

Critical Discourse Analysis of Blackness in American and Arabic Poetry

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ABSTRACT

The research critically examines the author's position as a black woman in the corpus of Afro-American literature and the differences between the gender injustice and oppression of Afro-American women. In her seven autobiographies, Maya Angelou defended black women and their culture while delving into her own life rather than delving into those of others. This study used textual analysis of autobiographical aspects in conjunction with Michelle M. Lazar's feminist critical discourse analysis to interpret and analyze Angelou's first autobiography, *I Know Why the Caged Bird Sings*. Black people have suffered from racism and injustice for hundreds of centuries in almost all countries of the world. The marginalization of black women in the imperialist society is highlighted in this study work. Focusing on the body of Black writing and relocating it within the core curricula rather than relegating it to specialized courses is one strategy to increase awareness. The study concludes that the concept of Abd al-blackness Wahhb's is the outcome of a range of scientific and unrealistic narratives that go beyond the commonly accepted theories of climatic influences and Hamitic genealogy. Instead, the concept suggests a spontaneous method of racial transformation that can occur independently of geographical location or ancestral lineage, through a variety of factors that can either promote or counteract the maternal body.

Keywords: *Blackness; Gender issue; Black Feminism; Ethnicity; Racial Discrimination; Womanism*

INTRODUCTION

Black feminism refers to the heritage battle, the exploration of one's voice, the interdependence of one's thoughts and deeds, the results of empowerment, and most importantly, it is the rejection of black women to be quiet in defense of their fundamental rights. To promote greater ideas of justice, fairness, and freedom for all Americans, not only black people, black feminism started a mass movement while also instilling generally pro and anti-racist emotions. The history of black women was misrepresented by the authors/authors [1]. Nonetheless, white people's real faces and characteristics have been disclosed by black writers. They depicted scenes of injustice and enslavement. The present study is motivated by a desire to contribute to both feminist studies and linguistics by way of feminist criticism of discourse, which itself is conceptualized here as a continuum flow of critical discourse analysis. The challenges related to gender, power, and ideologies have grown more complex and important nowadays. Feminist Critical Discourse Analysis (FCDA) is used in the current study primarily to attract attention. The goal of interdisciplinary practice, particularly for textual examination, is to use the text to form social identities, relationships, and sociological reality. When concentrated on the textual analysis of the topics, which are connected to the gender injustice and oppression of Afro-American women. This CDA sub-field has been viewed as involvement and commitment to women in particular; it relates to the insignificant posture. As a result, feminism and discourse had a successful relationship and complimented each other [2]. Fairclough and van Dijk did not find gender analysis or the challenges associated with it to be very engaging, therefore the FCDA's demanding standards and prerequisites are certainly preferable. The usefulness of language and discourse studies as it relates to the feminist subject matter associated with gender and women's studies is assessed by the researcher, employing FCDA as a lens.

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This means that the feminist critical discourse analyst's primary rationale is to perform a thorough reading of the text from all possible perspectives and to investigate the societal differences between men and women [3]. The goal of implementing the FCDA model is to analyze the primary causes of the constructive roles of dominance and supremacy that have already been abandoned through textual illustrations of social practices that are primarily focused on gender issues in particular. The texts of the Sharh Shabiyyah are a body of heroic cycles that exaggerate the lives of famous warriors in the Arabo-Islamic heritage. The Sharh commemorates superhuman military victories while maintaining a historicizing and frequently pedagogical tone. Black Arab heroes frequently appear as key antagonists in early Sharh Shabiyyah cycles, and many of them claim to be the offspring of "white" Arab parents.

The rest of the study is divided into four subsections. Section 2 presents research methodology. Section 3 presents the critical discourse analysis of blackness in America. Section 4 presents the CDA of blackness in Arabs. Section 5 gives discussion. Section 6 gives the conclusion and future perspectives of the research.

