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The Reversal of Negro's Stereotype Image in Audre Lorde's Selected Poems: A Poststructuralist Study

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Abstract

The present study tackles the linguistic creative ability of Audre Lorde's poetic language to change the concepts and perceptions of Negro image signification. It is a sensitive issue that is affecting the life of African American community, namely the Blacks. The researcher in this study aims for seeking vicissitude and reverse the black image signification to indicate it as a graceful one. Besides, the researcher aims to document the black's agony out of the dominant conceptions by the harsh white society over them during

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1960 and 1970. This is done through selecting poems from Audre Lorde's "Coal" volume as a Data analysis under approaching the poststructuralist Susan K. Langer and her book entitled "Philosophy in a new key: A Study in the Symbolism of Reason, Rite and Art" (1954). Therefore, the paper discusses a rooted and renewed problem, which is judging on skin color. The researcher applies in his investigation a quantitative descriptive methodology that starts with an introduction, literature view, Theoretical background and concepts that are affecting language and black culture in addition to Lorde's poetic language quality. The study concludes that the signifier is not a must to represent the signified. This is true with Lorde's call of the black "Coal", which is a source of fortune and energy, despite being black. Thus, it shows the importance of the self and the black identity.

Key words: Negro, Coal, signified, signifier, Stereotype Image.

عكس الصورة النمطية للزنج في قصائد مختارة ل أودري لوردي : دراسة ما بعد البنيوية

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المستخلص

تتناول الدراسة الحالية القدرة اللغوية الإبداعية للغة الشعرية لأودري لورد لتغيير مفاهيم وتصورات دلالة صورة الزنج ، وهي قضية حساسة تؤثر على حياة المجتمع الأمريكي الأفريقي ، أي السود. تهدف الباحثة في هذه الدراسة إلى البحث عن التقلبات وعكس دلالة الصورة السوداء للإشارة إلى صورة السود بحلوة الشمائل او الخصال. إلى جانب ذلك ، يهدف الباحث إلى توثيق معاناة السود من المفاهيم السائدة من قبل المجتمع الأبيض القاسي عليهم خلال السنوات 1960 و 1970 ، ويتم ذلك من خلال اختيار قصائد من مجلد " الفحم " لأودري لورد كعينة تحليل في ظل الاقتراب من ما بعد البنيوية. سوزان كي لانجر وكتابها بعنوان "الفلسفة في مفتاح جديد: دراسة في رمزية العقل والطقوس والفن" (1954). لذلك يناقش البحث مشكلة متجذرة ومتجددة وهي الحكم على لون البشرة ، ويطبق الباحث في تحقيقه منهجية وصفية تبدأ بمقدمة ، ونظرة أدبية عن ال دراسات السابقة ، وخلفية النظرية ومفاهيم تؤثر في اللغة والثقافة السوداء بالإضافة إلى ذلك. لجودة لغة لورد الشعرية. خلصت الدراسة إلى أن الدال ليس ضرورة لتمثيل المدلول. هذا صحيح مع دعوة لورد لـ "الفحم"

الأسود ، وهو مصدر الثروة والطاقة ، على الرغم من كونه أسود. وهكذا يظهر أهمية الذات والهوية السوداء.

الكلمات الدالة: الزنجي ، الفحم ، الدال ، المدلول ، الصورة النمطية .

1. Introduction:

Audre Lorde is an American poet, who embraces linguistics techniques within her poetry to reach and achieve the black's beauty. In fact, black Americans have suffered a lot of agony, especially on the psychological side because of their color skin. Since birth, this tormenting pain of skin color has been the most negative factor affecting their lives. They can change and liberate everything but the color is something complicated. This complexity comes from the rooted ideas, which have been stored in the heads of both blacks and whites. Therefore, liberation and revolution should be ideational ones to rebirth healthy ideologies.

Distinguishingly, this study shows the value of humanity and self- identity. Besides, the study puts lines for a civilized coexistence nucleus as it traces the image of Negro's people and how it is portrayed in Audre Lorde's poetry. In addition, the study explores the vital role of language in transferring the black American's misery and the prettiness of their shapes.

The study is a stop for those who are interested in linguistics, black Americans 1960s history and Audre Lorde's poetry. Therefore, the study tries to resolve how Audre Lorde used linguistic techniques to reverse the black American's image. Thereby, the study examines Audre Lorde's selected poems in light of Susanne Langer's linguistic perceptions. By doing so, the study attempts to achieve objectives as it is representing the black conflicts, black's stoutness, and negative affections of modern ideologies and pushing for signifier's feasibilities.

2. Literature review:

Basically, *Fadilah Husna and Leni Marlina in their (2020) study "Showing identity and proudness as black women in three poems I am A black woman (1970) by mari Evans, A woman speaks (1997) by Audre Lorde , I am more than that (2018) by lindiwe princess Maseko."* discussed the importance of the black identity for those who are black skin and in particular, the black woman. Moreover, they tackled the capacity of poetic language as they decoded the modern denotes. They examined the poetic language of the pomes in exploring features such as "speaker, repetition and tone". The researchers based their analysis on Michel Foucault's concept of power and knowledge. Therefore, their study estimated a strong argumentation as the value of saving the black culture for building the black identity and black woman's power. Actually, they claimed that black women had caught out the modern ideologies and torn the painful stereotypical image of a frozen woman as a toy.

Moreover, *lies Wahyuli and Kurnia Ningsih in their (2020) study "learning to cherish in five poems by Audre Lorde"* explored the poetic language power in exposing the issue of learning to cherish in black women. This analysis explored the poet's successful implication of poetic elements such as imagery, repetition, speaker and tone

under the framework of Bell Hook (1984) and Naomi Wolf's (2002) feminism concept. As a result, the study exposed the vital role of black women in serving the black identity.

Likely, *Nahed Mohammed in her (2022) study "An intersectional Reading of Women of Color's multiple identities and differences in the poetry of Audre Lorde"* tackled in her study Audre Lorde selected poems such as "power" and "litany for survival" under the conception of intersectional feminist reading. That sought of its study, the woman's interpretation of colors and the black's sorrows on the oppressive system. Therefore, the result of the study affirmed Audre Lorde poetic prosperity in explaining the black women's tension and different experience of highlighting identity among the oppressed society.

On other hand *Hallie Wells in her (2019) study "Between discretion and disclosure : Queer (e)labor (ations) in the work of Tove Jansson and Audre Lorde"* argued Audre Lorde has used a rhetorical expression to employ the importance of black self-regarding as the other criticizes. The study traced Audre Lorde successes of interlinking the emotional side with the literary side. Therefore, the researcher used the queer theory in analyzing both literary works of Jansson and Audre Lorde to expose the poetic power. As a result, the study concluded the individual tension and psychological pain in the manifestation and the disclosure of the black self. That it called for an urgent need to be accepted, cooperated and got social justice.

