lies
You may trod me in the very dirt

But still, like dust, I'll rise.
(Still I Rise, 1st stanza)

Here is the very first line of the poem, indicating the new perspective about the womanism in Maya's poem about being a woman, especially a black woman. In "Still I Rise," the speaker's oppositional connection with society is established in the opening two lines. These phrases referred to a woman in black colour, who was being oppressed. They used the pronoun "you" throughout. The speaker acknowledges that her oppressor has the authority to fabricate information about her and portray it as true. This implies that the term "you" in this context refers to society and culture overall. Particularly indicating towards white society and culture. The speaker is making a reference to the notion because memories of suppressed and marginalized peoples have long been interpreted through an emotionless and cold lens. Control of this lenses is in the hand of white people. Which is why, the speaker is responding directly to a culture which has attempted to silence her voice. These notions is claiming that her reality, humanity and spirit will triumph over any misconception and myths that a discriminatory society wishes to propagate. As the speaker confronts the poem's subject, an unnamed "you," she does it in an aggressive tone in the opening verse. The "you" turns out to be an oppressor in the poems later lines; specifically, a white imperialist. The narrator brings to mind a vivid vision of black individuals getting "stepped" throughout the soil simply pressed them down, and even though pushed over in order to be crushed physically and mentally hurt.

She will, ultimately, "lift up" as dirt irrespective of the fact and the degree to which her oppressors make an effort to wipe out her as well as other black community. She will maintain her composure and complete dignity. She will essentially rise above tyranny, manipulation. She will maintain her personality and oppose her oppressors. Womanism has the perspective of enlightenment. Alice Walker describes clearly through her definitions that a woman in black is compassionate and strong. This perspective is clearly mentioned over here when the narrator of the poem claims that she will rise as high as dust. She will rise again, regardless of the efforts made by white society to press her down. Maya Angelou contributes everything she has to the cause of her message that she will not be held down or oppressed by anybody or anything. Historical works are filled with "distorted falsehoods," therefore she doesn't care what they say happened. She won't allow the fact that everyone else "intruded" her "deepest" dirt" affect her. She makes the bold declaration that she's going to emerge the same as dust when she's crushed down.

Does my sassiness upset you?
Why are you beset with gloom?
Cause I Walk like I have got oil well
Pumping in my living room
(Still I Rise, 2nd stanza)

The speaker wonders whether her "razor sharp wit," and her straightforward manner, annoys her oppressors throughout the second stanza. She doesn't come out as innocent, however; instead, she's daring as well as witty. She is aware of

the influence of her actions and temperament. She understands exactly how the people in power are depressed. She enjoys the fact that her toughness and determination confuse them. She not only seems uninterested about upsetting people by such manner, however she additionally appears to find it humorous. The strong last lines of the verse, which imply that her courage and assurance are streaming out like precious oil coming from the ground. She is implying that she is wealthy and strong, not in a material sense but rather in spirit, by comparing herself to someone who has "oil reserves" pumping somewhere inside the dwelling. So such feeling provides her authority placed above a white women life, in the same way that a wealthy individual with access to oil reservoirs is likely to have the resources to live as they like.

Just like moons and like suns,
 With the certainty of tides
 Just like hopes springing high,
 Still I'll rise.
 (Still I Rise, 3rd stanza)

The poetess compares herself to the warm sun and the brilliant moon in this stanza. However, both were impacted by the ocean at the same moment. The reader was able to draw the conclusion that as a consequence her final solution is to conquer her own condition. Despite society's best efforts to keep her under subjugation, it's simply in her instinct always make a stand against this because, exactly like how it's the nature of the waves to react towards the lunar surface. Cosmic combined environmental metaphors in the third verse highlight her bravery and determination to overcome all difficulties. She has strength that is comparable to the "shining moons," " warm sun," as well as "tidal energy" because it's foreseeable, uncontrollable, and eternal. The crescent and solar, which will emerge and rest independently of human will and not in accordance with his or her preferences. The speaker underlines that despite their best attempts, her oppressors will be unable to control her. And that her ability to overcome her suffering is as inevitable as the oscillations of time.