RESEARCH METHODOLOGY

Critical discourse analysis of Blackness in American and Arabic poetry involves examining the language, rhetoric, and cultural contexts used to discuss Blackness in these respective contexts. In American poetry, Blackness has historically been a central theme, with poets often exploring themes of racial oppression, identity, and the African American experience. Critical discourse analysis of Blackness in American poetry can help to uncover the power dynamics and language used to perpetuate or challenge racist attitudes and systemic discrimination. In Arabic poetry, the discourse on Blackness is complex, and the representation of Blackness has often been influenced by historical, political, and cultural factors. Critical discourse analysis of Blackness in Arabic poetry can help to uncover the intersections between race, ethnicity, and language, and how these have been used to construct notions of Blackness in Arab societies. Overall, critical discourse analysis of Blackness in American and Arabic poetry provides a lens through which to critically examine how language is used to construct and perpetuate social and cultural meanings around Blackness in different contexts.

The field of CDA is an emerging subfield of multidisciplinary research that incorporates a variety of unique methodological and theoretical approaches to the investigation of linguistic phenomena. Every single one pursues their own specific goals. Despite this variance, CDA academics almost universally consider language as a form of societal practice, and concerned with methodically analyzing hidden power connections and ideologies that are ingrained in discourse. They are similarly committed to researching the material and social repercussions of different forms of speech. CDA scholars, who share Foucault's dialectic view of discourse, believe that speech is both socially formed and socially constitutive. They retain an overt drive to actively interfere in or confront the power dynamics or societal issues that are the focus of this study. Critical discourse analysts frequently use the same approach as the FDA and urge researchers to directly interact with their interests and positionality and to exercise self-critical reflective thinking throughout the qualitative research. This is something else that the FDA does. While doing CDA research, it is common practice to start with a study subject or issue rather than with predetermined theoretical or methodological stances. Furthermore, by demonstrating how social facts are discursively constituted, conversation analysis not only manages to capture an important aspect of the social community but also plays a crucial ethical and political role: It demonstrates how circumstances come from being what they seem to be, that they could be distinct, and therefore, that they can be changed.

The core of the investigation is focused on cultural critique, which, through its methodical transparency, seeks to unearth the concealed, bring to light the cultural deficiencies that are shared by a significant number of Arabs, and shine a light on the regions that are experiencing internal crises. Even though Arabs are present in other civilizations, it is possible that they may sometimes feel embarrassed about specific things that they have.

CRITICAL DISCOURSE ANALYSIS OF BLACKNESS IN AMERICAN

Maya Angelou knew that growing up in Stamps was more than a mistake, as it was a patriarchal society where the Southern Black girl faced prejudice and gender bias at a time when women still faced significant obstacles in the Americas. Maya was this black girl from the South, and she was aware of her relocation from Stamps to St. Louis. She has compared her displacement to a metaphor. For her, it was merely corroding the blade that could slit that young girl's throat. The effort by Maya Angelou herself was the only thing that made the voyage through hurdles from the

black, ugly fantasy to the independent woman [4]. Maya shielded and protected herself from unpleasant situations. Yet Mr. Freeman still violated her. As Maya herself confesses:

“I knew as much as they did. I was eight, and grown. Even the nurses in the hospital had told me that now I had nothing to fear.” (p84)

Maya has said clearly that a black girl must also deal with racism, sexism, gender discrimination, adolescence, and slavery as well as other difficulties. Maya, a young black woman, decided to speak up in favor of fundamental human rights that must also apply to black people. Her courageous mother gave her the most upbeat support possible by saying the wise things that follow:

“There was nothing a person can’t do, and there should be nothing a human being didn’t care about. It was the most positive encouragement I could have hoped for.” (p267)

Maya expressed her emotions, saying that she felt fortunate to have a brother and that she was his only sister to him. She did not have any other sisters with whom she could share Bailey, and she did not even want to do so. As stated below:

“Bailey was the greatest person in my world. And the fact that he was my brother, my only brother, and I had no sisters to share him with, was such good fortune that it made me want to live a Christian life just to show God that I was grateful. Where I was big, elbows and grating, he was small, graceful, and smooth. When I was described by our playmates as being a shit color, he was lauded for his velvet-black skin. His hair fell in black curls, and my head was covered with black steel wool. And yet he loved me”.(p22).

