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## Black African American and the Reality of Racism in Gwendolyn Brooks's *A Street in Bronzeville*

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<b>Keywords:</b> -Brooks, -Racism, -Postcolonial Feminism, -Discrimination	<b>Abstract</b> Gwendolyn Brooks has become the doubly disadvantaged poet, mostly because of her "race" as a black woman, and secondly, by consideration for her gender. Such a double pressure is evident in Brooks's poetry. For her race and culture, Brooks took great pride as well as supports, honors womanhood too. However, Brooks's poetry discusses black consciousness and also exposes the essence of the concerns of black women. The Black women, their psychological state as well as their depressed feelings are portrayed in Brooks's poetry. The goal of Brooks is to show the readers, what African American women should be. The major aspect is that women characters are independent women, who reject the boundaries of the appropriate role, by both the Blacks as well as the general Western society. The suffering and resentment of American blacks, the misery with the strength of ordinary black citizens, is brilliantly pointed out by Brooks. She concentrated through her poems on people in general and women in particular. Although, she depicts African American women as moms, wives, sisters, girlfriends, as well as daughters, in different ways. Undoubtedly, Black female characters for Brooks are still victims of racism, slavery, sexism, exploitation, discrimination, injustice, oppression, and violence.
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المرأة الأمريكية الأفريقية السوداء وواقع العنصرية  
في شارع في برونزفيل لغويندولين بروكس

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<p><b>الخلاصة :</b> أصبحت غويندولين بروكس شاعرة محرومة بشكل مضاعف ، ويرجع ذلك في الغالب إلى "عرقها" كامرأة سوداء، وثانيًا، من خلال مراعاة جنسها. مثل هذا الضغط المزدوج واضح في شعر بروكس. بالنسبة لعرقها وثقافتها ، كانت بروكس فخورة جدًا ودعمت وتكرم النسوية أيضًا. ومع ذلك، يناقش شعر بروكس الوعي الأسود ويكشف أيضًا جوهر اهتمامات النساء السود. يصور شعر بروكس النساء السود وحالتهن النفسية بالإضافة إلى مشاعرهن المكتئبة. هدف بروكس هو أن تُظهر للقراء ما يجب أن تكون عليه النساء الأمريكيات من أصول أفريقية. الجانب الرئيسي هو أن الشخصيات النسائية هن نساء مستقلات، يرفضن حدود الدور المناسب، من قبل كل من السود والمجتمع الغربي بشكل عام. أشار بروكس ببراعة إلى معاناة واستياء الأمريكيين السود، والبؤس مع قوة المواطنين السود العاديين. ركزت من خلال قصائدها على الناس عامة والنساء بشكل خاص. على الرغم من أنها تصور النساء الأمريكيات من أصول أفريقية على أنهن أمهات وزوجات وأخوات وصديقات وبنات بطرق مختلفة. مما لا شك فيه أن الشخصيات النسائية السوداء لبروكس لا تزال ضحية للعنصرية والعبودية والتمييز على أساس الجنس والاستغلال والتمييز والظلم والقمع والعنف.</p>	<p><b>الكلمات الدالة:</b></p> <p>- بروكس العنصرية الأنثوية مابعد الإستعمار التمييز</p> <p><b>معلومات البحث</b> <b>تاريخ البحث:</b></p> <p>الاستلام: ٢٠٢١_٨_٢٠ القبول: ٢٠٢١_٩_١٠ التوفر على النت</p>
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### ١,١ Introduction

Gwendolyn Brooks published her first poetry collection, A Street in Bronzeville in (1945). Brooks utilized her poems to emphasize the racism and violence taking place inside Chicago's urban African American society and all around worldwide. She presented a variety of humans in a marginalized urban area, unfamiliar to those of the literary population of America, however strongly representing the South Side of Chicago (Mickle 9). Bronzeville was the Chicago neighborhood, in which thousands of African Americans arrived before or rather after their Great Migration (Alexander 2).

Including songlike lyrics, ballads, and sonnets, as well as many other narrative styles, *A Street in Bronzeville*; displays a diverse variety of tones, as well as structures.