Did you want to see me broken?
 Bowed head and lowered eyes?
 Shoulders falling down like teardrops
 Weakened by my soulful cries.
 (Still I Rise, 4th stanza)

The poet inquires in this poem about the wishes of her oppressors. The language is depressing. She enquires as to whether they would appreciate witnessing her brokenness, with her eyes averted as if she must avoid looking directly at her oppressor and her head bowed in sorrow and grief. The stanza creates a horrifying vision of a person in desperation, their bodies undermined by the sobs of a wounded soul, their shoulders drooped. They are described as having "shoulders rolling down as tears," that indicates to the disintegration including both their spiritual and physical selves. A desperate individual is shown in the stanza, their body weakened by the screams of their tormented spirit. Black people were attempted to be reduced to nothing by white supremacy. However, the poetess emphasizes the persistence and power of blackness in her poem. It

might even result in self-pity, because the repressed person starts to feel as though they deserve to be treated this way. Weakness is represented by shoulders "descending as tears," which symbolizes to the breakdown of the physical body as well as the soul of the individual. Because of how wretched she has become, the tortured person now cries out from the depths of her soul.

Does my Haughtiness offend you?
 Don't you take it awful hard?
 Cause I laugh like I've got gold mines
 Diggin in my own back yard
 (Still I Rise, 5th stanza)

The speaker adopts a more certain and passionate perspective in the fifth stanza. These sentences encourage the oppressor by emphasizing that term offend, which is paradoxical considering that the speaker is the one who is being insulted. Similar to the second stanza, the final two words of this stanza depict the vocal tone being careless and joyful, as if she were rich. She may be under oppression, but her confidence is as valuable as gold, as her lighthearted laugh this time demonstrates. The mines of gold symbolize endless prosperity, much like the wells of oil before them, suggesting that she doesn't only have a limited supply of wealth but she has confidence, determination, since it is boundless.

In a manner similar to that of the second stanza, the fifth stanza once more depicts the speaker ridiculing the oppressor. The word "snobbishness" blends perfectly with the "quirkiness" of stanza two to make a cohesive whole. The connotation of these two phrases is one of pride and superiority. While the speaker questions if she is irritating the oppressor, one may even claim that she is proud to the point of arrogance. She confronts the oppressor head-on in this stanza, insulting people on her own initiative. The oppressor "tends to take it extremely tough" when she is arrogant, which is precisely how she must feel when she is being oppressed herself, is emphasized in the second sentence.

Complete self, identifying oneself, and naming oneself are key features of womanism. Similar to how she is shown in the second stanza, the speaker is once more shown to be fearless and exuberant in the final two lines of the fifth stanza. She's smiling enthusiastically each time, as she's discovered mines of gold and well of oil in her garden. Despite being under pressure, the speaker's confidence is as strong as gold. She gains richness from it that nobody is able to remove.

You may shoot me with your words,
 You may cut me with your eyes,
 You may kill me with your hatefulness,
 But still, like air, I'll rise.
 (Still I Rise, 6th stanza)

The seventh stanza focuses on the importance, power, and confidence of the narrator as a woman. This is most promising feature of the theory under study womanism. A woman is equal to other male in the society and with white suppressors. The speaking voice outlines different actions that her oppressors

might take. They are vivid metaphors suggesting violent behaviour, conveyed through the ways in which a person might look at or speak to her, without any mention to a real knife or gun. Despite all of those actions, she will always rise,

like air, because her spirit cannot be killed.

Does my sexiness upset you?

Does it come as a surprise?

That I dance like I've got diamond

At the meeting of my thighs?

(Still I Rise, 7th stanza)

Womanism is about knowing the self and value. Womanism gave the authenticity to black people to raise the questions against so called norms set by the white people. The speaker continues to raise flaws of societal structure. It is apparent at this juncture throughout the poem, the narrator has placed society and its structure on probation. She is now engaging the societal pattern in cross-examination. She is informed of the solutions to these queries, yet addressing these might expose the criminal. Instead of discussing racism, the 7th stanza focuses on the subject's resilience and identity as a woman. She is shown in a confrontational manner as a seductive being who is free and energetic and who dances as though she has "precious gems" in her knees. The very last reference of a representation of riches and authority is a gem, while other symbols, such as elegance and even sexual orientation, may also be used. Only one clearly sexual metaphor is to the "precious gems somewhere at joining of my legs" in the poem.

