

REPUBLIC OF TURKEY
VAN YUZUNCU YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT



RACIAL SEGREGATION AND OPENING CHAINS OF RACISM IN YUSEF
KOMUNYAKAA'S *DIEN CAI DAU*, *NEON VERNACULAR: NEW AND
SELECTED POEMS* AND RALPH ELLISON'S *INVISIBLE MAN* AND
FLYING HOME

M.A. THESIS

Prepared By
Barzan Nafie HASAN

Adviser
Assoc. Prof. Dr. Bülent Cercis TANRITANIR

VAN- 2017

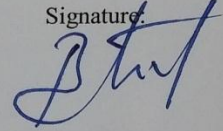
THESIS ACCEPTANCE AND APPROVAL PAGE

This thesis entitled “**RACIAL SEGREGATION AND OPENING CHAINS OF RACISM IN YUSEF KOMUNYAKAA’S *DIEN CAI DAU, NEON VERNACULAR: NEW AND SELECTED* AND RALPH ELLISON’S *INVISIBLE MAN AND FLYING HOME***” presented by Barzan Nafie HASAN under the supervision of **Assoc. Prof. Dr. Bülent Cercis TANRITANIR** in the Department of English Language and Literature has been accepted as an M.A. thesis according to Guidelines of Graduate Higher Education on 15/12/2017 With unanimity/ ~~majority~~ of vote’s members of the jury.

Chair:

Assoc. Prof. Dr. Bülent Cercis TANRITANIR

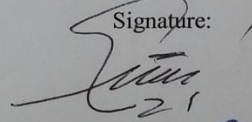
Signature:



Member:

Asst. Prof. Dr. Erdinç DURMUŞ

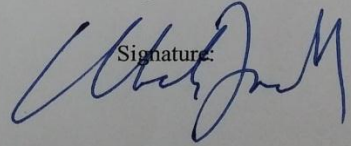
Signature:



Member:

Ass. Prof. Dr. M. Metin BARLIK

Signature:



This thesis has been approved by the committee of The Institute of Social Science on 15 /12/2017 with decision number.....

Signature

.....

Director of the Institute

ETİK BEYAN SAYFASI

Van Yüzüncü Yıl Üniversitesi, Sosyal Bilimler Enstitüsü **Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmada;**

- Tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi,
- Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu,
- Tez çalışmada yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi,
- Kullanılan verilerde herhangi bir değişiklik yapmadığımı,
- Bu tezde sunduğum çalışmanın özgün olduğunu

bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

(İmza)

Barzan Nafie HASAN

15.12.2017

(Yüksek Lisans Tezi)

BARZAN HASAN

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
KASIM, 2017

**YUSEF KOMUNYAKAA’NIN DIEN CAI DAU, NEON
VERNACULAR: NEW AND SELECTED POEMS VE RALPH ELLISON’IN
INVISIBLE MAN VE FLYING HOME ESERLERİNDE IRKÇILIK
ZİNCİRLERİNİN AÇILIŞI VE IRK AYRIMI**

ÖZET

Pek çok edebiyat eleştirmeni ve tarihçi, beyaz ve siyah ten renkleri arasında, Amerikan toplumunun içerisinde köleliğin kaldırılmasından sonra ortaya çıkan ırk ayrımının temel bir sorun olarak kayıtlara geçtiğini iddia etmiştir. Böylesi bir ırkçılık kavramının zincirlerinin dışında, çok sayıda siyahi figür sürekli Amerika’daki sistematik olan beyaz üstünlüğünü ortadan kaldırmayı denemiştir ve diğer etnik gruplar beyazlar için çalışmaktadır. Siyahi insanlar ya da Afrikalı Amerikalılar günlük hayatın tüm aktivitelerindeki kabiliyet ve bilgilerine rağmen ikinci sınıf bir vatandaş muamelesi görmeyi kabul etmemektedirler. Bir taraftan siyahilerin edebiyata katkıları daha derine giderken ve de edebiyatın tüm dalları üzerinde bir yansıma ya da etkiye sahipken, diğer taraftan da Amerikan’ın gelişiminde ve çeşitli savaşlarda Amerikan Bağımsızlık Savaşı’ndan bu yana yer almışlardır. Siyah edebiyatındaki neredeyse tüm figürler ırkçı beyaz topluluk yüzünden siyahi ana karakteri edebi eserlerinde sıradan, eğitimsiz, aksi, tembel, yoksul ve kültürsüz olarak göstermiştir. Siyahiler ızdıraplarının kaynağı olarak sadece kendilerinin haricinde olanları düşündü ve de suçladı fakat şair Yusef Komunyakaa ve romancı Ralph Ellison gibi Afrikalı Amerikalı yazarlar bu gibi dar düşünce anlamlarından kaçındılar ve eserlerinde ana karakterini eğitilmiş, çalışkan ve daha iyisi olmak için ilerleyen biri olarak resmettiler. Siyahlar aynı zamanda kendileri tarafından çokça dile getirdiği var olan durumlarda sorumluluk almışlardır. Siyah karakterleri tasvir ettiklerinden bu yana, yazılarıyla ırkçılığın zincirlerini kırmışlardır ve eserleri büyük

oranda beyaz insanlar tarafından da okunmaktadır. Siyahiliğin kendisi elleri ayakları bağlayan zincirler olarak düşünöldüğü için, mevcut iki siyahi yazar ayrımcılığın ve önyargının etkisiyle özgün sorunları göstermek ve açıklığa kavuşturmak için bu konu üzerine daha çok ışık tutmuştur. Yazarlar Amerikan toplumunun öncü ilerleyişini yansıtmak için edebi çalışmaları boyunca siyahi insanları toplumun en alt tabakasından askeri katılımlarına kadar değışikliğı uęratmıştır.

Anahtar Kelimeler : Irk Ayrımı, Afrikalı Amerikalılar, Jim Crow Laws

Sayfa Adedi : 82

Tez Danışmanı : Doç. Dr. Bülent C. TANRITANIR

(M.A. Thesis)

Barzan Nafie HASAN

VAN YUZUNCU YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DECEMBER, 2017

**RACIAL SEGREGATION AND OPENING CHAINS OF RACISM IN YUSEF
KOMUNYAKAA'S *DIEN CAI DAU*, *NEON VERNACULAR: NEW AND
SELECTED POEMS* AND RALPH ELLISON'S *INVISIBLE MAN* AND
*FLYING HOME***

ABSTRACT

It has been claimed by many literary critics and historians that racial segregation is recorded as the main essential issue that existed after the abolishment of slavery inside American community between white and black skin colors. Out of chains of such racism concept, many black figures continuously attempt to uproot such systematic conception of white supremacy in the United States. Black skin colored people or African Americans do not accept to be treated as second-class citizens despite their capability and knowledge in all daily life activities. Their contributions go deeper and have a bearing or impact upon all genres of literature on one hand and participating in the development of America and engaging various battles from the time of Revolutionary War on the other hand. Almost all black figures in Black literature depict colored protagonist inside their literary works as simple, uneducated, tempered, lazy, poor and uncultured which is resulted by the racist white community. They supposed and accused only others as a source of their suffering while African American authors, Yusef Komunyakaa the poet and Ralph Ellison the novelist avoid such narrow thinking connotation and picture their protagonist as educated, hard worker and always in progress to be better inside their literary works. Blacks also take parts of responsibility for the existing state of unfair is highly portrayed by them. Throughout their description about black characters, they have broken chains of racism by their writing style and their works have been read by wide-range white skinned people as well. Since blackness itself is considered

as chains that tie their hands and feet, the present two black writers shed more lights upon the concept to show and clarify the authentic issue with the effectiveness of segregation and its biases. They switch black colored people during their literary works to represent pioneer advancement of the American society from the infrastructure to the military participation.

Key Words : Racial segregation, African American, Jim Crow Laws

Quantity of Page : 82

Scientific Director : Assoc. Prof. Dr. Bülent C. TANRITANIR



DEDICATION

The present study is dedicated:

To my lovely parents

To my lovely and honorable wife

To my dear sisters and brothers

To my sister-in-law Parween

To all my relatives and friends who helped me



ACKNOWLEDGEMENTS

My deepest appreciation is given to my teacher and supervisor Assoc. Prof. Dr. Bülent Cercis Tanritanir for his guidance, correction and great patience from the beginning of my study to the end. My appreciation is also to my sister-in-law Miss. Parween, an English teacher, for her limitless help.