At the same talking, *Suryia Nayak in her(2014) study "Race , Gender and the activism of black feminist theory : working with Audre Lorde"* traced the vital role of black feminist theory in demonstrating Audre Lorde alternative radical and critical thinking. In addition, how the poet is seeking a core of individual identity, race and gender. That Audre Lorde used it for donating the active role of psychological impact. Its main goal is premised the psychological agony and the corrupted social rules over the black individual. Therefore, as a result, it concluded the significant role of black feminist activism is raising mental social norms and a healthy developing community.

Meanwhile, *Miller-Purrenhage, Laura Ann in their (2002) dissertation "Bodies in search of shelf: Body and identity in the poetic works of Audre Lorde , Anna Swirszczynska and Marina Tsvetaeva."* The study aims to show the relationship between self- identity and the body in the poetic representation. That implies the affection of modern ideologies, postmodern ideologies and racial discrimination. These problems called for serious resistance. Therefore, the literary poetic writers have personified the importance of black self- signification, connection and acceptance in all its components. The researcher used in his analysis drawing lines from theoretical traditions such as feminist post-structuralism, queer theory, postmodernism, post- colonialism and psychoanalysis. That leads to a valuable conclusion, as the strength of the self on both psychological and physical sides are coming from personal and publican acceptance. Therefore, the creation of conflicts out of modern ideologies and the psychological self has confirmed the vital role of seeking freedom and faith in the ability of black consciousness.

Furthermore, *Cassie Premo steele in his (2000) study "We are sisters and our survival is mutual"* ; *Audre Lorde and the connections between individual and collective Trauma* traced Audre Lorde capacity in using the poetic production to express childhood sorrows and psychological sexual trauma up on physical insult. The researcher expressed the personal psychological collective suffering of the black American experiences in modernity, which affected the individual's perceptions. Therefore, the researcher to reach

his aims used Sexton's theory to study and analyze sexual abuse; which is coded in Audre Lorde poetic language.

The creation of conflicts out of modern ideologies and the psychological self has confirmed the vital role of seeking freedom and faith in the ability of black consciousness. As a result, the research concluded the significant role of poetry in exploring psychologically painful memories and transforming the violence out of modern ideologies. These selected previous studies affirm the important role of poetry in tracing the history events and exploring the poetic capacity.

Moreover, these studies conclude a very crucial significant matter that no one tackles the coal volume under the title perspective. This leads to making the article's problem vital and activated for more discussions and examining. In addition, it serves all the scientific researchers who are interested in Audre Lorde poetic productions.

3. Methodology:

The research paper traces two sides of descriptive research as quantitative investigation. The first part tackles the exploration frame under discussions of modern ideologies strategies and development. That has an impact on the black American citizen. Moreover, it explains the Negro psycho-anguishing and its rising and extending. In addition, it shows an explanation of the power and the capacity of the poetic language as it explores the image of Negro people and how it is portrayed in the poetry. Besides, the literary previous studies' view on Audre Lorde and its poetry language and theoretical exploration of Susanne Langer's book "Philosophy in a New key: A study in the Symbolism of Reason, Rite and Art". Meanwhile, the other part traces the practical analysis of the literary poetic language under the perception of Susanne Langer's linguistic theory out of her (1954) book "Philosophy in a new key: a study in the symbolism of reason, rite and art". That the data analysis is represented in selected pomes out of the "coal" volume, in which Langer is seeking to prove the power of poetic language and decoding its signification for covering the black American psychological agony and to represent them in a beautiful image. These discussions are supplying a vital role in applying and employing the hidden mask of modern ideologies, besides it represents a truthful view of history. The assumptions of the study are interpreting to examine the poet's application of the black American image for both personal self and the black identity and flourish new Negro signified image.

This study remarks as the main objective of the research paper for trace the Negro stereotype image its main problematic question is to trace how Audre Lorde applied it within its poetic language.

4. Theoretical background:

Generally, the communication process between persons refers to the culture of the vocal language used which varies by its variety meaning temptation from one individual to another depending on endemic concepts in the field of assimilating the individual culturally and civilized. This linguistic culture varies from one society to another and is affected by colonial concepts that are rooted and subconsciously dominant in the minds of citizens, settlements, and institutions of the weak states. The theorist Susanne Langer and other philosophers of the Kantianisme School whom have been in contradicted opinions of Ferdinand de Saussure's acclimation.

As in his (1959) book "Course in General Linguistics : Ferdinand De Saussure" saw the spoken language system as a structured system of signs in which he represented

two terms concept of sound image (the signifier) and the concept or meaning (the signified). (D Saussure ,1959 ,p: 65-66). So the image of a spoken word is associated with a specific concept that might convey shape figure.

Therefore, Saussure noted that words have no value in themselves as it is not the metal in a coin that fixes its value. (Ibid ,p: 103 ,107-108)

The poststructuralist theorists see the misunderstanding in communication between individuals because these individuals are from diverse countries. Their tongues have nationalist figures, symbols and different cultural values and meanings interpretations. So words have a value in themselves to affect and restaplish the mental thinking of humans. This is a fundamental reason to explore why forms of racism and oppression of blacks or brown skin color are distributed. Therefore, poets such as Audre Lorde try to transfer and destroy the black agony and offer a new perspective of understanding. Audre Lorde by her poetic language has mixed this variety of cultural values and symbolism signifiers to create a peaceful community and a better look at the black's image signification. So to prove and achieve this great magnificent assumption should be supported by linguistic Poststructuralist theorists' acclimation as Susanne Langer. Specifically, because Susanne Langer offers a practical examination of the poetic language as she said:

Meaning has both a logical and a psychological aspect. Psychologically, any item that is to have meaning must be employed as a sign or a symbol; that is to say, it must be a sign or a symbol to someone. Logically, it must be capable of conveying a meaning; it must be the sort of item that can be thus employed. In some meaning-relations this logical requirement is trivial, and tacitly accepted; in others it is of the utmost importance, and may even lead us a merry chase through the labyrinths of nonsense. (Langer,1954,p: 42)

So each term can convey two sides of meaning logical one and a psychological one. The psychological side is recognized as meaning of signification as surely is derived from assimilating art to imagination or likely dream. Therefore, the word meaning is centered on a variety of recommendations for literary artistic psychological interpretation.

As it is regarding the individual's fanciful imagery and cultural constitutes (Langer, 1954,p: 168). So the spoken word can convey a variety of concept understanding and the signified image is associated with multiple signifiers.