Out of the huts of history's shame

I rise

Up from a past that's rooted in pain

I rise

I'm a black ocean, leaping and wide

Welling and swelling I bear in the tide."

(Still I Rise, 8th stanza)

This 8th stanza doesn't really challenge the oppressors but still is filled with symbolism. It becomes more muted and sounded pious and peaceful. As an African American woman, the speaker discusses her challenges and how she conquered these. She was able to overcome the misery she has been describing throughout the poem because she found the determination and the faith she needed to continue living. This expression "grounded in sorrow" refers to the injustices committed and the suffering brought on by discrimination. She now refers to herself as a "black sea" of force, alluding to the fact that she is a member of a racial group. She describes herself as a natural force, a mountain of strength, capable of withstanding the flow of the enemies.

Finally, Angelou addressed the past as that of the reason of her subjugation and continuing bitterness in this poem. Slavery, in her words, was her history's greatest disgrace. She declared that she wouldn't let the past hold her back. She possesses the strength and bravery of the seas, which may sooth away deeply ingrained suffering. She will ascend to new heights like the ocean tide. Angelou

went on to say that she wanted to rise beyond slavery's consequences and the history of oppression, and that she meant to put them behind. She insisted that she would leave behind the shadow of fear and anguish. She would break free of the suffering and suffocation and into the gloriously evident dawn. She refuses to let the horrific past of her family stand in the way of the success she has always desired. She said "I rise" and "raise like tide" for this reason.

The future is declared in this stanza. It also contains the most explicit reference to the previous but never officially proclaimed enslavement of the past. The phrase "History's humiliation" alludes to slavery and the manner that history holds those responsible for it accountable. Her contemporaries' efforts to rewrite history in order to conceal some of the events are also explained by this phrase.

Leaving behind nights of terror and fear
 I rise
 Into a daybreak that's wondrously clear
 I rise
 Bringing the gifts that my ancestors gave,
 I am the dream and the hope of the slave.
 I rise, I rise, I rise
 (Still I Rise, 9th stanza)

The speaker clearly moves ahead in the last stanza, putting the past's terrible events behind him. She makes it clear that she intends to get beyond the past and realize her ancestors' desires and aspirations. The former practice of slavery, which had been alluded to but never explicitly acknowledged, is also mentioned for the first time in this stanza. She specifically cites slavery by referring to her own status as the "hope and the promise of the slave," positioning herself as the spokesperson for African-Americans who lived through racial discrimination. With her struggling and tenacity, she will make sure that her ancestors' battles were not in vain. Her forefathers yearned for and dreamed of independence, and she will "rise" above their anguish and suffering. The final three words of the stanza's repeat of "I rise" are indeed an expressive statement of optimism. These lines nearly bring to mind pictures of enslavement and slave worshipping and song of courage.

Black individuals are considered as nothing more than a minority by White persons. People disregarded Angelou due to her status as a black. Unfair deal was made involving her. The current social structure towards black people was questioned by Angelou. Throughout her speeches, she identified oneself as the revolution's leader as well as a proponent of social reform. By serving as the movement's head and advocating for the liberation of both men and women, she faced oppression and rejected traditional gender norms (people in black). She was aware of the worth and power she possessed and desired for others to share in that awareness.

In 1992, "Phenomenal Woman" has been published. In it, a black woman that survive with White people is portrayed. This poem by Maya Angelou illustrates her point that a woman's sexual identity is not primarily determined by her appearance. It is about the internal feelings that a woman has. Ironically, the

poem's title refers to both internal and external "injustices," as the narrator details both in the course of the poem. Whatever rights the author may have, they are violated and impeded by social rules. She must live in accordance with cultural presumptions of the present since she is a product of her people's tradition. The downtrodden, silent women of South Africa are amply represented by this kind of struggle and protest poetry, which effectively catches their voices.

The poem *Caged Bird* not only chronicles a young black girl's ultimate quest for autonomy. Instead, it is about how the black self also goes back to the past and accepts it fully via the use of its word, a metaphorical creation of culture and way of life. The young Maya who was forced to flee is *CAGED BIRD*. Both a destination and an important aspect of herself have been located by her. By taking charge of her life and accepting who she is as a woman fully at the poem's end, Angelou has been able to break free from her prison. The classic American path of beginning and discovery is experienced by Maya Angelou.