She recognized that Maya and Bailey's descriptions of their siblings were different because she was a feminist. The narrator reminds Maya of Bailey's value and importance. Maya is also enamored with her brother. Although they share the same parents, Bailey is always praised by their friends and others in the community since he is a guy. Their playfellows diversely represented both of the siblings. Maya is referred to as the "southern black girl" and has a typical description of her skin tone. Maya and Bailey were described as having "velvet-black skin" and "crap color" for skin tone. Maya's hair is similar to that of any animal, while Bailey has black, wavy hair. She is characterized as having "black steel wool" hair. Whatever their playmates or community members say about Maya is irrelevant. Being a male authority figure, Bailey is always there to encourage Maya and provide for her safety [5]. Females are typically seen as being sensitive and kind-hearted. Contrarily, it is not required of man to have a soft disposition or to be sensitive to any aspect of life. Identified in the text as:

"Sister, I know you tender-hearted, but Bailey Junior, there's no reason for you to set out mewing like a pussy cat, just cause you to get something from Vivian and Big Bailey." (p53)

The life of a woman is always dependent on males. He is constantly there to direct her behavior, give orders, mentor, coach, and instruct her. In Maya Angelou's poem, "I Know Why the Caged Bird Sings," this is the situation. As exemplified below:

“This is my sister. I have to teach her to walk.”(p68)

Maya's character has a strong bond with her younger brother, Bailey. Bailey has always dictated to and directed Maya. Even Maya herself thought that Bailey's instructions to her were excellent. Bailey Jr. used to boast to the general community to he had given his sister the ability to walk. Even as a young toddler, Maya received instruction from Bailey on how to walk properly. The narrator brought up the question of whether it was simple for the trainer to train a youngster who was just one year old. "This is my sister," which is repeated, reinforces the idea that Bailey Jr. views Maya as a possessive good that he either owns or is the owner of. This is something that he was given by nature. This demonstrates that Bailey himself understands and agrees that teaching Maya to walk and preparing her for various aspects of life was his morally required, obligation, and duty [6]. Lady and Mr. Johnson were Maya and Bailey's paternal grandparents. The narrator describes Mrs. Henderson, often known as Momma, as having three marriages. Momma's responsibility was to elevate her two children from Mr. Johnson. As cited below:

“Momma had married three times: Mr. Johnson, my grandfather, Who left her around the turn of the century with two small sons to raise; Mr. Henderson, of whom I know nothing at all (Momma never answered questions directly put to her on any subject except religion); then finally Mr. Murphy. I saw him a fleeting once.” (p46)

There are, thus, two potential outcomes:

- i. In the first place, Grandma Henderson and Grandpa Johnson may have gotten a divorce, which would explain why she remarried again following their breakup.
- ii. Second, it is probable that Mr. Johnson died of natural causes and that Mama remarried so that any guy might help her raise her two sons Mr. Johnson Henderson.

Yet, they are merely hypotheses, as the actual situation depicted in the text is different. They tell us as much as,

“Mr. Henderson, of whom I know nothing at all”

As she was a granddaughter but didn't know anything about her grandfather, the narrator, Maya, didn't mention him. Mama was unwilling or uninterested in discussing her marriage. Identified in the text as:

“(Momma never answered questions directly put to her on any subject except religion)”

Momma's perspective as a lady and a grandma had completely changed. The grandmother is typically thought to tell tales from her earlier life, however, other conventional ladies have changed Momma's perspective. She is not required to react to any direct questions about any subject being discussed, except for religion, which is posed to her.

“Then finally Mr. Murphy.”

Maya and Bailey witnessed "Mr. Murphy," who visited Stamps, during Momma's third marriage. The narrator informs us that her first encounter was with Mr. Murphy, Momma's third husband when he visited Stamps, Arkansas. It concludes that Mommy alone is accountable for carrying the full load for her family [7]. So, it indicates that irrespective of whether the spouses are still alive or not, the point being made here is that Mrs. Henderson, or Mama, is the only one providing for the family. She doesn't bother to respond to any questions regarding her marital life for that reason, which is the main reason.