Therefore, this justifies the black art American poet's activities by using rhetorical language to demolish all the fallacy of the black image and reveal it to a better one as Leroi Jones, Anne Sexton and Audre Lorde. So the investigation data analysis traces the signification images and their conception denotations representation within the linguistic language structure. Furthermore, the study expresses Audre Lorde's poetic talent, language strength and linguistic assortment. Those are used by the poet for conveying the social injustice, humanity disrespected and the black American painful memories. The first interpretation of their shapes is not necessary to be associated with static concepts. In which, each signified subject has a variety of significant signifiers to apply. This study offers great interpretations for black's American cultural investigators, linguistic language prospectors and those who are interested in Audre Lorde's poetry.

5 .The modern ideologies:

Basically, modern ideologies are imprisoned the human mind synthetically. As, it pushes the modern lower- class citizens or middle ones into the atmosphere of unconscious

self- circulating. That is starving tiredly for achieving life's ingredients. Which, in their natural creation are serving the system ideologies. The modern nightmare is a shelter catastrophe of establishing control and taking advantage. This means the modern systematic basic principles are on a long path serving all aspects and potential goals except humanity. It is confined under one endeavor, which has a variety of names as it is changing and manipulating processes all the time from one movement to another. As it has believed the owner of the goal or head of movement has all righteousness, he can use any means without any restrictions or conditions to serve his golden self-assizes. These assizes might be only for one or are divided, to be shared for specific limit numbers.

Actually, these motifs have provided the inability of all systematic ideologies under regimes of Anarchism, otherness, communitarianism, authoritarianism, capitalism, conservatism and fabricate democracy.

Particularly, America during the 1960s and 1970s has a testimony out of colonization, immigration and capitalism that make black people in eternal conflict. Smartly, these ideologies sought to form and finance the internal and external division of each human component. It creates passive monocular stereotypes as the submissive image of the Negroes .that it's signified as barbarism, slavish and ruts. Audre Lorde has endeavored strongly to vandalize and tear down the subject language system. She wants to create a black or colorful language system. That has a cooperating human's cultural consciousness and is both diving off the psychological suffering and removing the mask of exploitation in all its form. Wither, these forms are political, social norms or industry development. Because Audre Lorde believes by associating the black color with the value of "coal" benefits as Negro coal is like precious diamonds; people can change their thinking over the black. This is confirmed by. Langer that signified stereotype image is not necessary to be the right in its first interpretation of signifier.

Therefore, Audre Lorde represents the language as a tool for documenting the series of inner conflicts, forfeiture of the self or identity and the way of harmonious coexistence. Ultimately, every human being has a simple dream of self- recognition to guarantee both his freedom and his dignity.

The poet finds language is only the peaceful key to impose, reveal and revolt as it is speaking for equality. Hence, the escalation of social oppression has coincided with the escalation of the Marxist socialist recalling in such countries as Germany and others. Since Karl Marx's ideas have been cast down on the miserable industrial technology and capitalism ideology as in (1955) book " *The communist Manifesto (1848)*". He explained that the system can control the factories, lands and coal mines. This has led people to be in a class of inequality and poverty. So it is necessary to spread equality among the members of society and change the bad signified black stereotype image. That makes the community designed in a good frame of justice. These lands of communities must be in the hands of that new builder the "socialism". ((Marx & Engels,1955, p: 10, 12, 13, 33) However, Lois Tyson in his (2006) *book'' critical theory today''* has offered criticism of the Marxist. He said Marx has shed light on the value of "economic power" in imposing the dominance of human culture. Since the economy has been the foundation for building any social, political and ideological in a smooth truth structure. So the broad lines as difference, race, religion and affiliations are only Machiavellian tactics, to prolong and extend the power of a surreptitious control system. Even this ruling power has been capable to build from these differences subversion in agony to each other. Thus, the butter of reality has been in the

class division between the “bourgeoisie, have” and “proletariat, have not”. (Tyson , 2006,p: 53,54)) Seemingly, Eric L. Haralson explained in his(2001) book “ *Encyclopedia of American Poetry :the twentieth century* ” that Audre Lorde has referred to it, as the system has thrown a cancer infection inside humanity. Therefore, cancer causes have resembled her just a white policeman in Africa regarding Audre Lorde’s poems “The American Cancer Society “, “The Brown Menace “ and “ power” . (Haralson , 2001, p: 409)

Thoroughly, Edward W.Said in his (1993) book “ *Culture and Imperialism* ” explained these changes have been as combined with postcolonial and imperialism established remaining ideologies; as well it has a dynamic functional of potent effectiveness. Thus out of building civilization as an excuse for its expanding, ripping and transforming the human resources, materials and so on everything.(Said , 1993, p: 16,35) Edward Said has represented more clarification about “imperialism” as practice and the demeanor of authoritative metropolitan Centers ruling like a far territory. Meanwhile, “colonialism” reveals the true mask of cultural expansion, as it is representing the tyrannical situation of a powerful state the “colonizer” over the wealthy incapable of self-controlled “clonized” .(Ibid , p: 7-10) As A Auzanneau and Reynolds, have mentioned in their (2018) book “ *oil, power, and war: a dark history* ” the lyric song of a hit TV “series The Beverly Hillbillies” on the 1960s. As much it has explored the rapid economic and civilizational production of coal wealth, chemicals and industrial materials. (Auzanneau & Reynolds, 2018,p:12). They have urged a serious fatal issue, that the world is being based on international divisions. Such, divisions are out for the public or private system’s interest as they may contain a form of humanity on the surface. These are artificial agreements and they are the basic Engine forces. For example, the agreement (Sykes picot) of London on December 12, 1915, under the name “civilizing mission” between Francois Georges picot and sir mark Sykes (Ibid p:138).

Thus, the racial logistical enigma has reached to be only one solution as segregation. Because black Africans have been from a lower cultural class, which could not socially fit into the white businessmen circle. For example, the black African image has been influenced by ideological terms such as barbaric, aggressiveness, black selfish and naive. For instance, the stereotype Yank in “ *the hairy Ape* ” (1922) (Mcknight, 2012 , p: 9-10). O’Neil has provoked the spirit of twentieth decay as the lust for power in the symbol of “false” or “steal “. The tremendous industry and the steam technology have the substance of a dehumanized era. That is proving that whites and blacks have programmed thinking of false perspectives over the black. (Hammoudi ,2010 , p: 3-7) .