I would also like to express my great pride to my beloved parents for their prayers and endless love, my brothers and my sisters who always encourage me. I also express my special thanks to my dear wife for her continuous encouragement and support. I warmly want to express my thankfulness to those who were being in touch with me during my M.A. study.

Finally, I would like to thank all my lovely teachers in English Language and Literature department in Van, Turkey and all lovely friends especially Soran.

Barzan Nafie HASAN

TABLE OF CONTENTS

ÖZET.....	III
ABSTRACT.....	V
DEDICATION.....	VII
ACKNOWLEDGEMENTS.....	VIII
INDEX OF SYMBOLS AND ABBREVIATIONS.....	XI
INTRODUCTION.....	XII
CHAPTER I: AFRICAN AMERICAN LITERATURE IN GENERAL.....	1
1.1. Time Chart.....	2
1.2. The Harlem Renaissance.....	5
1.3. Civil Rights Movement.....	7
CHAPTER II: RACIAL SEGREGATION IN AFRICAN AMERICAN LITERATURE.....	10
2.1. Jim Crow.....	13
2.2. Jim Crow Laws.....	15
CHAPTER III: BIOGRAPHIES (INSPIRATIONS, STYLES, TECHNIQUES, PROMINENT THEMES AND THEIR PROMINENT WORKS).....	18
3.1. Yusef Komunyakaa.....	18
3.2. Ralph Ellison.....	21
CHAPTER IV: RACIAL SEGREGATION AND OPENING CHAINS OF RACISM IN YUSEF KOMUNYAKAA’S <i>NEON VERNACULAR: NEW AND SELECTED POEMS</i> , <i>DIEN CAI DAU</i> AND ELLISON’S <i>INVISIBLE MAN</i> AND <i>FLYING HOME</i>	24
4.1. Komunyakaa’s <i>Dien Cai Dau</i>	24
4.1.1. “Tu Do Street”.....	25
4.1.1.1. Racial Segregation in Komunyakaa’s “Tu Do Street”.....	26
4.1.2. “Facing it”.....	31
4.1.2.1. Racial Segregation in Komunyakaa’s “Facing it”.....	33
4.2. Komunyakaa’s <i>Neon Vernacular : New and Selected Poems</i>	35
4.2.1. Racial Segregation in Komunyakaa’s “Fog Galleon”.....	36
4.2.2. Racial Segregation in Komunyakaa’s “Camouflaging the Chimera” ..	38

4.2.3. Racial Segregation in Komunyakaa's "Hanoi Hannah"	40
4.3. Ellison's <i>Invisible Man</i>	44
4.3.1. Racial Segregation in Ellison's <i>Invisible Man</i>	47
4.4. Ellison's "Flying Home"	76
4.4.1. Racial Segregation in Ellison's "Flying Home"	78
CONCLUSION	83
WORKS CITED	92



INDEX OF SYMBOLS AND ABBREVIATIONS

The abbreviations used in this study have been given with their definitions below.

Abbreviations

Definitions

WWI

The First World War

WWII

The Second World War

BBC

The British Broadcasting Corporation

CD

Compact Disk

GIs

Galvanized Iron Soldier

KKK

The Ku Klux Klan



INTRODUCTION

Literature is parts of writing that are represented as works of art, especially poems, novels and plays. Almost in all circumstances, literature is defined as a product of psychological, sociological, historical and political points which take place as a kind of writing. As a matter of fact, literature and history are interconnected; poems, plays and novels are regarded as their outcome. As accomplished fact, we can figure out that history and literature are related to one another having points in common. Literature and history are regarded as two parallel arrows in which go along in the air without stopping and will never decline on another.

Generally speaking, writers create pieces of writing so as to display a certain actual event, which take place in precise time and place. The purpose behind each literary passage is to entertain the reader and draw some prominent guide lines regarding history backgrounds. We can derive the subject in one hand, and sum up the core in another hand.

Whenever anyone reads a literary book of a certain genre of literature apart from its type, the life condition and history of those people come into sight. Through the perspective of almost all writers, literature is considered as a qualified device in order to face life problems and defend their violated rights, in any community for instance when the majority neglects and opposes the role of minority. Here the performance and function of literature come to light which is struggling to return minority's rights to the right normal life level with majority's equality.

The importance of the chosen subject takes place due to its popularity among black writers, authors and critics. Yusef Komunyakaa and Ralph Ellison are the prominent, in which they have linked literature to the violating rights of a colored skin nation in the United States. Almost all colored writers' writings, be them whether novelists, poets or playwrights, are in touch with the matter in a way or another consciously or unconsciously. After vanishing process of slavery in the United State, the problems of colored folks were not solved and the notion of segregation appeared as a new face of slavery. Barak Obama as the first colored folk, who has taken the chair of presidency two times constantly in the United State of America, admits the truth and confesses that racial separation is still ongoing process

inside the American society and pointed as “for every two steps forward, it often feels like we take one step back.” This means taking steps forward and backward on race (Kendi 4). From the previous facts, the significance and importance of the study come to climax and switch from desire (interest) into need (necessity).

Komunyakaa, a magazine correspondent during the Vietnamese War, captured the existence of separation between Colored and White soldiers during war time which was imposed and followed by the White Commanders. Observing those attitudes, remind him of the painful scenes of his own experiences in Bogalusa, Louisiana during his child hood in his memory.

Ellison, who was a writer of the Harlem Renaissance, introduces a narrator who is the main character and protagonist in his prominent novel *Invisible Man*. The narrator’s name is unknown throughout the novel. As the narrator is hopeful and has determination to serve the nation but the surrenders manipulate him including the Brotherhood Organization. Ellison touches upon the fact that the character has left the south and settles in New York but there again he is being manipulated and humiliated by white community once and blacks another time. He realizes throughout his travel that blacks also work for their own private interest and please white dominant community.

African American literature is underlined as an attached to the American literature with no separation. The importance of the subject matter is modified with the view point of the beholder or one who stimulate the subject. This study aims to shed light on the most popular subject matter throughout American literature in general and the Black literature in specific. It aims to define the term Racial Segregation according to the works of the two valuable African American writers, Yusef Komunyakaa a poet and Ralph Ellison, a novelist, which leads to find out some clues of opening chains of racism. In a way, they mirror their lives and the condition of their people according to the white dominant society. The present study also gives some precious key clues for the locked chains which had been locked by some racists and separate but equal people from the time of Jim Crow Laws Era in order to be opened. Throughout analyzing, describing and comparing/contrasting the works of the two writers, new vision comes to light, which was covered by dust, and the plight of separation made deliberately and mainly by dominant white folks,

colored folks or both. As the argumentative matter echoes among the most regarded cultural class of colored folks who are poets, novelists, playwrights and writers, the study comes across the considerable actual outcome whether the process of separating whites and blacks is made out of the blacks' laziness, the whites' Power or both especially in the South.



CHAPTER I

AFRICAN AMERICAN LITERATURE IN GENERAL

Whenever we come to study any genre of a specific literature, the first prominent step to start with is the acknowledgment of the historical background of those people. Almost in all research fields about literature, common points approved to be a reflection of lifestyle, time and people. African American literature is underlined as a black dispersal literature.

When the matter comes to identify and define, African American literature is categorized as a literature of black people who are originally from African descent and settling outside the African continent especially America. As the time passed, the definition of those people has changed from time to time; sometimes they have been called Colored/Coloured, Negroes and Afro-Americans another time. Due to the negative conception, throughout the American history, the words Negros and Colored have become rarely used especially in recent years (times). Black American or African American is more affirmative and considerable term used at the present moment.

Slave trade and slavery in the 17th and 18th century are ahead of the existence of almost all African American in what is called now the United States of America. They used to work in the plantations (cotton, tobacco, rice, sugar), so being in slaves had taken too much of their time. With the abolition of the slave trade by the 13th Amendment to the Constitution which was passed by Congress on January 31, 1865 and ratified on December 18, 1865, slavery was canceled as a title (Hattery and Smith 117). The ongoing process of inequality even after the slavery enlarged the distance between two races and lighted the fire inside black folks which urged them to come across and gather together such as making campaigns, protests and writings for the purpose of giving back their stolen rights. The situation has widely dominated their writing and became their subject matter.