"I saw only her power and strength. She was taller than any woman in my world, and her hands were so large they could span my head from ear to ear. Her voice was soft only because she chose to keep it so. In church, when she was called upon to sing, she seemed to pull out plugs from behind her jaws and the huge, almost rough sound would pour over the listeners and throb in the air."(p 47)

These lyrics describe Mom, the protagonist's grandma. The real essence of Mama is captured in this passage. This paragraph conveys the acceptance, disclosure, and enforcement of unfairness in society [8].

“I saw only her power and strength”.

Mommy has portrayed herself as a strong woman lacking taking into account the fact that in our patriarchal society, these are attributes that belong to a man. Here, the woman is described as having "power" and "strong". Power and strength are used here in extremely metaphorical ways.

Power = possessing or showing qualities of dominance, sway power, or command

Strength = to impress someone with the might, power, or ability to persuade them.

Mother had that kind of personality. The outward manifestation of Momma's personality is another factor. She is given the comparative degree of "taller" to be compared to other Stamps females. Mama has the appearance of a superwoman with superhuman strength and power. She had a happy, kind tone in her voice. Even so, she was carrying out the religious tasks in her strength as a woman rather than as a male [9].

With Momma's character sketch, the narrator has revealed and refuted the social inequity related to gender. Also, the narrator gives Mama masculine traits and reconstructs her personality through discourse. Language indeed determines power concerning gender in a patriarchal society. The patriarchal society has been accurately depicted by Maya Angelou. Power and gender are always assumed to take on a variety of shapes across cultural boundaries. Sex controls and dominates power at all times. In a patriarchal culture, men are in charge and women are viewed as inferior social beings who should be taken for granted. And they explained to how came by the moniker "Mine." The name "Mine" that a brother gave to a sister has deep symbolic meaning. The sister of Bailey was later given the name Maya, and she had the same first name her entire life. The male-dominated culture treated Maya like a pet, and her brother even changed her name nearly four times. Transformation of a female name a man gives a lady following his preferences, practicality, and choice. It was her brother, Bailey Jr., who shortened the name of his sister for convenience's sake. The development of the young Maya's thinking following the Mr. Freeman molestation episode reveals that she enjoys reading Horatio Alger, the greatest American author of the 19th century.

"I READ more than ever and wished my soul that I had been born a boy. Horatio Alger was the greatest writer in the world. His heroes were always good, always won, and were always boys. I could have developed the first two virtues, but becoming a boy was sure to be difficult, if not impossible."(p75)

First and foremost, Maya's yearning to be a male drives readers to Horatio's books because Maya, like Horatio's representation of her, regrets being a girl and would prefer to be a guy. The characteristics of a poor youngster who often belonged to the middle class were overrepresented in the American author's characters [10]. Maya observes and analyses the personalities that Horatio creates, constantly discovering her inner self in them. Second, the notion of gender relationality has been linked by the narrator. The way that men and women behave and exhibit themselves in society is meticulously represented. The book, which Maya adores, is deeply significant in that it embodies the idea of how a guy in our culture is portrayed in literature and valued as well.

Third, the young Maya's desire to be a guy seems to be challenging for her. She admits that, like Horatio Alger's heroes, she can develop two other qualities in herself. Maya Angelou, the narrator, shows a preference for masculinity, power, and male domination is beneficial and obligations are assumed and accepted based on gender classifications. The image of a liberator and rescuer must be embodied by black women. The black woman had to overcome various obstacles starting in her early years. These barriers exist for every youngster in an African American society. Yet, the black woman is exceptional in this regard. She must exercise tolerance and patience as she continues her battle rather than just overcoming the obstacles posed by society [11].

"The black female is assaulted in her tender years by all those common forces of nature at the same time that she is caught in the tripartite crossfire of masculine prejudice, white illogical hate, and Black lack of power." (p273)

- The term "masculine bias" is used to describe the forceful imposition of male traits on a woman's body and psyche, which is commonly referred to as sexism.
- "Black lack of power makes obvious the sad position of blacks and slavery.
- "White illogical hate" denotes irrational hatred of black people.

Additionally, these numerous crossfires are all under the direction of the same natural forces or fate. Maya is a spokesperson for young females. She effectively conveys, in her capacity as a representative of her race, the necessity for black women to get ready for racism, and slavery-related tragedies.