Successfully, segregation has played a vital role in serving such ideologies and deep psychological impacts. Images of deposing the blacks in places, goods, and rights have exposed the black psychological inner conflict. Thus, the mental image has been imprinted in the minds of the blacks before the whites, as their barbarism and their personality have been associated with their skin color. So their blackness has indicated their lives must be in the dark and this psychological complexity has been born out of racially traumatic events. The black witness and expresses the segregation stress syndrome, which enhances their binary absorption of the blackness in activated like denial of the self, emotional numbness and living in fear of the white. (Miller ,2015, p: 16- 17) Theresa H. Pfeifer in his (2009) study “ *Deconstructing Cartesian Dualisms of Western Racialized System: A study in the colors black and white* ” has underlined these connotations out of values and ideas

which are embedded in the sociocultural and symbolic attention within the language. (Pfeifer , 2009, p: 528)

Typically, Safaa Haqi Ismaiel in her (2022) thesis "*Black –on-Black Oppression in Alice Walker's Selected Novels*" has documented images of oppression within the blacks. Those are a result of the racial discrimination turmoil and systematic ideologies; which are designed to serve the whites. These anxiety cases have squeezed the blacks to be in offensive treatment by each other. The black women have appeared to curb their arbitrary life; as they are being black and woman. They have raised the slogan of self – recognition as the main requirement. (Ismaiel ,2022 .p: 9).

M.A.Riff in his (1987) book "*Dictionary of modern political ideologies*" sums up modern ideologies as definitions and detailed explanations of their modern emergence. He provides an understanding in general; these ideologies interact with political principles, economic canons, social norms, and religious laws. in a way or another, these aspects are nourishing the ideologies of a particular established authority .factually, these ideologies are exposed to the public from 1945 and so on; out of imposing popular circulars of self-awareness between the middle and lower classes. The main goals of these ideologies within its multiple announcements are the exploitation and subjecting of every citizen under the control of its fabricated principles for absorbing human energy. Faithfully, these ideologies can fall to pieces by destroying every oppressive value whether social or other form. That is broadcasting the spirit of love, cooperation and respecting individual rights. In addition, the reforming human is lying within his natural common sense and from it; the possibility of building a society will be based on a mental academic thinking and human respect virtues.(Riff , 1987 ,p: 1-3)

6. Negro psycho anguishing:

Strikingly, the Afro- American character has suffered from the typical negative stored image inside the minds of the public. These false fallacies are associated with specification as credulity, Barbarity, stupidity and sexuality. That has been documented in some literary works as a realistic survey of a black American. For instance, characters the savage in the wooing and wedding of a coon in 1904, the Sambo series in 1909, the slave days and other Negro images. (Boskin ,1986, p:14 -15,149)

Consequently, these images have left false impressions; that express the black's angry reactions are a result of their bad painful experiences. The harmful feeling of being inferior and unaccepted has shed a psychological traumatic experience. This crisis is named "double consciousness" that William Edward Burghardt Du Bois mentioned in his (1903) book "The Souls of Black Folk" expressed, the feeling of being despised and humiliated through the eyes of others; is a lethal psychological feeling. It revealed the Negro image in contempt of one black body consisting of double souls, double thoughts and warring between them (Du Bois, 1903,p: 3-4) . So, it generates a double thought; either revenge of the self or violent behavior toward those around him. Actually, both are forces within a black physical as it is increasing his stubbornness and silent tearing.

Therefore, Du Bois demanded an imagination of a colored world which Edward said enhances it by universalizing the painful racist experience to add a chance for creating an intellectual scholarly society. That puts an end to the black's psycho anguishing and offers a community for the exploitation of human potential. (slate,2014,p: 32-33)

7. Poetic language:

Audre Lorde's poetic language is characterized by lyrical poetry. The concept of it, that her language is used to combine the African heritage with the American heritage. Lorde does not try to break the self which affected by postmodernity, but she re-shapes the self through monotheism by gathering a diverse culture. That represents the religious African heritage, which includes symbolism of Gods and nature with the western heritage of left-wing issues, lesbianism and racism. (Leonard, 2013, p: 759-760) Therefore, Audre Lorde tries by her poetic language and its linguistic devices of different cultural signification properties transfer the black psychology agony. She tries to pose a Negro coal vital signified image. In which, the poetic language has an imaginative force and a cultural variety of meanings. Those differ from one reader to another; it can create a common peaceful acceptance among each of its recipients. Thus, it is a magical tool for separating the spirit of cooperation and cultural awareness.

8. Data analysis:

Notably, the "*Coal*" poem has a permanent intimacy of abnormal conceptions. The poem consists of twenty-six lines divided into three free verses stanzas. In the first paragraph:

I
Is the total black, being spoken
from the earth's inside.
There are many kinds of open
how a diamond comes into a knot of flame
how sound comes into a word coloured
by who pays what for speaking. (1-7)

The poet conveys the first -person 'I', which is a cleavage for several signifier's meanings. It is representing the spontaneous subjective enduring. Or it tackles blackness as a nexus community. Therefore, 'I' as one poetic stanza is symbolic exoneration for oneself and whole people's identity. The following poetic line has an overwhelming Negro image in the pleasure and the beauty of 'total' unity.

It adopts the self as one and one as everyone, similar to Alexandre Dumas's words in his (1878) work "the three musketeers" as one for all and all for one (Dumas, 1878, p: 74). It is signified that conception does not imply a racial bias. But it indicated a homogeneous and identical matching reward for all components. So the poem is a hint to all black people as one is being spoken for the 'total' others. On the other hand, it is a metaphorical expression for a self-confident beauty. That is shining out of its painful meaning signs as persecution and psychological obstacles. Besides, the use of periods and comma signified a natural pause of wandering about the word's mechanical capacity. The editorial first line has been phantasy for the upcoming deconstructive broken frame. As Langer points "The first description treats meaning in the logical sense, the second in a psychological sense. The former takes the symbol as the key, and the latter the subject" (Langer, 1954, p: 45) The poetic lines are expressing complicated human misery and forces for social change. As in lines "the total black, being spoken\ from the earth's inside" It is a signifier for addressing the hidden sophisticated expansion in the ground. Wittingly, it documented the industrial economic development in the USA. Since America during the 1960s and 1970s

is systematically taken an active role in various filed. Especially, the mining for its free sources and its wealthy temptations as coal consists of nature and many layers of sedimentation over time. Coal has been based on people's needs during modernity. Because, coal has distinguished serving features as it offers heat energy, factories, railroad locomotives and other use. Because of, its main component carbon and its ability in forming bonds and other compounds. These details are reversing country needs, political, and economic over controlling and black mass suffering. As with the new upcoming of "many kinds of open" and its different professional methods, the black has to participate and impose their views as citizens.