As the previous paragraphs portray the clear fact about literature, which reflects the historical background and the developments of the political events of people. So as to contain the length of four hundred (400) years, the following time chart shows figures and writers of the African American literature.

1.1. Time Chart

AFRICAN AMERICAN LITERARY AND CULTURAL EVENTS
18 th and 19 th century (The tradition of Vernacular)
1746 “Bars Fight”, which is the first poem written by an African American Lucy Terry (not published until 1895)
1760 “An Evening Thought: Salvation by Christ with Penitential Cries” is the first poetry which published by an African American writer Jupiter Hammon.
1773 Poems on Various Subjects, Moral and Religious from 1800 to 1870 by Phillis Wheatley, as (“Go Down, Moses”, “Swing Low, Sweet Chariot”)
1870-1890 “Stand By Me” gospels, songs and secular rhymes (“Run, Nigger, Run”)
1800-1900s work songs and folksongs (ballads) (“Pick a Bale of Cotton”)
1821 The performances of African Grove Theatre black American acting troupe, which firstly shows in New York City
1845 <i>Narrative of the Life of Frederick Douglass</i> , an American Slave, Written by Frederick Douglass,
1852 <i>Uncle Tom's Cabin; or, Life Among the Lowly</i> which is a novel by Harriet Beecher Stowe
1853 <i>Clotel</i> by William Wells Brown
1872 “The Underground Rail Road: A Record of Facts, Authentic Narratives, Letters “ By William Still
1874 <i>The Rising Son; or, The Antecedents and Advancement of the Colored Race</i> by William Wells Brown
1893 <i>Oak and Ivy</i> by Paul Laurence Dunbar.
1895 “Atlanta Exposition Speech” is delivered by Booker T. Washington (African American spokesman and leader Booker T. Washington On September 18, 1895, talked before a largely white audience at the Cotton States and International Exposition in Atlanta. The speech was underlined as one of the most significant and powerful speeches in American history).
1900 Publication of <i>A New Negro for a New Century</i> by Norman Barton Wood, which is a collected book about African American history
1903 <i>The Souls of Black Folk</i> by W. E. B. Du Bois
1912 <i>The Autobiography of an Ex-Colored Man</i> by James Weldon Johnson and

Songs of Jamaica by Claude McKay

1916 The first whole-body play “Rachel” by Angelina Weld Grimke, which is written, produced and performed by African Americans in the 20th century

1917-35 The Harlem Renaissance, jazz and Blues singers and poems as Lewis Armstrong, Duke Ellington and Bessie Smith

1922 *Harlem Shadows* by Claude McKay

(1923-25) The Philosophy and Opinions of Marcus Garvey by Marcus Garvey and Magazines Crisis and Opportunity sponsor Annual literary contest

1923 *Cane* by Jean Toomer

1925 *The New Negro* by Alain Locke, *Color* by Countee Cullen, Josephine Baker who becomes sensation in Paris

1926 “The Weary Blues” by Langston Hughes

1929 Martin Luther King’s born

1934 The born of Amiri Baraka

1935 *Mules and Men* by Zora Neale Hurston

1937 *Their Eyes Were Watching God* by Hurston

1938 *Uncle Tom’s Children* by Richard Wright

1940 *Native Son* by Wright, *Heart-Shape in the Dust* by Robert Hayden

1942 A collection of poetry and lyrical ballads “For My People” by a contemporary Negro poetess Margaret Walker who exhibits the influence and pride of her heritage.

1945 *Black Boy* by Wright, *A Street in Bronzville* by Gwendolyn Brooks

1946 *The Street* by Ann Petry

1947 *Invisible Man* by Ralph Ellison, the born of Yusef Komunyakaa

1950 First African American wins Pulitzer Prize in all categories. Gwendolyn Brooks wins Pulitzer Prize for *Annie Allen* and the born of Gloria Naylor

1951 *Montage of a Dream Deferred* by Langston Hughes

1952 The birth of Walter Mosley and Rita Dove

1953 *Go Tell It on the Mountain* by James Baldwin

1959 *Raisin in the Sun* by Lorraine Hansberry

1960s Black Arts Movement

1961 *Catch-22* by Joseph Heller, Preface to a Twenty Volume Suicide Note Book by Amiri Baraka

1963 Martin Luther King tells the precious speech “I Have a Dream”, *The Autobiography of Malcolm X* writes by Malcolm X and Alex Haley in (1965)

1967 Death of Langston Hughes

1968 Martin Luther King assassinated

1970 *The Bluest Eye* by Toni Morrison, *I Know Why the Caged Bird Sings* by Maya Angelou

1972 *Mumbo Jumbo* by Ismael Reed

1975 For colored girls who have considered suicide/when the rainbow is enuf is a second play by an African American woman to reach Broadway by Nzotake Shange.

1976 Special Pulitzer Price for *Roots* is awarded Alex Hayley

1982 Rita Dove wins Pulitzer Prize for *Thomas and Beulah* (1986), *The Women of Brewster Place* 1987 by Gloria Naylor and *The Color Purple* by Alice Walker who awarded Pulitzer prize in 1983.

1990 *Middle Passage* Novel by Charles R. Johnson which wins National Book Award, *Devil in a Blue Dress* by Walter Mosley and *Lucy* by Jamica Kincaid.

1992 The first West Indian who wins Nobel Prize for Literature is Derek Walcott. *Technical Difficulties* by June Jordan

1993 The first black poet to take part in a U.S. presidential inauguration Maya Angelou who reads “On the Pulse of Morning” poem at Clinton inauguration on January 20, 1993. The first African American to win Nobel Prize for Literature is Toni Morrison

1995 *Mother Love* by Rita Dove and *The Autobiography of My Mother* by Jamaica Kincaid

1996 *Transbluesency* by Baraka and *A Little Yellow Dog* by Walter Mosley

2004 *American Smooth* by Rita Dove and *Somebody Blew Up America* by Baraka. (Hájková 12-18).

1.2. The Harlem Renaissance

Harlem is vicious
modernism. BangClash.
Vicious the way its made.
Can you stand such beauty?
So violent and transforming (Amiri Baraka). (Watts 110)

‘Harlem’

Harlem...Harlem
Black, black Harlem
Souls of Black Folk
Ask Du Bois
Little grey restless feet
Ask Claude McKay
City of Refuge
Ask Rudolph Fisher
Don't damn your body's itch
Ask Countee Cullen
Does the jazz band sob?
Ask Langston Hughes
Nigger Heaven
Ask Carl Van Vechten
Hey! ... Hey!
... Say it brother Say it ...
(Frank Horne, "Harlem"). (Watson 10)

Between (1920-1940), a new attention appeared into African American Literature which was called the Harlem Renaissance. It became a significant cultural and social movement, which grounded from African American community in Harlem in New York City. A movement followed by a migration which was known as the Great Migration, in which thousands of Black Americans deserted the south and settled in the west and north. The Harlem Renaissance was signed as a turning point in African American literature. Before that movement, works and books by Black Americans

were mainly read by black folks and rarely read by Whites, but afterward they and their works invaded and stretched out in American literature. The City of New York was qualified to be the best home place for black folks who abandoned South segregation and its violence. Black artists and writers through this period flourished a new movement in literature, theater and jazz. Among the most famous authors was the African American Poet Langston Hughes. In “let America Be America again” and “The Negro Mother”, he aimed to put an end to racism. In “Third degree” and “Who but the Lord?” he also depicted the police violence upon black people out of their skin color. In 1926, Langston Hughes wrote an essay about race titled “The Negro Artist and the Racial Mountain,” he appealed the black artists to explore their "racial individuality" (Pavlić 781).

Claude McKay was also an important name for the duration of this time. He considers his racial identity as none separated from his works. He revealed that: “a discerning person would become immediately aware that I came from a tropical country and that I was not, either by the grace of God or the desire of Man born white” (McKay and Jarrett 27). He showed the violence of the red summer (1919) in his “If we must Die” poem. In his first collection of poems *Color*, Countiee Cullen drew the effects of racism especially in “Heritage,” “Incident” and “Yet Do I marvel” poems in which he showed injustice and racial identity. The poet, and novelist James Weldon Johnson in the novel *The Autobiography of an Ex-colored Man* (1989) and Zora Neale Hurston’s *Their Eyes Were Watching God* (1937) showed racial segregation. The author Wallace Thurman, the writer of *The Blacker the Berry: A Novel of Negro Life* (1929) had a great influence during this period. In his book, he concentrated on the interracial prejudice between darker skinned and lighter skinned African Americans. The Harlem gave African Americans the hope of bigger freedom, in which they could escape the oppression of whites, unfair criminal systems, poverty and lynching. Sarah Webster Fabio, a black writer considered the Harlem Renaissance as: “the Harlem Renaissance period closed the credibility gap between the Black man, his articulation of his experience, and his selfhood” (Nielsen 24).