June Jordan is an American philosopher, author, educator, and activist. Her writings addressed issues related to representation, migration, gender, ethnicity, and race. With her poetry and writing, Jordan was committed to utilizing Black English, inspiring others to do the same, and creating a forum for the representation of Black culture. Jordan urged other young black authors to do the same because she was convinced that using Black English was a legitimate method to depict her culture. She continued to influence upcoming poets with her published poetry, particularly her collections. For Jordan, exorcism, expository truth-telling, and lyrical innovation are the three political purposes of poetry. Although while poetry, in Jordan's perspective, is accessible to everyone, it is not simply self-evident that it is a way of "speaking the truth." Creativity, exorcism, and faith are required for poetry. It is so politically fraught because it is a spiritual practice that changes. The work *Oughta be a Woman* explores the challenges that women of colour confront in fulfilling their roles as wives, mothers, and careers. June Jordan was born in Harlem, New York City, in 1936. Her parents were Jamaican immigrants. Her love of literature was influenced by her stern father. Her father was a Jamaican immigrant who worked at the post office in the United States, and her mother was a nurse. After seeing domestic violence between her parents while she was a young girl, she started composing poems at the age of seven. Her poems contain some of the best poetry about race, gender, and sexual orientation.

“Washing the floors to send you to college
 Staying at home so can feel safe
 What do you think is the soul of her knowledge?
 What do you think make her feel safe”
 (Oughta to be a woman, stanza 1)

A poem called "Oughta be a woman" is about a woman who plays many roles for her family. For the benefit of her children and family, she manages the domestic chores on a daily basis. She shows you the location that makes you feel secure. Women's eminent roles in one's life and those around one are important to the feminist concept. The poet describes all the responsibilities that

the lady is carrying in the first stanza of this woman. No one can truly understand what she is feeling or experiencing outside of all these obligations. What is it about her that captures souls? No one will ever comprehend.

Biting her lips and lowering her eyes
 To make sure there's food on the table
 What do you think would be her surprise?
 If the world was as willing as she's able
 (Oughta to be a woman, stanza 2)

The world, especially the female from the other colony and color, should recognize her skills, which are described in the second verse. By giving her kids food so they never have to worry about being hungry, she is playing her part as best she can. The poet is implying that she has fully demonstrated her abilities with the line "the world is eager to see her able." Now it is up to society to recognize what she has accomplished and what she is capable of.

Hugging herself in the old kitchen table
 She listens to your hurts and your rage
 What do you think she knows of despair?
 What is the aching of age?
 (Oughta to be a woman, stanza 3)

When cooking in the kitchen, the woman can hear you, says the poet in this scene, eloquently showcasing her multifaceted nature. She comforts you while listening to all of your sorrows. Ideology surrounding womanism is founded on the idea that black women are just like white women in that they can perform multiple chores at once. When she talks about the ways in which she resembles other white women, she is making a reference to those things. She is carrying out the duty in the same way as the other woman. She is so resilient that she can cover up her own suffering for the benefit of her kids. She is making an impressive display of emotional restraint.

The father, the children, the brothers
 Turn to her and everybody white turns to her
 What about turning around
 Alone in the everyday light
 (Oughta to be a woman, stanza 4)

White's attitude of turning to face her is a reference to a time when black people were regarded as the ablest and hardworking force in society. For the sake of their work, they were dependent upon them. White people resort to black people in every situation because they are reliant on them, according to the poet, who is using them as a metaphor. In addition, this strong woman plays so many roles that her father, brothers, and son cannot move without her.

There ought to be a woman can break
 Down, sit down, break down, sit down
 Like everybody else call it quits on Monday
 Blues on Tuesday, sleep until Sunday

Down, sit down, break down, sit down
(Oughta to be a woman, stanza 5)

This stanza serves as a sort of tribute to all the women in the world who are always dealing with a variety of issues. That she can handle things by herself, as if she is powerful enough. She doesn't get a single day to herself, unlike others who get the whole day to enjoy themselves. She accepts responsibility for her own obligations and works long hours without getting exhausted. She didn't ever beg for anything from anyone.