As Langer says " language is not only indicative of the growth of concepts but as the principal agent in this evolution."(Langer ,1954 21) Since, they have been the slide which it is signified the stereotype of submit, approximate and tyrant images as well as their wives and children under harsh working conditions. Therefore, the poet is recalling the blacks to be qualified for establishing their new identity and signifiers. This process is done by establishing their words and system of language. That Langer expressed " language is by no means our only articulate product." (Langer ,1954 ,p: 72) Therefore, the poet is demonstrating the process of "diamond" as it is a signifier of transforming to "a knot of flame", in which the poet makes a comparison of likens between the process of making "diamonds" and polishing words to recognize the black value as a Negro coal. These images of "diamonds" and precious stones are coming from aground filled with blackness, but it signified is the wealthiest.As its signifier affluence is increasing by the more pressure to reshape it. So as black people even if they are blacks from the underground class, their values are increasing by their enduring the threat out of their awareness and resisting for a better life. The matching of black with coal importance is giving spiritual power to establish the self - identity and break the deceived ideologies of negative stereotype images.

As Langer explores" sense –experience is a process of formulation. The world meets our senses is not a world of "things" about which we are invited to discover facts as soon as we have codified the necessary logical language to do so" (Langer ,1954 ,p: 72) Thereby, the poet expresses "how sound comes into a word, coloured\ by who pays what for speaking." She is referring ironically to the confused desire in the word " coloured", which determines whether human speaking is under control or it is in one color. Langer says " They are simply matters which require to be conceived through some symbolic schema other than discursive language."(Langer ,1954 ,p: 71) Although the price of being existence is unconsciously connected with " sounds", so the process of "speaking " is signified by personal rebirth. So tragic resentful of the black archetype and the illusion of psychological quest of inner conflict must be ended. That perceived dilemma of the slave soul inside each black must be replaced by the idea of a black protagonist. This only is done through "speaking" and tolerating its consequences, because there are no victories without sacrificing. Moreover, in the second paragraph:

*Some words are open like a diamond
on glass windows
singing out within the passing crash of sun
then there are words like stapled wagers
in a perforated book,- buy and sign and tear apart-*

*and come whatever wills all chances
the stub remains
an ill- pulled tooth with a ragged edge.
some words live in my throat
breeding like adders. Others Know sun
seeking like gypsies over my tongue
to explode through my lips
like young sparrows bursting from shell
some words
bedevil me. (8-22)*

Surely, the poet remarks in his lines to prove the word's powers for changing the signified by new signifier concepts, as strongly she reminds the achievement of "diamond" in this "open" social industry propaganda with word stratification. It is generated a controversial suddenly changing not only physically but also materially. Hence, the poet uses words such as "like", and "some" to indicate these signified serotype images in the language and meaning are submitted inside the human's mind like software programs. it is protruded as the prevailing form of Hardware; so the poet by gradually and linguistically coding is revealing it.

As Langer says "Meaning is not a quality, but a function of a term. A function is a pattern viewed concerning one special term around which it centers; this pattern emerges when we look at the given term in its total relation to other terms about it." (Langer ,1954 ,p: 44) Thus, the meanings of words and sentences are appearing as a symbolic network; that can be disassembled to translate a term or input a specific idea by processes of compression and pressuring. The poet in this stanza is representing three types of words with lots of punctuation marks as period and hyphen; which is practicing an important matter is being traced. That word is like "diamonds" are more transparent than "windows" glass, they represent more sharply and purely truth than glass view. It is loaded by the pressure of oppression and inner conflicts, in which it is like "windows" a key view for a free and respective life. Other words are like "stapled wagers" as signified strong, painful, angry words mimicking a fanatical Negro mood. It is checking a protest opportunity for little rational "will" possessing.

Meanwhile, other words are the scorn of successes as the poet uses evidence for counting both the symbolic words variety expressions and its coded power. She uses metaphorical symbolic images as "adders", which indicates either the poet's strong poetic inventions. Or it symbolizes several concepts as cultural, biological and mythological significations. Biologically; it is rebirth out of multiple numbers of a deadly poison.

Regionally, it refers to the temptation manipulation of snake quality as in Garden of Eden has seduced Eve and Adam to eat the forbidden Apple. As culturally, it has been burdened with various interpretations such as fertility, the umbilical cord connecting to mother earth and the song or the dance of Hopi people in North America.

As Langer expresses "In every mind there is an enormous store of other symbolic material, which is put to different uses... a mere result of spontaneous brain activity, a reserve fund of conceptions, a surplus of mental wealth" (Langer ,1954 ,p: 33) Moreover it represents words as 'gypsies', who despite of they are all the time moving but they are

acquiring different sights and cultures. That is very obvious in Mathew Arnold's "the scholar -Gipsy" poem as it simulated the discoveries and barbaric reality. Accordingly, the poet uses words such as "sparrows" little and beautiful, it carries many meanings of prefunded life.

Langer says "As far as thought is concerned, and all levels of thought, it is a symbolic process... the essential act of thought is symbolization." (Langer, 1954, p: 32) "Thus, words can make you "bedevil" or a human, the poet uses natural and animal images to express the outdoor wildness and beauty of coexistent As Langer says "speech is the natural outcome of only one kind of symbolic process". (Langer, 1954, p: 36)

*Ambitiously, in the last stanza the poet explores:
Love is a word, another kind of open.
As the diamond comes into a knot of flame
I am Black because I come from the earth's inside
now take my word for jewel in the open light. (23-26)*

A new modernity perspective of "open", that is more civilized and blossomed than the process of "knot of flame". It is more enriching than gold or "diamonds" as a total of "I" the self-realization. As the poet uses "I" many times and represents a signifier of "Black" with a capital "B", to enhance the value of both the black self and the coal-signified concept. This realization is connected with a new opening of a word is "love"; the love of self, others, the universe and all creatures is the "open light" of more precious life and tendency. As Langer says "whenever we deal with a concept we must have some particular presentation of it, through which we grasp it." (Langer, 1954, p: 58)