### **١,٢ Prolegomena to Postcolonial Feminism; Third World Feminism**

Postcolonial Feminism investigates how females through postcolonial literary works were described, then discusses issues raised from both culture and literature concerning women. Traditionally, imperialism was deeply linked with patriarchy, and an end to centralized imperialism, mostly in the colonial period, would never mean the end of females persecution. However, postcolonial feminism figures out how women are considered to really be stereotyped as well as oppressed, often unintentionally, through postcolonial writers who may pretend to criticize the hegemony. Robert J. C. Young, in *Postcolonialism: A Very Short Introduction*, emphasizes that postcolonial feminism:

Involves any challenge to dominant patriarchal ideologies by women of the third world. Such political activism may consist of contesting local power structures, or ... a question of challenging racist or Eurocentric views of men and women (including feminists) in the first world ... postcolonial feminism begins from the perception that its politics is framed by the active legacies of colonialism, by the institutional infrastructures that were handed over by the colonial powers to elite groups, or appropriated by later elites. (109)

Furthermore, "Postcolonial feminism", commonly known as "Third World feminism", believes that females throughout the "Third-World" were subjected to both the imperialist colonization hegemony and oppression by men's dominance. Although gender inequality is the objective in Western feminism, "postcolonial feminism", attempts to expand its analysis of any relationship between gender, as well as the construction of multicultural identities. However, Postcolonial feminists claim, that Western feminism appears unaware of the variations in the colonized regions for female's gender, ethnicity, class, desires, and situations; thus, "postcolonial feminism" advises each "third-world" woman, never to mimic nor replicate the style of any Western woman, as well as attempting to demonstrate what feminism means to people of a non-Western community ( Lewis and Mills 9)

Feminist postcolonial theory is now aware that Western feminist theory has often made generalizations about "third-world" women, assuming a homogeneity amongst very diverse groups of women, and has relied on ... a single or few Black women to represent all Black and third-world women. ( Ibid. 9)

Additionally, postcolonial feminism started as a simple criticism of both Feminist theory as well as postcolonial philosophy, but it has since evolved into a growing technique of analysis for addressing important concerns in both domains (Bulbeck 14). Since feminist philosophy is restricted, postcolonial feminism, therefore, tries to illustrate the tendencies of liberal western feminist thinking to apply its principles to females all over the world. That may be an important event when voices began to be heard independently from white women, which has been insufficient to address the problem, arising from the role of Colonialism imperialist. Moreover, throughout postcolonialism and literature writings, most females fight for equality facing numerous difficulties which are integrated into a framework that is connected to these harsh realities .

### **١,٣ Black Poor Women and Racial Prejudice**

Brooks's main concerns are certainly the suffering among blacks, regarding racism and oppression, intraracial discrimination, and also the unequal relation between women and men. Just as Kent mention, Brooks's: "black people do not live in a romantic or idealized world. They live in dreams and frustration, and suffer poverty, deprivation, and oppression" (66). Poverty is a type of discrimination based on race.

Brooks is a well-known African American feminist poet who uses race and sexuality to demonstrate a denial of economically and culturally dependent suffering. "Racism, the belief in the inherent superiority of one race over all others and thereby the right to dominance. Sexism, the belief in the superiority of one sex over the other and thereby the right to dominance" (Lorde 115).

In an attempt to highlight the common humanity between whites and blacks, Brooks portrayed people in the African American community, she tries to demonstrate to others, via implication, not with yelling, and to those among themselves, who have yet to find it that African Americans are just ordinary people, not exotics (Kent 64).

Audre Lorde states clearly, it is not possible, to isolate the fight to end racism, as well as the fight that ends sexism (Papke 24). Lorde in *Sister Outsider: Essays and Speeches* argues that:

By and large within the women's movement ... white women focus upon their oppression as women and ignore differences of race, sexual preference, class, and age. There is a pretense to a homogeneity of experience covered by the word sisterhood that does not in fact exist ... As white women ignore their built-in privilege of whiteness and define women in terms of their own experience alone, then women of color become "other," the outsider whose experience is too "alien" to comprehend. (116-117)

Brooks has become one of the earliest African American woman poets, to document racism; the emotional suffering, and the complicated psychological abuse of intraracial prejudice, in her poetry. The recurring theme in Brooks's poems including; "The Ballad of Chocolate Mabbie"; as well as "Ballad of Pearl May Lee"; has become the portrayal of black teens, or even subsequently dark-skinned males, as implements of inter-ethnic discrimination (Erkkila 188).