We can tease out that the Harlem Renaissance became a rebirth/awakening time and recreated the notion of citizenship rights and bringing back the equal

citizenship for black folks which had lost with the slave narratives. As a precious result, American people have shown their interests in reading and mixing with the African culture, that is why Harlem is named as “Throughout colored America Harlem is the recognized the Negro capital of the world” by James Weldon Johnson (Lowney 109).

The Harlem Renaissance covered many shining characters that include: Gwendolyn Blake, Baker, Josephine, Barnes, Albert C. Bennett, William Brown, Eubie Bonner, Marita Bontemps, Arna Brathwaite, Anita Scott Covarrubias, Sterling Coleman, Miguel Cullen, Countee, Du Bois, W.E.B. Fisher, Rudolph Garvey, Marcus Hughes, Langston Hurston, Zora Neale Johnson, Charles S. Johnson, Helene Johnson, James W. Larsen, Nella Locke, Alain McKay, Claude Thurman and Wallace Toomer.

1.3. Civil Rights Movement

For the period of WWI (the First World War), a large migration of colored people had started and the rate rose in WWII. Out of those migrations, the skins colored people were supposed to leave racism and injustice in the Southern States of America and settle in the Northern cities such as Chicago. Those migrations paved the way to the black people to have a sense of independence and feel their existence. The migration empowered the rising of a civil movement which is known as Civil Rights Movement. A movement in which helped the black writers to have influential impression during the 1940s, 50s, and 60s. The Civil Rights Movement aimed to abolish the performance of racial discrimination in both private and public faces against African Americans, especially in the Southern part of the United States. The black activists addressed the issue of ending racial segregation and gave a sense of nationalism to the black people. Accordingly, the titles of those years were painted with bold racial segregation lines. The Civil Rights Movement was pointed to be a delightful episode in American history. It made every effort to equalize both white and black Americans in citizenship. Scholars signed Civil Rights Movement as a second face of Reconstruction because of its subsequence and gathering several key events in American history, containing the murder of Rosa Parks, Emmett Till and the Montgomery bus boycott, the desegregation of Little Rock, Arkansas, the 1963

March on Washington for Jobs and Freedom and many other notable events (Miller 324). Those events stressed upon President John F. Kennedy and then Lyndon B. Johnson to pass the Civil Rights Act (1964) which banned discrimination in public employment, accommodations and labor unions. As a remarkable fruit of Civil Rights Act (1964), the sign of 'White Only' and 'Colored Only' were abolished (Lerner 80).

James Baldwin was a prominent figure of that era, throughout his novel *Go Tell it on the Mountain*, he depicted the picture of migrating boy's parents separately from the south to New York. They were part of the great movement of skinned people called 'Great Migration'. The migration itself was the product of the racial segregation. As Massumi addressed Americans to remember the vital reality which was the essential issue by saying that, "Let matter be matter, brains be brains, and jellyfish be jellyfish, and culture be nature..." (Massumi 100). Another skinned author of the Civil Rights Movement was Richard Wright. In *Black Boy* (1945), he tried to show oppression and segregation of black Americans throughout the book. The book was written during the time of Jim Crow Laws Era in which racism was the very prominent icon in the American community. Ralph Ellison's *Invisible Man* (1952) was such a great backup tool for the Movement. Alice walker in her noticeable novel titled *The Color Purple* denoted racial segregation and its effects upon black females in double phases. The first one which was imposed by white dominant society and colored man was the second one. Amiri Baraka in two poems entitled "Notes for A speech" and "Ka'ba" showed racial segregation. In "Notes for A speech," he raised a voice against segregation by claiming that black people are living in the same place or country with whites, America. A poet Gwendolyn Brooks counted as the first African American to win the Pulitzer Prize for her 1949 book of poetry. This era also had "A Raisin in the Sun" play by Lorraine Hansberry. The play focused on a poor black family living in Chicago. The play also awarded the 1959 New York Drama Critics' Circle Award.

Finally, BBC News showed Martin Luther King's dream which was "It would be fatal for the nation to overlook the urgency of the moment and to underestimate the determination of the Negro" (Bryant). Meaningfully, he called upon that our present fighting which is not against segregation or fanaticism but

racism is our goal as he claimed. Black Americans should believe that they cannot overcome race until it is uprooted completely inside whole American culture and social fabric. In another word, King announced his aim and satisfaction when he appealed that, black people satisfaction start with the rolling down of justice as falling water which streamed. Without justice, they will never be satisfied. In order to show the equality between Whites and Blacks, King announced a speech. The most amazing part of Martin Luther King, Jr speech "I Have a Dream" which was on August 28, 1963, at the height of the Civil Rights Movement. This is a monumental speech in African American history:



I say to you today, my friends, that in spite of the difficulties and frustrations of the moment, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal." "I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave-owners will be able to sit down together at a table of brotherhood. I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character..." (Avalon Project)

In spite of all the efforts of the Civil Rights' figures, writers and leaders, inequality between White and Black Americans still goes on. The Civil Rights Movement did not fulfill the ultimate equality, but it put equality in its right direction. It came up closer to the authentic promising which articulated by Virginian Thomas Jefferson, who wrote the Declaration of Independence, when he said that "all men are created equal" (Murray 15).

With electing Barak Obama, the first Black-American citizen, to lead the presidency of the United States of America, the issue which raised a matter is their outcome out of their limitless effort in order to obtain their rights and social equality. The presidency stands for their continuous struggle to resist the white racists and determine their capacity. Accordingly, many times till now we hear individual violent actions toward blacks by white racist whether policemen or common people.

CHAPTER II

RACIAL SEGREGATION IN AFRICAN AMERICAN LITERATURE

So as to be approached with African American literature, we should consider some important key headlines related to their literature. Since writers do not write out of emptiness; they just harvest material works from the surroundings and experiences. As this study aims to evaluate race and racial segregation, so giving enough information about racial segregation and its echoing in African American literature is more considerable. Hence racial discrimination has been denoted as one of the most prominent themes throughout African American literature.

The term race is the origin of human according to a certain place. The race has been defined by oxford dictionary as a group of people having a common language, history and culture. According to Craighead and Charles, racism is "the belief in a biological hierarchy between racial and ethnic groups as well as associated social practices that maintain and reproduce different status positions of groups based on such beliefs" (Craighead and Nemeroff 789). Generally speaking, race is not something bad or cursed; the beholders turn it and direct it to bad expression. The word racism denotes race-based violence, dislike, discrimination, prejudice and oppression. Wikipedia states racism as a product of complex interactions in a specific society. It can be presented in social life actions and practices. In other words, racism is the thought that the physical features of someone or a group determines their abilities in which a certain group is upper and better than the other. It is important not to ignore the fact that racism is about reproducing and keeping the differentials of power between groups in the social system (Craighead and Nemeroff 789).

In revising the origins and historical evaluation, Howard Winant, Professor of Sociology at the University of California and Santa Barbara, defined race as "a concept that signifies and symbolizes sociopolitical conflicts and interests in reference to different types of human bodies" (Winant 172). The origin or genealogy of race was a European invention. Race and classifying people into different ranks was born largely to achieve economic and political power for a specific social dominant group. Which means, human has performed and guided toward the interest of influential people. In America such concept raised and expanded with the

emergence of the American slave trade, was used as a philosophical device to categorize black Americans as a sub-human. For the purpose of ongoing process of their trades, the white masters made slaves (Black Americans) to comprehend that their “very color was a sign of the curse which he had received as a descendent of Ham” ((Frazier 134)

When racism is legalized by Court and its institutions, it is called racial segregation. Racial segregation is to divide humans into their socially-constructed racial groups in daily life. It reflects all aspects such as drinking, eating at restaurants, using bathrooms, attending the cinemas and schools. Institutional racism means keeping the power and advantage of a specific group over another (Craighead and Nemeroff 789).