Wherefore, "the song less lark" poem as it includes two stanzas of eight free poetic verses. As in the first stanza the poet dreamily is evoking the image of the blessed ground as "sun" is being shone over the "hill". This image is a symbolic signified of a bright present or soon combining future. As Langer says "The power of understanding symbols, i.e of regarding everything about a sense-datum...as a certain form that it embodies" (Langer, 1954, p: 58) It is a dream, that he is longing to live every "day". The use of the first pronoun is a documenting the self-affirmation or symbolizing a unifying to the black's dream. As Langer suggests "A personal name evokes a conception of something given as a unit in the subject's experience..." (Langer, 1954, p: 49) Nonetheless, it is yearning for the poet's experience as she is standing in resistance in front of the "patches of snow". These poetic words are used by the poet to symbolize the white-controlled class. Therefore, shutting them "away" is forced in emphasizing times as they felt done "this spring". It symbolized the power of Negro furious anger, that has swept for recalling justice and rebirth their Negro coal signified image. Therefore, these symbolic images have another significant impact as a psychological one to affect the black for rising as a "sun". Langer says "as any item must convey meaning as it is embodied by a sign or symbol, in which it represents two interpretation logic and psychology" (Langer, 1954, p: 42) Furthermore, in the second stanza the poet keeps counting a "near" liberation of the blackness as they are almost near of fulfillment their goals. The new "dawn light" is

blowing with winds of freedom as the poet is referring to “ meadow springs”. It is either an invitation of new dawn light spring in peace regardless of the previous bloody season. Or it is a proper noun as it symbolic name for the ground in mandurah of west Australia , it is famous for its beautiful landscapes and mix of cultures. Langer explores “The proper name is often deemed the bridge from animal semantic, or sign-using, to human language, which is symbol-using.” it can be understood “ in the capacity of call- names. (Langer ,1954 ,p: 50)Meanwhile, the last poetic line is a temptation of expression for every silent “lark” is “ now” the dream is coming truth and every songless can sing. justice for all creatures and the quality of humanity are done.

As for, ‘*Father Son and Holy Ghost*’ is a poem written in free verses and mainly in five couplets and entail one poetic line. The alienated first line has transferred the obligation process in focusing and re-thinking around the literary words of its poetic language.

As the poet says ‘I have not ever seen my father’s grave.’ The poetic line within its alienation, special end full stop and beginning of first personal pronoun ‘I’, has many analytical meanings signified interpretation to be convened. As Langer explored “ The first product of intellectual seeing is literal knowledge, the abstracted conception of things” as it is in “relation “ to make “ common sense”. They are strongly dragging its “recognition” and “ classification “ from the mind of “ sensitive to forms “ and are being aware of it by transcending all the previous wordy impressions. more accurately, it is by using the human’s mind constructive and imaginative memory as Coleridge has called it “ primary imagination’ ’That can carry new dynamics and different mechanical word portray” (Langer ,1954 ,p: 216-217).

Therefore, according to Langer linguistically the poetic lien grasped different wordy meaning portray. So the first personal pronoun ‘I’ is a citation and a signifier for personal experience and carrying bands of romantic intonations. As it has a modification to signify the individualistic experience, beauty appreciation, nature reference and mainly escapism from problematic situations. (Watson,1992,p: 1-7) Surprisingly, Lorde follows such a romanticism moot, but she has deviated from the escapism features into a co-existing fighter. Through that, the poet is either his poetic words are signifiers for recalling harsh self- childhood memories, or she is calling for making a special pause as the poetic line is being ended with a full stop. In the first paragraph the poet says:

*Not that his judgment eyes have been
Forgotten
Nor his great hands’ print
On our evening doorknobs
One half turn each night
And he would come
Drabbled with the world’s business
Massive and silent as the whole day’s wish
Ready to redefine each of our shapes - (2-9)*

The poet talks about a hopeless community, in which she uses poetic techniques to explore modern ideologies and their hard affection on the black psyche as an example; the

poet couldn't have exhilarating memories. even the community did not offer her father a Tomb symbol, to be proud of or refer to him in pride utterances, it is a reference to the identity removal and stereotype of the unimportant Negro. Since these graves have represented the history of black's cultural identity and segregation. So it is by removing such statuses under excuses of modernity investment, the black identity and history are at the risk of demolishing. Besides, this demolishing has represented the psychological agony of not knowing the black's ancestry. As Langer said evoking emotion and memories is a report of impressions and experiences to be told (Langer ,1954 ,p: 186).This "grave" symbol is a metaphorical expiration for an unappreciated traveling salesman or realtor estate broker efforts. Because , the poet is represented images as linguistic techniques for a detailed criticism of capitalist society; as it is devoured from feeling and lived on sucking the blood of the working class in images of " world's business" and a "massive" with " silent". As Langer has said "images have all the characteristics of symbols " to have" a logical analogy to their primary meanings." (Langer ,1954 ,p: 117) so it is nothing, but the expression of making a man as a metamorphosis or machine to advance of the system. That system is absorbed the individual energies and his youthful moments.

As the poet says I in the last line "ready to redefine each of our shapes" it might express either his feeling of being life, when he is among his family of one face.Or, it is a signifier of an expression for his dual life as a face covering for the working courtesies requirement; that has pushed him not distinguishing his family face figures. Also the line " One half turn each night" is a careful note for a hard working. That Langer justified it by saying " the word is used In many different ways " Into a denotation for grasping a special meaning notation (Langer ,1954 ,p: 43).

Meanwhile, the using of a hyphen"-'" is linguistically recalling various reflections of sighs, emotional loos or personal impact. As Langer expressed " the meaning must employ a sign" that logically has variety of meanings (Langer ,1954 ,p: 42). This has been further explaining as in the second paragraph:

*Each weak a different woman-
Regular as his one quick glass each evening-
Pulls up the grass his stillness grows
Calling it weed. Each week
A different woman has my mother's face
And he, who time has,
Changeless,
Must be amazed
Who Know and loved but one. (12-20)*

The poet has reinforced her poetic lines with many punctuation marks; as Langer previously interpreted signs are tags for serious personal affection and important acclimation (Langer ,1954 ,p: 42). The poet represents a description of life madness of modernity and the illusion of living in paradise, the hidden lines of the poetic language linguistically carry the tone of a lonely childhood. The poet redefines images to provide their life, based on only sexual placement and owning the fortune wheel. Since modern ideologies have been stored in their mind as principles of fishing for money and authority. As the poet expresses images of escapism like " weed" with a serious full stop to call for

a realizing contemplation, ” each week ” new women, ” changeless ” and ” amazed ”. They have all paved the path of hopeless man is looking for only food and lust. And because, he did not realize the value of himself, he did not realize the true ” love ”. Therefore, he died speechless and ” silent ”. This procedure of living on material goals is an animalistic style, and modern ideologies lead humans in the circle of eating the self and wrestling others for superficial temptations. As Langer said ” the meaning is not a quality, but a function of a term ” that try to convey the pattern around the term (Langer ,1954 ,p: 44) . This explains by the linguistic techniques of the circle tone of life as starting with the same line and ending by it, despite the implied repetition that confirms important signification. The poet’s father and the whole black community are lived in a circle of silent and speechless acts. It is clear evidence of psychological ” silent ” of painful sorrow.