"The act of rape on an eight-year-old body is a matter of the needle giving because the camel can't. The child gives, because the body can, and the mind of the violator cannot."(p78)

The parallel between young Maya and Freeman has, therefore, been provided by the narrator. There are interpersonal problems, encounters between the young Maya and the rapist Mr. Freeman, interactions between a youngster and a man, differences in physical characteristics, a spectrum of emotional states, denial, and a strong desire for a sexual interaction. From the standpoint of feminism, the autobiographer describes how contemporary society is operating on familiar terms. Young Maya's misfortune, in which she is taken advantage of by Mr. Freeman and is, also, put on trial, serves as the relator's vehicle for this depiction [12].

"What was the defendant wearing?" "I don't know."

“You mean to say this man raped you and you don’t know what he was wearing?”

“Do you know if you were raped?” (p84)

“As the very first line is evidence for the suspicion by the lawyer of Mr. Freeman as”:

“What was the defendant wearing?”

The narrator highlights how young Maya was pressured to react to such embarrassing inquiries by utilizing the defendant of Mr. Freeman's queries when she was not in her right mind, particularly those regarding her choice of attire and her sexual past in the rape case. The text quotes the defendant as saying: "The victim is again re-questioned by the defendant when she denies answering the type of clothing by indicating that she does not know what type of garments the rapist was wearing."

“You mean to say this man raped you and you don’t know what he was wearing?”

“Do you know if you were raped?”

This trial's mentality serves as a barrier and impediment for other victims who want to pursue justice. There are no questions in this rape case, but the perpetrator is not being investigated as thoroughly as the victimized girl. Was this the youngster Maya's first interaction with the rapist, the rapist's defendant inquires of her? Was this the first time the rapist had touched her and massaged her? The victim, a little girl named Maya, becomes aware that she is partly responsible for the rape because she enabled, encouraged, and assisted the perpetrator. She began to recall the incident of molestation that preceded her rape. Moreover, her trial concludes similarly. As a feminist, the narrator questions why only the victim is questioned during the court case. After the victim has already been sexually assaulted, a series of questions are asked of her rather than the rapist. The victimized girl, Maya, is caught up in the confusion of whether or not she was the one who committed the rape. Why should a woman who has been the victim of sexual assault have to defend herself in court? To answer all of the questions that describe the experience is incredibly painful, upsetting, stressful, and torturous. Yet, the young girl is fortunate this time around because of the stressful court case. The victim benefits from her quiet because it helps her feel better about herself. The news of Mr. Freeman's arrest and demise is hinted at by this stillness. Maya is questioned on her alleged involvement in rape, and the defendant is in Mr. Freeman's favor. Although Mr. Freeman committed the rape, he was not interrogated like Maya. But Mr. Freeman might suffer from Maya's silence. Maya, who is only eight years old, is humiliated by the defendant's inquiry. She accuses herself of allowing the rapist to carry out all of this nonsense despite having the power to stop him at the time. Hence, the rapist would be unable to intervene and save the victim [13]. Throughout the rape, the rapist reportedly threatened Maya, telling her not to scream or inform anyone. However, this does not mean that she consented to the rape, as it is always an unintentional act. As a young girl or child, she experienced the same kinds of distress, disappointment, and embarrassment as well as shock at what Mr. Freeman is with her. She didn't object for that reason, which was the cause. Via the voice of the recording angel, the narrator describes how Mr. Freeman is currently dead.

“And the recording angel was gone. He was gone, and a man was dead because I lied. Where was the balance in that? One lie surely wouldn’t be worth a man’s life. Bailey could have explained it all to me, but I didn’t dare ask him.” (p86)