The ballad was another conventional poetic form that Brooks utilizes. Although the ballad has its roots in folklore, which is one of several oldest literary forms within English poetry; Brooks continued its thematic elements from traditional European folklore ballad culture, frequently combining these with characteristics of the blacks ballad. Furthermore, its major characters, who already are females rather than males, were often modified. Brooks enriches her literary ballads, by incorporating folk features of, Black African American spirituals, as well as the blues customs. Gwendolyn Brooks in *Report from Part One* claims that: The utilization of the ballad represents her ability to return towards a more clear, simple, and direct literary style. This also represents her conviction that a poet's works must "vivify the commonplace" (146).

Gwendolyn Brooks creates more diverse, intelligent, and sophisticated structures, than just imitating ballad patterns, as well as techniques. And the consequence, as Mootry states is that: Brooks ballads are mostly plain, direct, and easy to understand, and also highly ironic or even complicated, whether in themes & technique. Brooks aims to satisfy her numerous readers; including critics, readers, analysts, as well as publishing companies, who are looking for aesthetic characteristics, with universality,

through modifying the conventional ballad, and also she wants to satisfy the general public, who are seeking for well-known concepts including such socio-cultural, political, as well as historical messages. Brooks, according to Mootry, has gained a lot of trust as a result of this process; she "recovers the ballad tradition by using its themes and techniques; she reinvigorates that tradition by infusing it with new themes and variations; and finally, she critiques the tradition by using parodic techniques" (279).

The third young teenage black girl encounters, yet another form of social challenge within these poems: "The Ballad of Chocolate Mabbie"; just like "Ballad of Pearl May Lee"; illustrates how Arthur P. Davis considers the poetry of Brooks's "black-and-tan motif" namely: "the white culture-inspired valuing of lightness among blacks themselves" (Melhem 27). The tragedy of a Black lady who is spurned by her boyfriend in favor of a white female is told in "The Ballad of Pearl May Lee". Pearl May Lee has become a perfect symbol for the rejection and loneliness that most Black females experience. Her mind is flooded with conflicting feelings of sorrow and fury. That she really is depicted as a hapless lady, who is powerless to improve her circumstances. Brooks communicates her fury towards Black males, who choose white females through her.

On the other hand, Davis in his article "The Black-and-Tan Motif in the Poetry of Gwendolyn Brooks", investigates the social hypothesis, that the internal color line has assisted "to create a problem within the group similar to that between colored and white in America" (90), and between many black Americans. He pointed out how the community's color differences posed particular challenges also for black woman, who was frequently mocked by black males in the earliest decades of the 20th century. According to Davis' sociological hypothesis, the entire attitude of mockery, as extremely harsh as it was, seems to have been a normal reaction mostly to a premium, that Americans had put on color by law and tradition, as well as through its uncivilized policy of segregation (Ibid).

Brooks faces social problems besides huge white audiences in her mind and offers a voice within her earliest poems to Chicago's Afro-American lower classes. Her unique exploration of the European styles, as well as black literature, was disarming. "The Ballad of Chocolate Mabbie"; for particular, explores the dilemma of the boy's rejection of the black-skinned teenage girl, for just a teenager of white skin, this poem engages the audiences by vibrant rhyme, as well as assonance (Mickle 25). However, within the "Ballad of Pearl May Lee", people have discovered, that a racial dominating group's lynching of someone is owing to his color and race, even though the law stood passively as a spectator.

Besides this, "The Ballad of Chocolate Mabbie" as well as "Ballad of Pearl May Lee", are two ballads within the same volume, *A Street in Bronzeville*. These have the same underlying themes of intraracial oppression, which mostly runs contrary to the Harlem Renaissance's racial pride, as well as the poetry of the Black Arts Movement. The two heroines (black female characters), in these poems, are unhappy in love because their lovers choose lighter-skinned women. Gwendolyn Brooks discusses the roots of interracial tensions, within the black population in most of her publications. The core of the problem is white racism, as well as its societal negative impacts, "The Ballad of Chocolate Mabbie", is indeed an illustration of racial discrimination within Brooks's books. The poem talks about the young black girl character, who has been

tormented by white children, due to her darker color of skin, as well as Willie Boone, her dark-skinned boyfriend.