Even, the circulation is symbolized by a signified title ” the father son and Holy Ghost ” which has a spiritual connotation of confusion. As everyone is living in spiritual suffering and they are only waiting, for a religious figure to change their situation. It is another negative fallacy of modern ideologies by changing the religious basics and inserting turning lies lead humans to eternal sleep or long lost. This is justified by Langer as the math ” symbolism ” is carrying a ” linguistic form of expression ” (Langer ,1954 ,p: 164).

Meanwhile, in the ” *Rooming Houses are old women* ” poem. The poet enhances the black woman’s life by representing an image of a common breathing revolution against modern ideologies and painful psychological affection. As the poem is divided into four free verses stanzas, it is linguistically nothing more than emphasizing the routines of modern life circulation. Since modern ideologies have put women inside a signifier stereotype picture of Barbie toy as used in signified subjects of sexual lust and beauty enjoyment. Therefore, the Negro coal modern woman is used as an image of a tool used for both breeding generations of robots; and delicious sexual feeding to an animal pair husband. But, a woman has a different outlook on life and in their reaction to persons, events and situations. That their mind has picked up the full picture of the circumstance. Audre Lorde might represent them as the natural human creating machines, in which they stand against capitalism, patriarchy and any inhuman modern ideology. This is justified by Langer as the ” realistic picture ” is a statue or a painting of an object that goes into detail, therefore the picture can offer different determination to make a form; of clearly recognizable black people’s life.” (Langer ,1954 ,p: 57)

As in first paragraph the poet says:

Waiting in complete circles

Rocking

Rent office to stoop to

Community bathrooms to gas rings and

Under- bed boxes of once useful garbage

City issued with a twice monthly check

And the young men next door

With their loud midnight parties

.....
.....
From midnight to mealtime no stop in between

.....
And who was it who married the widow that Buzzies' son messed with?(3-15)

Adure Lorde depicts a realistic picture of the outwardly social customs denomination in its poetic language. Modern society is covered by ugly forms of modern ideologies such as dissolution, racism, class division and superficial social relations. As the poet says in criticizing the society "Community bathrooms to gas rings "are pictures of isolation and differentiation of the black's conflicts. Therefore, shallow meaning and loose life value are linked in making the blacks create a bubble scheme around them. The poet represents linguistically an image of gossip chat "who married the widow..." and day-night parties without any break. It's such an example of the far implication of both imperialism and colonialism ideologies. Thereby, industrialization is pushing humans in more as an item or code in a stereotyped figure for working and eating only; that is being unconsciously under the control of a specific system. So, painfully human's freedom is restricted. As the poet says "a twice monthly check" is a superficial expression for signifying a human civilized comfort, but it is a side view of an intense work effort to keep paying them money and energy. It is clear evidence of black American psychical agony.

As Langer says "by generalization the might attain to the essential quality which of such situations had in common" (Langer ,1954 ,p: 43). This generalization can lead to the general concept for compositing the types of meaning. The poet uses linguistic techniques and reflects the enormity of the scene in being associated with signified images like "under- bed boxes of once useful garbage". As Langer says In each form must be there a sign to make a logical meaning (Langer ,1954 ,p: 42). Therefore, the poet uses poetic linguistic techniques as the hyphen"-'" is a more logical expression for sensational torturing as well as the question mark"'" in the last stanza an indication of the wandering century.

Meanwhile, the last line holds a symbolic meaning and indication as a signifier to the real American native citizen as " Buzzies" is the African American member. According to the BUMP baby names content names published in January 2023 , "buzz" is a name for a pioneer spirit of a naturalistic born leader for achievement and enduring hardness and it is an onomatopoeic name for a villager member or root original . Meanwhile, it might be a reference as a signifier to Buzz Aldrin and the common expansion for reaching the moon and space. Since Buzz Aldrin is the first human has landed on the moon during the 1960s (Aldrin,2013,p:20-24). Also, it might be a reference to the buzz of complicity rash American life of the 1960s. It is typically to Langer explanation "That a certain symbol means an object " to someone and it could be also " that person means the object by the symbol" (Langer ,1954 ,p: 45). Although, Langer says " proper name is not regarded as a meaning applying to the bearer of the name; when the name is used to denote a certain person it takes on the connotation required by that function". (Langer ,1954 ,p: 53)This much explains the assimilation of names as symbols in depending overlap the culture -knowledge of each recipient.

Thus the poet continuous in listing the agony of reality in the third paragraph:

Rooming houses

*Are old women waiting
Searching
Through darkening windows
The end or beginning of agony
Old women seen through half-ajar doors
hoping (19-26)*

Because of the dark situation, one cannot distinguish the “beginning” and the “end” of his suffering, it is a reference to a signified concept as the dark black’s psychological anguishing. However, the poet relies heavily on the woman as a symbol signifier for both realizing the black people’s conflicts and the life fabrication images in modern society. Although, the repeated forms in the poet’s poetic language as “rooming houses”, “old woman” and “dark window” are strong evidence of black American oppression; from the covered slavery and in particular the black women. Langer justified as in each form there must be a sign, that logically express the meaning of utterances (Langer ,1954 ,p: 42). Therefore the repeating forms are linguistically strong stress to something disclosed to the public. But, the women are more powerful as” waiting’ ’searching” and “hoping’ ’ for making a change; it is an obvious reference to a common rebirth. As Langer says each verb can be a “verb sign” as it can contain with it various implications (Langer ,1954 ,p: 42).

Meanwhile, the “half- ajar doors” is a metaphorical reflection for signifying the darkness of reality as the human mind cannot bear them severally.

Usually, poets and literary writers use such images as psychologically it gives the mind a half-electric shake; but at the same time protect him from a trauma or a mental shock. That can also be, about “the lady of shallot” poem by Alfred Tennyson as he represented the reflection of a tyrant reality through the “half sick of shadow” of the lady “mirror”. Likely, Langer suggested the meaning of words can be a conveyor of a mental conception and psychological articulation. (Langer ,1954 ,p: 42) While the last stanza is an affirmation of the women’s deep “desired” in changing and running into the “unknown”. As Langer offers it as “an expression of primitive dynamism of unconscious wishes, and uses the objects or scenes represented to embody “dreams \ the desirers. (Langer ,1954 ,p: 167) . The poet reinforces this desire as an epitome of aspiration and ambitions, that black woman entrusts into each “new” generation.

Moreover, in the poem “*The woman Thing*” the poet passes upon images of the black’s modern toughness life .the poem is divided into three stanzas of free verses. As the poet remarks the common habits, manners and conventions of a particular social class. So in the first paragraph Audre says:

*The hunters are back from beating the winter’s face
In search of a challenge or task
In search of food
Making fresh tracks for either children’s hunger
They do not watch the sun
They cannot wear its heat for a sign*

Of triumph or freedom;
.....
.....