The period in which this study displays is covered by various racist theories. Thomas F. Gossett stated that the 19th century racists were circled and reinforced by scientific theories of the time. Almost all those theories were raised in Europe but were normally applied by Southerner whites for the purpose of justifying their thoughts regarding black and white equality. The ground of all the present theories was the following: “The Negro is innately inferior and that neither education nor environment can do much to improve him” (Gossett 54). Many North American scientists supposed that “Whites and Negroes are not varies of a single race but entirely different species” (Gossett 59). The most famous social theory of that time was social Darwinism which depends on biological theories. Social Darwinism preserves inequality. Basically, the theory concludes the white supremacy is needed out of natural circumstances. Social Darwinism portrays that races should be entirely separated as “Blacks...were inherently inferior, could never govern themselves, and were only fit to serve White interests” (Rattansi 52). Accordingly, race became as a “Key human division” (Kunfalvi 8). These previous speeches have supported the scientist strong connection to racial segregation. The country believed that expansion is the aim to fulfill by white population “practically all expansionists enthusiastically endorsed the idea that the future course of American expansion and world history was to be shaped by a superior race imposing its will on a variety of inferior races” (Horsman 249) .

With the passage of time, the theoretical perspective of the conceptualization of the African American manhood in the United States of America was regarded as another evidence of the ongoing process of segregation inside American society. Bush touches upon the idea and explores the definition of the African American manhood and supposes the question: “becomes more obfuscated by the hegemonic dynamics in the United States that deny some men the social ability to be viewed by society as men despite their biological sex” (Bush 49). Definitely, turning back to the slavery, Whites considered Black Americans with contempt, characterize them as a step above animals and even they defined them as lack in intellectual capability and sex as well. So as to save the civilization, power of controlling attached to White supremacy. Such knowledge turned to a belief which enlarged the whole between the two colors line.

It is admit the fact that even in modern day, subject of negative stereotypes is attached to African Americans in general and men in specific in which depicting blacks as having a bad attitude, lazy, being difficult to control violence, Gail Bederman pictured the turn of the 20th century as: “Americans were obsessed with the connection between manhood and racial dominance” (Bederman 4). Accordingly, black men could never be equal to white men because they have pointed racially inferior.

Throughout the political campaign, the 44th president of the United States of America, Barack Obama who was an African American talked about race and revealed that race still matters in America. In Barack Obama’s speech on Race (during his Presidential campaign) Obama declared:

Race is an issue that I believe this nation cannot afford to ignore right now... The fact is that the comments that have been made and the issues that have surfaced over the last few weeks reflect the complexities of race in this country that we've never really worked through — a part of our union that we have not yet made perfect. (Obama 232)

Obama stated that, we will not be victims of our past and pointed race and racism as endemic in America. All Americans should acknowledge its being, so they can overcome its impact.

2.1. Jim Crow

Literature has been defined by many critics as a reflection of life. At this point, when we look at the African American literature from the late nineteenth century, the term racial segregation echoed as a legal term for the purpose of underestimating a group of people. African American literature is classified as none isolated form of American culture and literature. In 1877, laws had been raised in Southern parts of the United States of America which were called Jim Crow Laws. They indicated a sequence of laws imposed by the Southerner states from 1877 to 1965. Accordingly, racial segregation was legalized which meant separating the black people from the white (Tischauser 1). Because of the court decision (separate but equal) Ferguson vs. Plessy case in 1896, Jim Crow Laws became more powerful and understandable philosophically, in which this strengthened brought lynching or jail, which resulted in decreasing the black folks rights and legal options in a time the white's abilities were enlarged which gave the superior nature to white people (Nathan 22). Indeed, over than 3,700 men and women were lynched in the United States, most of the numbers were southern blacks between the years 1889 to 1930. The numbers were reported officially, hundreds of other lynching were acted but unreported in the press (Kunfalvi 9).

The base of Jim Crow had come from a dance routine and a song that was presented in high public minstrel shows touring the states between the 1820s and the 1870s. The white actor Thomas Dartmouth 'Daddy' Rice acted as an elder black slave, Jim Crow. On the stage, he came out in blackface, bare feet and shuffled across the stage with a banjo. Jokes, a song, and a dance were presented in a white version of colored dialect named 'Jim Crow'. As the time passed, this term was attached to the black folks in general by the white community and stand for amusement, fun, and laughter for white people. While for the black people it underlined degradation, humiliation and cowardice (Tischauser 1-2). Historians have used the term for the purpose of depicting the process of segregation with all its fields, sometimes denote informal segregation and sometimes denote formal or legal segregation (Kunfalvi 9). Stephen Smith considered history as a source of disturbance. He also described Jim Crow Laws as a system of fighting for power, it dominated black people, and however, blacks built their own world where their

businesses and culture flourished. There were times they resisted with violence in other times they resisted by simply enduring (Parker).

Due to that laws, black could not get the opportunity to become neighbors to whites, eat in the same rest, drink the same fountain, play in the same park, go to the same cinema and the most horrible sign of 'White Only' or 'Colored Only' covered all places. Even some states applied different Bibles for black and white witnesses to place their hands on it (Tischauer 35-36). To stop and show the conditions black people were going through in America, a number of African American writers started to write nonfictional works that attempted to end racial strife in America. According to Raymond Gavins, The main source of school desegregation, poverty, and underemployment was Jim Crow Laws segregation. Holes were left by racial division; the historical one was prominent. Due to such separation based on skin color, ways were blocked. In order to pave the way; we should remind the Americans about the forgotten history (Parker).

The definition of those years was highly depicted by famous African American figure W.E.B. Du Boise in 1954, who announced " The best of the Negro teachers will largely go because they will not and cannot teach what many white folks will long want taught." (Epstein 80). The most prominent figure W.E.B. Du Boise (1868-1963) who published a powerful collection of essays named *The Souls of Black Folk*. He showed racism throughout his experiences to depict the life of black people in the American society. Du Boise's most famous quote was, "The problem of the twentieth century is the problem of the color-line" (Du Bois, Green and Driver 281). In Du Boise's point of view, Black and White Americans together should fight inequality and prejudice because of their common interests. Booker T. Washington (1856-1915) was also another prominent author, who had an opposite view from Du Boise. Washington believed that black people should prove and put themselves up as equal as white before asking for an end to racism. His works such as *The Future of the American Nigro* (1899) and *Up from Slavery* (1901) were examples for his belief about slavery and racism. The first African American Poet Paul Laurence Dunbar, who wrote in a daily rural and black dialect gained national prominence.

2.1. Jim Crow Laws

From the illustration of Jim Crow character in the Southern states in 1830, Southern system runners had attempted persistently to apply segregated laws in all Southern States. Because of the sensitivity of those years between 1865 to 1870, three prominent Amendments were passed by the Federal Government in which African Americans' case switched into new phase and directed to the equality with whites. Slavery was canceled by the Thirteenth Amendment in 1865 and former slaves of African Americans were considered as citizens of the country by the Fourteenth Amendment in 1868. The voting right was given to the African American males by the Fifteenth Amendment in 1870. Those three Amendments were giving back some stolen citizenship rights of Black Americans and put them in a position so as to feel their existence. Those Amendments were not welcomed by the white racist Southern governors nor white businessmen. In all possible and accessible ways, Southern States worked hard to maintain racial segregation and pass laws in order to restrict and paralyze the motion of black folks. The year 1877 was defined as a decisive year for African Americans because Federal troops withdrew the South. The national government left the Southern States and let Southerners, who were white racists to run and administer the policy. As a consequence, each state put its own individual racial segregation (Kunfalvi 6). In 1881, Tennessee put separated seating on railroads. In Louisiana, different entrances were made for white and black for the purpose of visiting the circus. Playing checkers were prohibited between whites and blacks in Alabama. The most horrible thing was that the interracial marriage was banned. As a result of the Supreme Court decision in Plessy v. Ferguson case, the term segregation was legalized and was permitted lawfully. Furthermore, the present study is going to show several remarkable laws which were imposed in the Southern States:

Arizona: Marriage considered illegal between Whites races with Mongolians, Negroes, Indians and mulattoes races. While in school more than eight colored pupils, white and colored children were segregated.