Maya ends up being held accountable and responsible in an indirect way. Nonetheless, the narrator demonstrates that Maya has an androgynous mentality or a mind that supports the equality of men and women. Maya claims that Mr. Freeman molested her and that it wasn't the first time he had touched her; nonetheless, she insists that it was not her fault. Assure the readers that the rapist must be flung and droop since it is impossible to rape a child, a girl, or a lady without making a mistake. It is always an action that the immoral, impious, and sinful intellect has prepared in advance. As in Mr. Freeman's instance, he raped Maya using a well-coordinated conspiracy and eventually satisfied his need for sexual pleasure while disobeying the law and orders. Maya may blame herself, but she is not to blame for Mr. Freeman's passing. Nevertheless, in actuality, she is not to blame for any of this because rape is the same as murder and Mr. Freeman has no right to harass her. She has expressed her sentiments while preparing her readers to react to information about the historical events that occurred during her period. In "I Know Why the Caged Bird Sings," she depicts her life from a young age up until the point at which she became a mother. She also showed this by being a

black mother. But, strong women like Maya Angelou have the power to alter the course of their lives. Maya shielded and protected herself from unpleasant situations. Yet Mr. Freeman still violated her. As Maya acknowledges:

"I knew as much as they did. I was eight, and grown. Even the nurses in the hospital had told me that now I had nothing to fear." (p84)

Maya has said clearly that a black girl must also deal with racism, sexism, gender discrimination, adolescence, and slavery as well as other difficulties. She was chosen because of her brilliance and excellent academics despite being a black student. Because of her self-conscious battle, she decided to find employment as a black lady since she didn't want to live the rest of her life as a slave. So she decided to become a conductor for the streetcars. Her unwavering resolve, strength of character, and hostility against white people enabled her to successfully transform the impossible into a possibility. She did a great job at it. She continued pursuing her goal until she succeeded in doing so.

CRITICAL DISCOURSE ANALYSIS OF BLACKNESS IN ARABIC

Non-heritable black births, such as that of Abd al-Wahhb, are documented not just in these sahihs but also in several older belletristic (adab) sources in the fields of law, medicine, and exegesis. Abd al-blackness Wahhb may appear to be merely an example of the heroic literary subgenre in the context of "world literature," but every hero—from Achilles to Wonder Woman—faces obstacles that must be surmounted to accomplish extraordinary achievements. Nonetheless, I contend that genre and folkloric typologies cannot fully capture the medical abnormality that creates Abd al-blackness [14]. The issue of racism against people of color in Arab literature and culture is discussed in this study. It is stated that no claims are being made by us regarding the resolution of the problem through this study, the key points will be skimmed over by us and will be explored and evaluated. Academic researchers confront themselves with what others are embarrassed about, and it is not believed that disclosing weaknesses would make us appear better, although the study is considered divisive.

It leads to inferiority feelings, and we think that fixing it would be easy. Racism may take several forms, such as colorism or ethnic prejudice toward the owners. Prejudice against the offspring of other peoples originated as a result of the relationship between black skin and ethnicity. What is referred to as "populism" is real bigotry directed towards the Arab race by individuals of other races. While it is widely acknowledged that racism is a significant issue in both local and foreign literary works, it cannot be confidently asserted that official literature has thoroughly addressed this issue by examining its occurrences.

While black people have been persecuted for many years and are still being persecuted now, literature is abundant with instances of this persecution from many countries and literary genres. The harshness of its spread across his collection is one instance of Antara's complaint about his black color, which he simultaneously takes pleasure in. In order to demonstrate his internal conflict between the appearance of pottery and the act of blaming society for issues that are beyond its control, the artist created a thought-provoking piece of art.

قوله مخاطبا عبلة مفتخرا بلونه الأسود:

تعيرني العدا بسواد جلدي *** وبيضُ خصائلي تمحو السوادا

وتارة يعتذر عن لونه الأسود:

لئن يعيبوا سوادى فهولى نسبٌ *** يومَ النزال إذا ما فاتني النسب

ويقول لانما للمجتمع، ومضمنا تقديمنا للون الأبيض

ويعيبون لوني بالسواد جهالة *** ولا سواد الليل ما طلع القمر

وان كان لوني أسود فخصائلي *** بياض ومن كفى يستنزل القطر

وقال معتبرا اللون الأسود لونا من المرض يحتاج "دواء":