Despite the fact that the "Harlem Renaissance" is recognized for its optimism, racial or ethnic pride was an important complementary subject. Such pride, which was considered to be a reaction to the minstrel racial stereotypes of Paul Laurence Dunbar (1872-1906), became focused on the romantic idealization of each Black female. Such romantic motivation to idealize the Black female merges mostly with sharp ironies for interethnic discrimination through *A Street in Bronzeville*. Through the well-observed race distinctions of body color, the influences of dark skin pigment can be seen in severe phrases throughout poem after poem inside *A Street in Bronzeville* (Bloom 97).

The fundamental idea in "The Ballad of Chocolate Mabbie", seems to be Brooks's recurrent theme of "pathos of interracial discrimination" (Mootry 280). Owing to her dark color skin, Mabbie feels neglected or insulted by the young man, who is smitten with, but he subsequently falls in love with a female friend of white complexion. Gwendolyn Brooks, on the other hand, explores the childhood engagement of that experience during the first ballad: Chocolate Mabbie has been seven years old, while waiting near their school entrance, impatiently awaiting her friend, Willie Boone, within the class of history .

It was Mabbie without the grammar school gates  
Waiting for Willie Boone.  
Half hour after the closing bell!  
He would surely be coming soon. (WGB 9-12)

The pathos behind Mabbie's love affair is when the girl gets humiliated mostly in the sense of rejection by her lover, not because of any fault in her personality, however, because of the dark black color of her complexion. Mabbie's offense is often classified mostly as a societal crime since she lives in a world that despises people with dark skin. Mabbie, who spent a long time standing for her lover, besides their school entrance, has been forced to leave alone, with other dark-skinned male students as well as females .

Additionally, this poem finishes through an optimistic melody, when Mabbie feels warmth as well as encouragement, through the new company with her real "chocolate companions" and she gains the determination to identify her personality as well as restructure the new framework of values. Brooks in *Report from Part One*, expresses her views and ideas, about how dark-skinned women can behave, within these situations, through her autobiography: the woman is really a human being in the universe, with wrongs to correct, stupidities to avoid, and problems to solve, "Therefore she must, in the midst of tragedy and hatred and neglect ... mightily enjoy the readily available: sunshine and pets and children and conversation and games and travel (tiny or large) and books and walks and chocolate cake" (203). Brooks is encouraging African- American women, and also all women, to improve resilience qualities in their personalities so that, they can overcome any circumstance, and live with pride as well as dignity. Brooks conveys such a message, emphasizing the importance of focusing upon one's strength and resources, for the African-American audiences in quite a large majority of her poetry, however, it is a recurring theme within her works .

Oh, warm is the waiting for joys, my dears!  
And it cannot be too long.

Oh, pity the little poor chocolate lips  
That carry the bubble of song! ( WGB 13-16)

The word "chocolate", conjures up images of each black color, as well as the foods produced using cocoa beans; correlated to adulthood as well as childhood but mostly wanted, coveted from both white and black people; the irony about its flavor is prominent here. This may be the starting point of the poem. The narrator praises Mabbie's black skin, by portraying her favorably just like; "cut from a chocolate bar", reflecting ethnic pride within those layers. Mabbie remarked that Willie Boone, "wore like a jewel a lemon-hued lynx", while he eventually arrives. Willie's connection mostly with the bright cat persuades Mabbie, that Willie would not again be her lover; her true and closest companions being those, that have black complexion such as her. As soon as Mabbie was seven years old, Willie destroys her heart (Melhem 27).

Besides this, Brooks expresses the profound loneliness and isolation of the rejected kid, who understands those painful lessons of life, within two lines that really resist direct paraphrasing; "Mabbie on Mabbie with hush in the heart/ Mabbie on Mabbie to be" (23-24). Brooks came to a conclusion in the presence of such an innocent black girl that; firstly, being a woman and hence subject to a man's whims; and secondly, having a dark complexion in a western society that values whiteness (Mickle 25).