Indiana: Segregated school was prepared for black children. In case their numbers were not enough, Trustees were arranged to educate and teach them.

Michigan: Race should be taken into account as a main factor in adoption process.

Nevada: Attending public schools for Asians, Blacks and Indians were banned by the education state; in necessity condition a school was built for them. Whites were not able to marry any person of a different race as black race, yellow race, brown race and red race within the states.

Florida: There was a permanently forbidden marriage between a White person and a Black person, or a White person and a decent Negro person. At nighttime, Any Negro woman and White man, or any Negro man with White woman, who were not couples and are at the same place, both of them was punished by imprisonment no longer than twelve (12) months, or to fine less than \$500. Schools for both white and black children were built separately.

Alabama: There was a separate ticket window for Colored and White skin; also Transportation Company should require isolated and separated waiting rooms for all passengers.

North Carolina: Books shall not be similar between the colored and white schools. Harder, the state librarian was pointed to maintain an isolated place for blacks who wanted to read and use books in the library.

Louisiana: Building considered as a guilty of a transgression when anyone rent any part of any such building to a black person or family and that building is in occupancy by a white person or family.

Oklahoma: The Commission had the right to segregate both colored and white races to exercise fishing, bathing and boating.

Missouri: Establishing different schools for educating white and colored races, it was illegal for whites to attend colored school and vice versa.

Mississippi: In prison the colored and white convicts were separated in both sleeping and eating cases (Jim Crow Laws).

After all, it is important to declare that Jim Crow Laws as a system of administration had been under operation from the late 1876 to the early 1960s. These laws were considered as a Southern version Amendment in the South States (Kunfalvi 7).

At long last this chapter has taken the reader through some major and actual events, figures, ideas and eras of African American literature. As it is known, African American literature is highly tied to the African American history. One only needs to know people's background as history for the purpose of evaluating details of their literature. In order to assess racial segregation, this chapter gives enough information about the term of Jim Crow and its laws which is known as "separate but equal". Jim Crow Laws enlarges the hole deeper between black and white in the United States.

Then with the rise of Harlem Renaissance, black figures resist segregation more and more. As a matter of fact, Harlem was regarded as a rebirth factor for Black-American culture because it considered home for many great figures of African Americans including (playwrights, poets, novelists, essayists, and so on). Last but not least, with the start of Civil Rights Movement and its writers, segregation was banned legally.

CHAPTER III

BIOGRAPHIES (INSPIRATIONS, STYLES, TECHNIQUES, PROMINENT THEMES AND THEIR WORKS)

As the most spread subject matter of the 20th century throughout American history and culture was the social and human inequality for Black-Americans. So as to understand the struggle more, shedding light upon their prominent figures is important. As far as the present study discusses the concept of segregation out of skin color and its explanation through the tongue of two literary figures inside African American literature, giving some fundamental information about both writers are necessary in order to reinforce the essential concept. In this manner firstly, the present chapter is going to give enough information about a black poet Yusef Komunyakaa, then a black novelist Ralph Ellison.

3.1. Yusef Komunyakaa

Komunyakaa is an African American poet, essay writer, commentaries writer and interviewer. His full name is James William Brown, Jr. A west African- Indian refugee grandfather Komunyakaa inherited to him. He is a poet and a professor well-known for his autobiographical poems about Vietnam War, Jazz and blues and race. He was born in a rural southern town, Bogalusa, Louisiana on April 29, 1947. It was a time when Civil Rights Movement came to the top. His father was illiterate, and had five children in which Komunyakaa was the eldest one. Because of his father's illiterate, he always had in friction with him, who opposed his son's desire for reading books. The disagreement between him and his father is clearly shown in some of his poems. He finished City's Central High School. Then he entered the army in 1969 as a correspondent for 'The Southern Cross' newspaper which was a military newspaper. He gained the Bronze Star for his career.

After the army, he became a student at the University of Colorado and earned a master degree in 1978. In those years he interacted with poetry and published poems. At the university of California, Irvine he earned M.F.A in creative writing. Then he taught in the University of Orleans and knew Australian fiction writer Mandy Sayer, in which latter on he married her in 1985 and broke up with in 1995.

In addition to writing and teaching, he took part in some musical project with T.J Anderson, the composer. He wrote librettos for the operas Slip Knot (2003) in which rooted from a historical will (testament) of an African American enslaved man who was unfairly executed by hanging for raping a white skin woman and The Reincarnated Beethoven grounded on an article from a newspaper determined the self-picture of a black teenager. In 1998, he read poems with John Tchici, a jazz musician, and made a CD titled "Love Notes." In 2000, he recorded a CD titled "Thirteen kind of Desire." In the same year, he was appointed as Chancellor of the Academy of American Poets. In 2005, he joined the Faculty of New York University. There, his poems recorded the degree of Distinguished Senior Poet in the creative writing program. He won Pulitzer Prize for Poetry in 1994 and William Faulkner Prize from University of de Rennes. Hermine Pinson praised Komunyakaa and underlined his Guidance, encouragement and support (Pinson 570). As a genius man, Komunyakaa received many awards, Ruth Lilly prize (2001), the Shelley Memorial award from the poetry society of American (2004), and the Wallace Stevens award from the Academy of American poets (2011) are the most prominent ones (Blumberg).

He published his first collection of poems *Copectic* which was a group of autobiographical poems that portrayed his childhood experiences in the rural south and the source of Jazz and blues in New Orleans. *I Apologize for the Eyes in My Head* was another collection, published in 1986 which handled and pictured lifestyle under Jim Crow Laws in the Deep South. *Neon Vernacular: New and Selected Poems* (1977-1989) were published in 1994 in which he got Pulitzer Prize-winning. He also won the Kingdey Tufts poetry award which is a yearly given prize by Claremont Graduate University. *Thieves of Paradise* (1998), the National Book Critic Circle award, which includes a long poem dedicated to Jazz musician by Austutallan saxophonecial Sandy Evaus and was performed by the Australian Art Orchestra and vocalistic at the Sydney Opera House in 2000 (Blumberg).

His growing up in a rural southern-town which was close to New Orleans influenced him a lot. He went through the world of farming, observing the change in (A.M), (P.M), and the struggle for dignity in an isolated community. Bible and encyclopedia were his main books and had a great impact on him. Also, he revealed

that in his family a radio was playing on music especially Louis Armstrong which has a fundamental consequence on his works. James Baldwin's poem "Nobody knows My name" inspired him to be a poet. He was also inspired by Margaret Walker, Walt Whitman, Shakespeare, Marquez and—quite unmistakably—the Bible, Borges, literature of the Harlem Renaissance and French and Russian literature. He came across that religion and Bible enclosed him to the language itself as he claims. Especially the unforgettable phrase "'In the beginning was the Word, and the Word was with God, and the Word was God.'" (Komunyakaa and Clytus, *Blue Notes: Essays, Interviews, and Commentaries* 102).

Many critics announced that Komunyakaa's poems are immense in power, clear and innovation. According to him, "language is what can liberate or imprison the human psyche" (Goter 311). His poems are very rich in allusion, musical rhythms, imagery, metaphor and ironic twists. He has used sixteen lines, four unrhymed quatrains, free verse, figurative language, jazz riffs, Juxtaposition technic, contemporary culture and interconnected personal experience with a history which produced powerful images. Critics have underlined the value of his poems because of using short-lines in writing poems and facile cadence (Blumberg). Montage technique, putting image upon another in order to create a single, complex and thematic world picture, was another style he used. He wrote poems about the Vietnamese War many years later to find the psychological space between the original incident and present with cool blood such as violence with violence conflict, absurdity and racism.

Komunyakaa's poems reflected many themes such as war, especially war's absurdity, nature, jazz, sexuality, childhood memories and his isolation out of racism in Bogalusa or their distinguishing color. Identification and family feuds were also subject matters of many of his poems.

He has many poems' collections as *Copecetic* (1984), *I Apologize for the Eyes in My Head* (1986), *Toys in a Field* (1987), *Dien Cai Dau* (1988), *February in Sydney* (1989), *Magic City* (1992), *Neon Vernacular: New and Selected Poems* (1993), *Thieves of Paradise* (1998), *Talking Dirty to the Gods* (2000), *Pleasure Dome: New and Collected Poems. 1975-1999* (2001), *Taboo* (2004) and *Gilgamesh* (2006) (Europa Publications 872).