لئن أكَ أسوداً فالمسكُ لوني *** وما لسوادِ جلدي من دواء

ولكن تَبْعُدُ الفَحْشاءُ عني *** كَبْعُدِ الأَرْضِ عَن جَوِ السَّمَاءِ

He started to Abla, who was proud of his dark complexion, "The adversary is repelled by the blackness of my skin, and the brightness of my face erases the blackness." He was referring to his complexion. Sometimes, he may offer an apology for his dark skin by saying, "If they dishonor my blackness, then it is my ancestry, on the day of the war, if I miss the bloodline." He speaks words that are derogatory to the group and, indirectly, introduces the concept of whiteness. And because of their lack of education, they criticize the color of my skin for being black. Nor is the darkness of the night as long as the moon has risen, and if my color is black, then my features are white, and raindrops are falling from my hand if my color is black. Taking into account the fact that the color black represents an illness that has to be "treated," he stated: "If I am black, then musk is my color and there is no blackness." If I am black, then musk is my color and there is no blackness. By equating it to a distance of a thousand bowels, which is the same as the distance between the earth and the atmosphere of the sky, the speaker illustrates the enormous distance between themselves and the person they are speaking to.

وقال:

وإن يعيبوا سواداً قد كسيتُ به*** فالدرُّ يستره ثوبٌ من الصدف

وقال:

ومن قالَ إني أسودُّ ليعيبيني*** أريه بفعلِي أنه أكذبُ الناسِ

وقال:

سوادِي بياضٌ حينَ تبدو شماتي*** وفعلِي على الأنسابِ يزهو ويفخر

وقال:

يعيبونَ لوني بالسوادِ وإنما*** فعالمهم بالخبتِ أسودُّ من جلدي

وقال:

وأنا الأسودُ والعبدُ الذي*** يقصدُ الخيلَ إذا النقعُ ارتفع

Further, he said, you are located a thousand bowels away from me, which is the same distance as the surface of the world is from the upper atmosphere. And if others perceive my complexion to be black, then I have respect and a high position in the honor system. My appearance is comparable to that of the night, but my demeanor is more reminiscent of the brightness of the dawn. And if they criticize the darkness that I have covered it with, then the pearl is hidden behind a robe made of seashells. If anyone claims that I am black to embarrass me, I show them that they are the most dishonest of people by the way that I conduct myself. As my left breasts emerge and I am proud of my heritage, my blackness transforms into whiteness. They make a mockery of my skin tone by being black, but their venom is much darker than my complexion. And I, the one who is both black and a slave, am the one who means the horses when the water level rises. My sword and my spear represent my ancestry, and every time the terror becomes more intense, they help me forget about it [15].

DISCUSSION

All the same, Arabic and Islamic studies have a history of incorporating racial hermeneutics into their work, with wildly varying degrees of criticality, and they continue to generate their own sets of issues and approaches. Several studies have addressed the issue of race's significance in the creation of premodern identities in the region of North Africa and the Middle East. This discourse appears in both literary and factual sources, in both formal and informal forms. The racist phenomena in Arabic poetry, and others, are present and original, and the Arab researcher does not have the right to deny or ignore them. Rather, he must search for them according to the categories of cultural criticism that studies literature as phenomena before any other consideration, and racist phenomena may be more present in Novels and narrative literature.

CONCLUSION

Dr. Maya Angelou said the memorable phrase that serves as our moral lesson today: "Spread your wings" if you want to go from being a "feminist to womanism" in your life. To emphasize that empowering women is my life's purpose while also pointing out that womanism is a trait, not a movement that has given you a profound understanding of yourself. The same rights for men and women while differentiating the lines formed between whites and blacks in light of other studies, papers, and the feminist movement.

According to Jafar, the story's final and most authoritative judge, Abd al-Wahhb differs from almost every other being in terms of his etiology, despite Fimah's virginity, Abd al-purity, Wahhb's efforts to prove their humanity, and their reciprocal endeavors. This is the result of his mother's menstrual discharge. Abd al-blackness Wahhb's is convoluted in many respects precisely because it lacks historical context. Instead, it places itself inside a network of speculative and scientific discourses like those in the companion texts discussed in this article. The upshot of adopting these purported naturalist theories to explain Abd al-blackness Wahhb is that they make him appear to be the result of aberrant biology and deviant speech, drastically isolating him as a character type. The defining supernatural heroics of Abd al-Wahhb and his non-heritage black contemporaries are shared, as well as this more esoteric type of distinction.

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