A way outa no way flesh outa flesh
Courage that cries out at night
A way outa no way flesh outa flesh
Bravery kept out a sight
A way outa no way is too much to ask
Too much of a task for any one woman
(Oughta to be a woman, stanza 6)

Throughout this personality, the words "strength" and "bravery," which are the fundamental components of womanism, are used to define the word "woman." Womanism as ideology portrays black people as fighting for their rights rather than being the victim. The development of certain traits is provided in this stanza. She has courage and strength are aspects that she gains over time, although it takes a long time. She struggled for this courage to develop within her. She held her head high and never turned away from the issue.

The poem Poem about my Right by June Jordan demonstrates every essential aspect of the idea of womanism. The main topics of "Poem about my Rights" are injustice and violence against black American as a whole and southern African community. In the poem, it is crudely discussed how males who are physically and socially stronger victimize, harass, and attack women who've already suffered sexual harassment. Jordan discusses rape. These emotions cause them to feel more undesired and a social oddity. Jordan outlines the wrongs that observes in herself, such as being the wrong shade, having incorrect gender, or being from the opposite side of the world, beginning with the first perspective narrative. "History always reject my existence and my colour", for example, is one of the bitter and condemning statements and remarks stated throughout the poem.

Her use of words draws attention to the challenging circumstances these women face and to Jordan's frustration over the absence of legislative action and support to stop such abuse and neglect. The poem includes crude allusions to the sexual assault women experience at the hands of physically and socially more powerful men. Jordan discusses rape and how the offender rationalizes it by using the law, which makes the rape seem normal and reasonable.

A realistic depiction of people's daily lives and neighborhood settings can be seen on a Bronzeville street. In it, black women, men, and children of Bronzoville are exposed to economic hardship, domestic abuse, and intense discrimination. Never did Brooks use the phrase "white for a white accident"

clearly or explicitly. She was constantly ready to interact with and fulfil Black life, as she saw it. Yet, it was obvious that she agreed with the notion that genuine Black writers write to, about, and in the voices of Black people. As a result, she changed the grammatical position of both herself and her readers while becoming more conscious of her social and political surroundings. She undermines the distinction between various types of insiders and outsiders in her poems by speaking from both the outskirts and the centers of both black culture and the dominant white society.

A black poet, in Brooks' opinion, should try to relate to ordinary black people. Her embarrassment was caused by a more forceful black consciousness that displayed black pride and militancy. Everybody is burdened by the concept of race, but for black people, it has been a personal burden imposed on them since birth and won't be lifted until they pass away. Because of this, they must reserve all of their mental, emotional, and spiritual resources for carrying this weight. Her poetry focuses mostly on the identities of black people, particularly black women. These poems' main topics center on a black woman's lost identity and her home identity. An honest depiction of black life can be seen in Brooks' first collection of poems, "A street in Bronzeville." This collection's poems all offer sympathetic and compassionate perspectives of black existence. The volume is generally organised thematically around the regional, black, multinational, and interracial. The connections between them on a personal, social, and a societal level are revealed by Brooks. The dramatization of daily life by Brooks and the multiplicity of its herosodic variability.

The characters range from the destruction figure of a woman in Obituary for a Living Lady in the book *A Street to Bronzeville*. Brooks was closely acquainted with the anonymous woman in the poem. She was a rather wild child when she was younger, and as a girl she was interested in a curl, pink powder, and a brooch. Nevertheless, when she was a young lady, she was forbidden from being with the man to whom she had fallen in love and who was represented by the window in a white dress. The white outfit served as a metaphor for her innocence and brittle soul. Among other things, it helped explain why he rejected her. Here, Brooks has taken the stereotype of the Scarlet woman, a figure traditionally associated with the wicked, corrupt city, and made her into a lively, energetic force. Even the stereotyped and traditional elements have been significantly improved by Brooks. The female character in the poem lacked a distinctive identity and experienced discrimination as a result of her skin tone. In the poem, Brooks delves more deeply into the identities and selfhood of black women. A comprehensive picture of the black lady is shown in "The Mother" by Brooks. She is on the hunt for both her ethnic and female identities. The Mother is a theatrical monologue that discusses the hotly debated subject of abortion. The mother starts off with a question:

"Abortion will not let you forget" (the world of Gwendolyn Brooks 1971 p.5)

The effects of poverty on the lives of the women characters in Brooks' stories are explored. The mother needs to actually cope with a poor lady who has had several abortions and who is anxious and distressed as a result of her choices. She is described by Brooks as a mother who is neither crowned nor lauded nor

conventional, but rather a mother with whom she is unfamiliar, and who decides to murder her children rather than let them into her world. But she still admits that her crime was not intentional as justification for herself. *A Street to Bronzeville* is a powerful work of art and social criticism. It was intended to give a concise portrayal of the black urban poor. The most significant poems in the collection are the mother and kitchenette construction. These demonstrate her character's effort to address significant themes via her poetry, including racial concerns, gender roles in society, and poetry produced in inner-city neighborhoods. In his writings, Brook explores the pathos and suffering of black mothers in the segregated white urban environment. She suffered from colour discrimination and lost her sense of self in the world of the white people. The full picture of everyday black women has been painted by Brooks.

Gwendolyn Brooks' standing among reviewers improved during the 1950s. As unification discussion dominated the era, it is not surprising that Brooks' singular talent was the principal object of critical criticism at the time. At the time, the highest praise a critic could offer an African American poet was to declare, as they did with Brooks, that her writing was not "racist." Additionally, it's not unexpected that Brooks' work garnered a lot more attention in the 1960s and 1970s due to its racial undertones. The discourse on identity, which was associated with a nationalism that had grown, now questioned the unity story. Criticism of Brooks' work started to take on a racially particular perspective as she became more and more associated with this new way of thinking. Critics' perceptions of her collection of poems were likely influenced by the fact that she made reinforcing black manhood one of her key themes in the poetry she was producing at the time. As Annie Allen serves as a reminder, Brooks wrote as a woman about everything she composed. She didn't consider herself a feminist, and when she wrote about abortion in her early poetry collection "The Mother," she tried to avoid fitting into any established ideological classifications. But the voice of a woman is audible in all of Annie Allen's poetry, even that particular piece. She has an effect on people other than only women.

CONCLUSION

The study concluded that women make a stand about the inequalities experienced by Black women, males, kids, and communities, and they encourage social justice movements that work to address these injustices. Black American author Alice Walker, who is also the creator of *The Color Purple*, is believed to have invented the term. The movement differs not just in the individuals it emphasizes but also in its concepts, behaviors, and pursuits. Womanist is to feminist as purple is to lavender, according to Alice Walker, who describes the link between the two ideologies. Feminism is seen as one of the components of womanism, a wider philosophy that is concerned with gender equality. The exclusion of women of black race from the center of feminist analytical thought gave rise to Alice Walker's womanism. The theory has a propensity to overlook and obscure the complicated reality of non-white women within it by treating the experiences of white, middle-class, West, and heterosexual women as general. Hence, womanism emerged as a reaction to feminism and gave black women a means of opposing the social norms that oppressed them. This word, which has its roots in African mythology, promotes

diversity rather than restriction. In addition to promoting women's self-worth and autonomy, womanism placed a major emphasis on the necessity for strong female ties in order to combat all kinds of discrimination against women.

She argues that the womanist respects her history, her origin, her ladylike perspectives and emotions, as well as her own identity. Womanism includes the entirety of what it means to be a woman, particularly a black woman, and it embraces the values of black life. It is abundantly obvious from the diversity of definitions that the term "womanism" may refer to a wide range of concepts. The purpose of this research is to provide a concise outline of womanism and its historical development. Womanism considers the discrimination that Black women face due to their colour, gender, and status. The definition of the term "womanist" as used by Alice Walker is "universalist." A womanist is committed to the survival of both men and women and hopes for a world where they may coexist while still maintaining their own cultural identities. The presence of men has given black women the opportunity to talk about gender injustice without specifically criticizing men. Womanists place a strong focus on their unity with Black men and discuss the hardships that certain men experience as a result of patriarchy and other social and economic factors. One of the fundamental goals of womanists is to love everyone. According to womanism ideology, the purpose of womanism is to "create the equilibrium between humans and the environment/nature and connect human life with the spiritual dimension" through a philosophy based on love and coexistence.

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