3.2. Ralph Ellison

An African American academic author, editor, and literary critic, Ralph Waldo Ellison was born on 1st March, 1914 in the city of Oklahoma, Oklahoma. His father's name is Lewis Alfred Ellison. He lost his father when he was at the age of three. His mother's name is Ida Millsap. She worked as a domestic servant in the house of rich white families and always brought magazines and newspapers to his son. Almost as all black folks of that period, Ellison was a grandson of slaves. At the very beginning of his shining life, Ellison displayed a limitless interest in Jazz music and he learned the trumpet and cornet. The start was regarded as a turning point in his life to have limitless ambition also. After winning a scholarship to study music, he left his birthplace Oklahoma to Tuskegee for the purpose of attending Tuskegee Institute in the late 1930s, which is now known as Tuskegee University. The Institute was founded in 1881 by one of the very famous black stars through the history of America called Booker T. Washington. As the time passed, the Institute recorded as one of the most important colleges for black folks. The significance and importance of the Institute was clearly shown by Ellison when he named the Institute as the model black college as well as the narrator was attended in his masterpiece novel *Invisible Man*.

After leaving Tuskegee, he switched to New York City and residing at Harlem in 1936. There he approached photography in addition to sculpture. He also got associated and mixed with the high-rank modernist figures especially black writers, such as Richard Wright, Langston Hughes and Albert Murray the socialist. Wright was considered as Ellison's most important, complicated ideal because he pointed to be the first step for Ellison to involve into the process of writing and began his career as a writer.

During the outbreak of World War the Second, Ellison served as a cook in the segregated army from 1943 to 1945 in Merchant Marine. As WW2 ended, he started writing his prominent novel *Invisible Man*. Then he and Fanny McConnell got married in 1946, she helped, prompted, encouraged, adapted and guided him a lot to write in both conditions; spiritually and financially. During those years, he had more than 20 book reviews, besides articles and short stories. During 1950, "Trading Twelves," which were selected letters of Ralph Ellison and Albert Murray were

published by Ellison and Murray. In 1952, *Invisible Man* was published and he was awarded the 1953 U.S. National Book Award for fiction. At the beginning, his writing was serving the Communist Party, but with the rise of WW2 he grasped the reality of Party's betrayal toward African Americans and using blacks as an equipment to fulfill and achieve their personal hopes, not blacks. In 1955, he visited Europe where he wrote "Anew Southern Harvest" essay. In 1958, he returned to the United State and taught American and Russian Literature at Bard College. After that, he began to write *Juneteenth* as a second novel.

Besides working on his novel, *Shadow and Act*, he started to attend at Yale University and Rutgers University in 1964. In 1969, he obtained the Presidential Medal of Freedom. In 1975, he had chosen to be the American Academy of Arts and Letters. In 1984, he acquired Langston Hughes Medal of the New York City College. The following year, he had received the National Medal of Arts. *Going to the Territory* was published in 1986 as a collection of essays. Because of Pancreatic Cancer, Ralph Ellison passed away on 16th April, 1994. After his death, a lot of manuscripts came to light in his own house in which spread out under the name "Flying Home and other stories" (1996) and *Jinethe* (1999). *Three days before the shooting* was the last work of Ellison published by Modern Library in 26th January 2010 (Amari 14-16).

Ellison was affected by famous writers of the Harlem Renaissance and read all their major works as Alain Locke and Langston Hughes. Writers who took his interest were T.S. Eliot, a famous poet especially his poem "The Waste Land" as Ellison pointed out that, "I was intrigued by its power to move me while eluding my understanding" (Tracy 146). Symbols, themes, Jazz rhythms and image of Eliot's prominent poem can be visual in *Invisible Man*. Fyodor Dostoevsky was another writer who inspired him a lot especially his remarkable work *Notes From Underground* which can be seen as one of the models for *Invisible Man*. As it mentioned before, Wright led him into the process of writing and inquired him to write for his interest.

Ellison's writing concluded many themes as a search for identity especially between the years (1938-1942), which concentrated on African American folklore with ethnic identity. Brutal and violence were another dominant themes as in *slick*

gonna learn (1938) and *The Birhamamark* (1940). He also identified facts beyond the surface of the black and white worlds.

Through the process of writing each writer has used a certain style of writing and follows its principles. Since from the starting of his life, he was affected by music in general and jazz in specific, he followed a Jazz style. Symbol, rhythm, lyricism, and music were important elements in his writing. He also played with spelling, phonetics, repetitions and the use of African American folklore. A surrealistic image to indicate the way people share what is underlined as universal common humanity despite the existence of geographic variety and social backgrounds were employed by him.

Flashbacks were echoed in the majority of Ellison's works. Irony, Gothicism, and macabre human were used by Ellison to depict concealed facts under the roof of white and black worlds (Abbott).

Without concerning of any genre of literature, history mirrors the condition. After the recognition of both figures from black-Americans, we can limit the reality that black people also have the same equal rights in citizenship as the whites.

The background of Komunyakaa as an educated black poet was highly revealed. His poems' subjects also echo being of black skin people. Then the chapter explains, in general, his education journey, inspiration, dominated themes and his works or collections of poems.

At last, it concluded with announcing all noticeable details about a black novelist Ellison. At the beginning, his early life, then his cultural journey, dominated themes, inspiration and works. As far as he lived in Harlem, his hand press (finger print) is obvious throughout African American literature.

CHAPTER IV

RACIAL SEGREGATION AND OPENING CHAINS OF RACISM IN YUSEF KOMUNYAKAA'S *NEON VERNACULAR: NEW AND SELECTED POEMS*, DIEN CAI DAU AND ELLISON'S *INVISIBLE MAN* AND *FLYING HOME*

As the present study describes the issue of race and racism through American literature in general and African American literature in specific, racial segregation has been regarded as a primary issue in the United States. The term was widely expanded with the flow migration of black people during mid-20th century. From slavery to the race inequality which was known as racial segregation, African Americans were graded as the most miserable minority who suffered in the United States. Approximately, at all times their sufferings were not out of illegal activities they had made, criminal issues they had participated and so on; but their grieves flew out in view out of their skin color.

For the purpose of resisting racial segregation and its consequences, black figures resort to use literature to avoid discrimination toward them. They have been used literature as a weapon to defense their rights, uproot the unjust treatments and erase the stereotypical concepts about them. They attempt to draw new frames for the definition of Black people inside American community.

4.1. Komunyakaa's *Dien Cai Dau*

Komunyakaa lived in the days where people were characterized due to racial division which dominates lots of his poems. He wrote *Dien Cai Dau* book in 1988, in the Vietnamese language, means ““crazy”, but taken as the Vietnamese term for an American soldier” (Maio 307). He depicts experiences of a single colored soldier in the Vietnamese War. He wrote this collection around fourteen years after finishing of the war so as not to be under war pressure, instead to write it with cool blood. The poet finds out that, "It took me 14 years to write poems about Vietnam," he said. "I had never thought about writing about it, and in a way I had been systematically writing around it" (Haralson 368). Vincente F. Gotera talked about Komunyakaa and his collection *Dien Cai Dau* who revealed and said that, "Komunyakaa is black generally makes no difference in many of the poems in *Dien Cai Dau*" (Pavlić 784).

Dien Cai Dau is a powerful book as the poet declared that he wrote *Magic City* collection poetry because of *Dien Cai Dau* (Jařab 694). It is important to note that, according to Komunyakaa, (the Vietnamese War) was not the first war whom Black Americans participated in, and their participation goes back to the Revolutionary War (Komunyakaa and Radiclanı, *Condition Red: Essays, Interviews, and Commentaries* 130).

4.1.1. “Tu Do Street”

“Tu Do Street” is a poem in his collection *Dien Cai Dau*. “Tu Do Street” is an experienced poem with a highly consideration. The setting of the poem took place in Saigon, Vietnam. At the top, he classified the oppression of Black-American norms out of their skin color. The usage of free verse with non-regular meter, rhyme scheme and alliteration indicated the poet’s intention to be free in handling ideas and expressions. The lack of stanza is forcing the reader to keep on reading the poem. “Tu Do Street” was narrated in 1st person viewpoint which reflected the participant narrator who narrated the events of the story as (I, me, my) to help readers' feel the imagery pictures in narrator’s memory.