*with their own bloody footprints.
empty handed, the hunters return
snow-maddened, sustained by their rages. (1-12)*

Evocatively, Langer expresses the word as a presentational symbol; and that all codes...the conventional gestures of deaf-mutes or the drum communications of African tribes are discursive system.”(Langer ,1954 ,p: 79). Therefore, the images of ’ hunters ‘ ‘beating the winter’s face’ and ’ bloody footprints’ ‘are codes and gestures to capture the sense of overworking and gloomy life out of modern ideologies. They are like a toiling working class every day looking for what supports their families and fills the hunger of their children. It explores the black agony of the black family and their miserable situations.

Moreover, their work is in a harsh environment; as it is full of a cold drastic blowing wind and pain spending to the sense of drooping blood. They have forgotten the color of the sun or the delightful feeling, as the poet says ‘they do not watch the sun’ as pathetically their effort is useless in feeding their children as a poet uses image of returning ‘empty hand’. Truthfully, this poetic line can coat different conceptions as code signs for being those ‘hunters’ as coal miners; who spend all their day working in the mining as it is a signifier note of the darkness. Alternatively, it is a purposely clarifying for a black revolution of liberation and freedom sunrise. It is analogous to Langer’s argumentation as each term is an object for referring and a subject to indicate the referring. Thereby, the logical meaning content is identical in drawing various illustrations to one word’s meaning reference (Langer ,1954 ,p: 44). The second paragraph the poet is going in advance in her poetic language for listing the irresistible life of better community sustenance. As images of ‘ young girls’ are being treated as stereotypes of commodities, ‘angers’ workers with hollow pockets and a ‘ hungry’ children.

She explores the psychological anguishing of both tortured children and miners workers. Besides, she is enhancing the vital value of Negro coal and its precious signified color.

Nonetheless, the poet insists on saying ‘ the hunters are coming’’. It is as Langer explains ‘ present items coupled with something important but not yet present; they have meaning.’

’ (Langer ,1954 ,p: 47) So it is logically a recalling for the thunder of resistance. While, the poet words as ‘... I have craved \ food for my Child’s hunger ‘. It is an artistic ‘I’ ’in many significations for a corresponding self - experience of signified views as hunger, women’s humiliation, depuration and sacrificial. As Langer linguistically expresses the proper name evokes a ‘conception of something given as unity in the subject’s experience.’(Langer ,1954 ,p: 49)Moreover, this is confirmed by the poet’s experience as in the last’’ ... thing my mother taught me ‘ and the breaking of cold ‘snow’ environment is soon coming by a ‘ blacking sun’.

The ‘*Hard love rock*’ poem is including two stanzas of sixteen free verses. As in the first paragraph the poet says:

*Today I heard my heart screeching like a subway train
Loudly enough to remind me it was still human*

Loudly enough to hurt (1-3)

The poet is modifying her capacity of breathing in her poetic language as ‘‘ a subway train’’. This poetic phrase is either a signifier for underlying the speed of her pulse, which indicates she is a human in the middle of machines inventions. This is a reference to the modern ideologies of transforming everything into machines. Or it has a symbolic signification to the Congress secret subway. As the congressional member’s subway line is secret and restricted to the presented only, this is established in a new garment in 1960. The subway line linking the Russel senate office building to the capital service has expanded for an operator-controlling monorail to include the Dirksen senate office building.

While on 1965, it has been added a two-car subway for a line connecting the RayburnHouse office building to the capital. Also during the sixties of the previous century, the black and white photos have captured large country advancement. As Stanley Kubrick has notarized photographic pictures of the subway expansions, it is under the title ‘‘life and love on the New York city Subway’’ for the ‘‘look magazine’’ (moffett ,2012) . Therefore, the word ‘‘ loudly’’ is conveying the outrageous hasty overlaps of development. As Langer says ‘‘ ideation proceeds by a more potent principle of symbolization. The material furnished by the senses is constantly wrought into symbols, which are our elementary ideas. Some of these ideas can be combined and manipulated in the manner we call reasoning. (Langer ,1954 ,p: 33)So the poet aims through these lines to equip the sense of both rapid growth and a painful sense of isolation. It is a money machine century and profiteering rather than unifying bonds of intimacy and cooperation.

Moreover, the poet keeps the trail for adding a psychological conflict Negro stereotype images. For instance, words such as ‘‘ me still’’, ‘‘ghost I had’’, ‘‘slaughter’’ and ‘‘barter left’’ are tracing the shackles of deceived sinful crisis class. She draws the curtains out of the high trade and central control; these are the ambitions of black’s hard working for promises of a comfortable life. The poet tries to remove the shadows and misleading modern ideologies which are sorted as status, in the minds of the downtrodden people. She is well welcoming for ‘‘left’’ and broking the taboos, in which she applies ‘‘the print of love’’ is gone because of silence. The endurance and persecution are ending with a vigorous strike out of ‘‘love’’ to speak. As Langer says’’ every taboo is an example of such associations of apparently trifling actions with ideas that are so sacred that a deviation from the customary mode of performance creates the strongest emotions of abhorrence.’’ (Langer ,1954 ,p: 40)

*And when it was over
Only pain . (15-16)*

Intentionally, the last stanza is summarizing the connection of hearts in their way to decay, because of painful silent and isolated life. The feeling of ‘‘pain’’ is only left inside, which gradually can kill our ability. Therefore, the pain of losing others in reviving oneself and changing reality is more relieving than the pain of living inferior. As Langer says ‘‘ symbolization is both an end and an instrument.’’(Langer ,1954 ,p: 41)

9. Conclusion:

Audre Lorde has used a lot of fantastic semantic texture association in her poetic language; substantially, the symbolization, denotation and potential images. She expresses the spilled of words and its magic of verity interpretation; such employed characteristic has explored the hidden mask of exhausting modern stored ideologies and its painful impact on the blacks. These have been the idioms of black inner conflicts as a result of community, industry and civility development but it has been the agony for humanity in general and the blacks in particular. Besides, Audre Lorde succeed in applying the poetic language survey for utilizing the black depression serotype images; which paved them to raise with furies full of speaking and broke the stocked mind taboos and sustainable incompatibility crisis. The poet has succeeded in documenting the black anger by realistic coded symbols; that convey images of nature and a tyrannical authoritarian influence. Such signified conceptions of the black can be changed for a better perception under Susan Langer exposing that signifiers can convey many signified conceptions due to the object, subject, symbol and form being tackled under artistic frame. Therefore, the signifier is not necessary to represent the signified. This is confirmed in Audre Lorde's call of the black 'coal' which is a source of fortune and energy, despite being black

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