The narrator looks with sympathy, toward the girl standing lonely by the doorway, observing her beloved Willie. Gwendolyn Brooks describes her future self's "chocolate companions"; as multiple dark ladies, either now and throughout the future. Even though Mabbie would undoubtedly suffer romantic disappointments as a result of her skin color; transformations are masterfully accomplished through the six quatrains. Differences, on the first line gradually shift from a picture of Mabbie alone, without grammatical school entrance, believing them to be "the pearly gates", into heaven, up until her unpleasant experience by Boone Willie (Melhem 27).

It was Mabbie alone by the grammar school gates.  
Yet chocolate companions had she:  
Mabbie on Mabbie with hush in the heart.  
Mabbie on Mabbie to be. (WGB 21-24)

Although, Mabbie was rejected because of color racism, which leads to a love collapse. She has always expected to live among white Americans since she was a child. Brooks comprehends Mabbie's plight and suffering. Her life is ruled by disillusionment at such a youthful age. Through Gwendolyn Brooks's poetry, bigotry is a significant subject. She does not really try to persuade humans that there is indeed evil, injustice, corruption, tyranny, futility, and racial prejudice; instead, she tells about the disaster, as well as how it affects people in the hopes of enhancing moral insight and spiritual wisdom. Brooks also mentioned and demonstrated, her commitment to the challenge of instilling new consciousness, within her cultural tradition through her poetry (Selvi 120-121). The poet emphasizes the difference of colors while using elegant, detailed adjectives, which characterize Mabbie's dark brown complexion, as well as the lynx's brightness, that highlights the concept of intraracial and African Americans racial discrimination.

However, in "Ballad of Pearl May Lee", Brooks focuses upon that theme, by bringing the concept of racism to the adulthood world. This condition leads African Americans to have pessimistic thoughts regarding their black appearance, to the degree where the dark-skinned appearance has become a miserable experience for them, as Fanon states in *Black Skin, White Masks*:

I sit down at the fire and I become aware of my uniform. I had not seen it. It is indeed ugly. I stop there, for who can tell me what beauty is? .... All around me the white man ... the earth rasps under my feet, and there is a white song, a white song. All this whiteness burns me. (86)

Brooks expresses her emotional indignation in a fantasy story in: "Ballad of Pearl May Lee", the imagery of brutality and aggression against the dark-skinned male. That poem describes the black male being seduced by a white woman, and falsely convicted of rape but also lynched by white Americans. This story demonstrates the contradictory romantic love/hate relation seen between the black female and also the black male. Although, this is explained by the perspective of the young black lady, who is deceived. Even though (Pearl May Lee) adores Sammy, she becomes upset, angered because he regards her as "dark meat" (Erkkila 189).

Unlike Mabbie's ballad, which follows a conventional progressive narrative. just because Mabbie becomes Brooks's parodic romance victim, (Pearl May Lee's) counterpart gets some bittersweet revenge in "Ballad of Pearl May Lee"; aside from that, there were a few pretty important differences between these two ballads. The first one in the form of the poem's narrative technique: Pearl May Lee's love for such a Black person, who cannot handle dark meat, has been betrayed when he falls in love with such a white woman and therefore is lynched over his offenses for passion. Furthermore, Brooks's ballad forgoes the conventional ballad's rhetorical invocation but instead starts in the middle of the action, "in medias res"<sup>1</sup> (Bloom 98).

"Ballad of Pearl May Lee", follows in *medias res* narrative. Instead of starting from the beginning, its story begins mostly in midst of the event. The speaker is the protagonist, who was deceived by her boyfriend, Sammy, who also has betrayed her for that white female.

Then off they took you, off to the jail  
A hundred hooting after.  
And you should have heard me at my house.  
I cut my lungs with my laughter  
Laughter  
Laughter.  
I cut my lungs with my laughter. (WGB 1-7)

Although, the sad tale of violence sparked by discrimination within African American society, with quite a focus upon racism, among groups representing dark-skinned versus lighter-skinned African Americans. This tone of the poem seems to be somewhat distinct from that of "The Ballad of Chocolate Mabbie"; Mabbie's strongest reaction, while she recognizes her loss as a young girl has been represented as just; "with hush in the heart" (23), whereas; Pearl May Lee has been enjoying a pleasant



vengeance on her lynched boyfriend. The descriptions of how Sammy was arrested mostly by a sheriff, and when the whole town laughed as well as ridiculed him, show her vengeance .

Besides this, the "Ballad of Pearl May Lee", and "The Ballad of Chocolate Mabbie", seem to deal with issues like "white perfidy" (Melhem 39). But mostly color racism is associated with white culture's principles, that influence African-Americans, often to favor light color. The same idea about the: "black-and-tan motif" (Melhem 27); which can be seen through "The Ballad of Chocolate Mabbie", appears strengthened with this ballad. Through this poem, a white female seduces the young black male, and they do have intimate relations, inside her Buick, which represents the white middle class. Though, a speaker, Pearl May Lee, wants to tell Sammy about how he prefers white skin and dislikes black skin. Your girl was often the brightest one in school.

At school, your girls were the bright little girls.  
You couldn't abide dark meat.  
Yellow was for to look at,  
Black for the famished to eat.  
Yellow was for to look at,  
Black for the famished to eat. (WGB 36-41)

Additionally, the song "Ballad of Pearl May Lee", is described by a speaker of a dark-skinned young lady, which is about the lynching of a black male, convicted of a sexual relationship with a white girl, among the most humiliating and inflammatory topics within African American culture. Brooks tackles racism's double tragedies: the effects of the presumption, that white people are more highly valued than black people, and also the influence of white Americans torturing, and murdering black people. She embodies this catastrophe in the stereotype of the unfaithful lover, through blues songs. A dark-skinned woman seems to be enjoying the negative effects, of her lover's adultery through his relationship, with the fair-skinned young woman (Mickle 25).

You grew up with bright skins on the brain,  
And me in your black folks bed.  
Often and often you cut me cold,  
And often I wished you dead.  
Often and often you cut me cold.  
Often I wished you dead. (WGB 42-47)

And although Sammy, Pearl May Lee's boyfriend, has been lynched, this poem maintains its mocking tone (Bloom 98). This poem's tragedy as well as irony being when Pearl May Lee's vengeful desire becomes real, placing her mostly on the side with the light-skinned murderers of the dark-skinned male. When her intimate feeling in love as well as death, is attacked by aggressive emotions of anger and deception, the poem portrays the black female's emotional distress, as well as near-insanity collapse (Erkkila 189).

You paid for your dinner, Sammy boy,  
And you didn't pay with money.  
You paid with your hide and my heart, Sammy boy,  
For your taste of pink and white honey,

Honey, Honey.  
For your taste of pink and white honey.  
Oh, dig me out of my don't-despair.  
Oh, pull me out of my poor-me.  
Oh, get me a garment of red to wear.  
You had it coming surely.  
Surely. Surely.  
You had it coming surely. (WGB 96 -109)

Consequently, the poem also touches on racial discrimination, revealing whites' hypocrisy within African American communities. However, according to Pearl's narrative, the "light-skinned" woman seduced Sammy, and then she declared how he raped her while trying to pull him towards her web. Pearl's name is indeed a sign of "purity as well as an ironic reference to her dark color" (Melhem 40). Gwendolyn Brooks speaks of sweet vengeance and deception towards the love of the dark-skinned man in the "Ballad of Pearl May Lee". Even though the majority of such poems is concerned with racial bigotry directed at black people, she still writes well for black people. Unlike many other authors, Brooks is not really a racist author. She does not abuse, insult nor curse black or white people; she simply states the facts.

Besides this, "Ballad of Pearl May Lee", might also be interpreted here as the parable of the black man's deception, at the hands of such white society, because it tells the tale of the light-skinned girl's perfidy. This poem indicates the ricocheting negative impacts of white oppression, as well as white hegemony within the black African American society, through finding the emotional impact of the deception within Pearl May Lee's psychological destruction. Additionally, the dark-skinned lady becomes both agent as well as the victim behind a killing impulse, aimed simultaneously toward the white community, against both the dark-skinned man and eventually against herself (Erkkila 190).

Regarding the actual fact how 'Pearl May Lee', is really a victim of both her lover's, as well as the murdering whites' discrimination, Brooks gives her a strong voice by synecdoche, as well as metonymic images. Consequently, 'Pearl May Lee', sees whites as artifacts rather than people, mirroring how blacks have been regarded. The white lady who has no name is portrayed as having the "taste of pink and white honey" (99). These are criticized, among many other factors, when African American men regard black females as objects (Mickle 26).

Due to the fact that Brooks is speaking via the disguise of 'Pearl May Lee', the poem reveals her internal feelings of anger as well as deception. Moreover, in the 1983 interview with Claudia Tate, Brooks says :

But I hope you sense some real rage in 'The Ballad of Pearl May Lee.' The speaker is a very enraged person. I know because I consulted myself on how I felt. For instance, why in the world has it been that our men have preferred either white or that pigmentation which is as close to white as possible? That's all political. ( qtd. in Erkkila 19).

Then the white female's seduction of Sammy, with her seductive acts, was intended to represent white western society's hypocrisy, corruption as well as sexual aberrations. The false allegations of rape of a white female, as well as the resulting lynching of such

defenseless Sammy, by the group of whites, illustrate the lack of equality, as well as white perfidy (Melhem 40). From such a vantage point, the white lady embodies white Americans' society, whereas Sammy embodies Black Americans, who trusted white people's political guarantees of assistance. This demonstrates Brooks's libertarian attitudes before 1967 .

On the other hand, the "Ballad of Pearl May Lee", marks Brooks transitions from the third-person narrative, which is characteristic of European ballads, towards the first-person narrative, which is characteristic of the Afro-American Blues style. A variety of blues influences can also be discerned, that have been skillfully combined with conventional ballad components. In the first place, the abrupt shift during scenes as well as episodes, within that tragedy of Sammy's deception, as well as lynching has been balladic; and in the other, this is a significant factor of blues philosophy.

However, according to Mootry, Sammy's incarceration was reminiscent of "jailhouse" blues songs, although Pearl May Lee's lament in the final stanza is reminiscent of traditional ballads. Brooks's utilization of common forms, as well as blues, enabled her to speak to a wide variety of listeners, while often criticizing and satirizing white western society's hypocritical norms, as well as fake ideals. Brooks utilizes a combination of the ballad, as well as blues styles to highlight women and their eccentric grief, racial prejudice, or even emotional and physical pain, and suffering as well as color inequality (282).

Black women, according to Spivak, are powerless to protect themselves, since they embody an oppressed and voiceless community, that nobody pays attention to them. Generally, colonization, as well as men, undervalue all these subalterns. They are unable to express the painful thoughts that are hidden deep inside their hearts. Despite being exposed to the whims as well as laws, of their colonization and patriarchal community on occasion, these women always feel rebellious. Whenever given the chance, every woman has a powerful speech to deliver, if she were to be the victim of circumstance or society. Additionally, nobody seems to have the patience for listening to her or honestly portray her, as Spivak maintains:

It is not so much that subaltern women did not speak, but rather that others did not know how to listen, how to enter into a transaction between speaker and listener. The subaltern cannot speak because their words cannot be properly interpreted. Hence, the silence of the female as subaltern is the result of a failure of interpretation and not a failure of articulation. (qtd. in McLeod 195).

The dilemma for African American women, according to Brooks, would not be merely intraracial discrimination, and unfulfilled ambitions. Because once wishes come true, these may also become a curse instead of a blessing for the women.

## **Conclusion**

Despite her pain and sadness, Brooks strongly believes in the justice and equality, of all community members. She does not want to confine racial discrimination to black Americans; instead, she tends to make this a global problem. She seeks to reach out to the whole community, bringing the suffering inflicted against black people, as well as racial taunts, directed to them on the streets, to the public consciousness. Nonetheless,

she wishes for a day, where the white's demography changes and respects their black members.

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Notes

<sup>1</sup>This term in medias res [in med-i-ahs rayss]; has been used as a traditional narrative method, wherein the narrator starts the story mostly in the middle of the action, at an interesting stage, attracting the reader's attention before describing past events, through analepses "flashbacks" at the later point ( Baldick 124).

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