“Tu Do Street”

Music divides the evening.
I close my eyes & can see
men drawing lines in the dust.
America pushes through the membrane
of mist & smoke, & I'm a small boy
again in Bogalusa. White Only
signs & Hank Snow. But tonight
I walk into a place where bar girls
fade like tropical birds. When
I order a beer, the mama-san
behind the counter acts as if she
can't understand, while her eyes
skirt each white face, as Hank Williams

calls from the psychedelic jukebox.
We have played Judas where
only machine-gun fire brings us
together. Down the street
black GIs hold to their turf also.
An off-limits sign pulls me
deeper into alleys, as I look
for a softness behind these voices
wounded by their beauty & war.
Back in the bush at Dak To
& Khe Sanh, we fought
the brothers of these women
we now run to hold in our arms.
There's more than a nation
inside us, as black & white
soldiers touch the same lovers
minutes apart, tasting
each other's breath,
without knowing these rooms
run into each other like tunnels
leading to the underworld. (Komunyakaa, *Dien Cai Dau*. 29)

4.1.1.1. Racial Segregation in Komunyakaa's "Tu Do Street"

In the opening line of the poem, the writer announces the smell of racial segregation from the distinguishing music which separates the evening of the GIs (Colored and White music). As far as the evening starts when darkness invades and covers the light of the Sun in the universe, which means evening is unique with no division. Here the poet is so smart in tempting and delivering the listener to the message which he wants to convey. In the beginning, he tries to put the readers (listeners) on the picture and urges them to be part of the poem, and then gradually he dives into incidents. The message begins with hearing the sound of two different kinds of music, as we know black people have a specific type of music, the

separation of dissimilar music in the abroad sounds no good and means the continuity of segregation. According to Komunyakaa when he described music as, “I think of the music as a point of departure, the moment of awareness. And perhaps music is also the sounds of life” (Mitrano and Komunyakaa 521).

Accordingly, the smartness of the poet declares whenever he acquires and appoints voices as a sign of isolation; but at the same moment, it works as an alarming bill to be awakened for blacks to remain in the standby situation. Poet’s optimism at the decisive moment determines his shining vision of the future or for the next generation. His positivity puts him in the state of supposing that music as a face of rising a new shining life. As the poet claims :(Music divides the evening.) (Komunyakaa, *Dien Cai Dau*. 29).

Afterwards, flashbacks shine with the closing process of eyes as he went through his childhood memories and youth in the rural part of Louisiana. Racial segregation has no need for eyes to be seen because of the harassment. Also in the second line, the poet remembers his childhood in Bogalusa when they had been discriminated and isolated because of their skin color. He claims that some people confidently and repeatedly attempt to walk behind the lines in the dust so as to gain their personal goal like (money, trade, and power). Segregation is beneficial for some people on both sides; the commercial is the prominent one. The narrator states that, it is impossible to draw lines in the dust because they vanish easily. Over again Komunyakaa is too hopeful and repeats his willing to overcome the trouble and uproot segregation.

In the second line, he brings two opposite terms together in one line (Close eyes, see) for the purpose of showing the priority. He shows that the use of images is more powerful than words. According to him, imagery makes the meaning elastic. That is why continuously, he utters the incident in (close eyes). As we comprehend, America was described as a land of dreams but now it is covered with the smoke of segregation. In this point, the poet underlines the situation of segregation which is as temporal as smoke coverage. At home as the poet states, the sign of ‘White Only’ is spread in the majority of places such as bathrooms, restaurants, railways and libraries. The title of ‘White Only’ and ‘Colored Only’ separate people more and more. ‘White’ has all rights and ‘Colored’ has certain rights which are little. This

writing enlarges the concept of racial segregation and humiliates black skin people over. In the present poem, the words (mist and smoke) work as an ambiguous character to symbolize skin color segregation, but hopefully, they are temporary. He considers cultural differences as a series of smoke which is reflected in the shape of smoke and mist. These two words (mist and smoke) can only be recognized when Sunlight shines and their effect vanishes as far as the Sun falls. Hence he says there is no light (it is night) but those mist and smoke have existence, which means, white people do that purposely. Those mist and smoke come to light whenever they expose to the sun's rays; but those things do not stop nor keep blacks silent to uproot racial segregation. The poet depicts the condition as:

Music divides the evening.
I close my eyes & can see
men drawing lines in the dust.
America pushes through the membrane
of mist & smoke, & I'm a small boy. (29)

Throughout the opening part of the poem, the poet puts punctuations (periods, spaces and commas) so as to stop, thinking and concluding in those lines and words. Those words define segregation of colored Americans and us as readers feel the fire which is enlarged with Jim Crow Laws. A big part of the fire the poet himself went through during his childhood in Bogalusa and again he is seeing the picture in the Vietnamese bar which depicts the fact about the white dominated society.

At the present time, the poet is going to narrate and connect two pictures of racial segregation; the first one has existed inside his memory as his childhood memories when he was a little boy in Bogalusa, in which they were segregated out of their skin color line. The second picture is what he is seeing in front of him inside the Vietnamese bar one night. The setting of both pictures is different; the first one is in The United States while the second one is in a village in Vietnam. Series orders of the incident are symbolic since he as representing blacks is not the source of segregation; but whites put it on a play. He wants to show us that different places cannot solve the segregation issue, but people especially whites should reconsider their view about African Americans. As he captures segregation, memories come to him as a big monitor show.

In this case, the narrator declares the purpose of visiting the Vietnamese bar like the others to spend a joyful time and forget the battlefield burden. He uses simile for describing those girls at the bar, who are serving soldiers, as tropical birds which lost their brightness because they are pretend to be white lovers only. White and black soldiers look for Mama-San, however he is refused from 'White Only' Saigon bar. The Narrator orders a beer while they made pretext as if unrecognized in a time she understands perfectly. Prostitutes in the bar are playing with white characters and pay no attention to him. The hopes to leave segregation of 'White Only' and 'Colored Only' with their consequences in America fade with the girls fading, but what the narrator pictures at that night in Vietnam pressures him a lot one time and disappoints him another time. Accordingly, his morale decreases since the black soldiers defend the American's national interests just like the white do.

After that, he uncovers the hard reality even in serving, in which racial segregation exists as there were two different ranks. Therefore these separations end only at the battlefield between white and colored soldiers when they fight the enemy. In a point of fact, Komunyakaa urges the American society to think about the ridicule segregation as he pretends. He also inquires American community to detect exploration, according to him disaster protect war and racism (Dowdy 812). As he showed in the following lines:

of mist & smoke, & I'm a small boy
again in Bogalusa. White Only
signs & Hank Snow. But tonight
I walk into a place where bar girls
fade like tropical birds. When
I order a beer, the mama-san
behind the counter acts as if she
can't understand, while her eyes. (29)

Komunyakaa underlines the naivety of American GIs especially their commanders when he shed light on two pre- battles event (Dak To and Khe Sanh). He shows the hypocrisy and irony of GIs. They hold those women into their arms whom they fought their brothers earlier. The narrator depicts those prostitutes; they are playing with black GIs too but hide the reality from the white GIs and trick them. He resembles racial division as these prostitutes' actions and shows the absurdity. Battlefield is the only place of gathering for the soldiers (colored and white). The

narrator talks about limitless indications to look at as bleed softness in prostitutes' voice. Here the poet portrays the reason behind those women's being prostitutes. He shows that because of their need, they became a prostitute which is caused due to war and out of their beauty they are remarkable for GIs. This duality impresses the reader to think twice.

After evaluating this incident, the climax of absurdity comes to light. Firstly, war's absurdity; those women are Vietnamese which means they are sisters of the enemy's fighters. As the hugging process come to action, absurdity of war show up. As we know, out of their need they become prostitutes which caused by war and war forced those women to be prostitutes. Secondly, White soldiers naivety appears because of racial segregation. In their belief, they are sure that 'White Only' are able to be at the bar because 'Colored' has no right to enter while in fact both (White and Black) GIs can be and have sex with the same prostitute as the poet underlined: "soldiers touch the same lovers minutes apart". In an interview, Komunyakaa sheds light on racism and announces: "How could one say the word love? Though some did and the next day aim guns at the same people? This isn't the first war where Americans were divided. In fact, race has entered every military conflict they have been involved: the American Revolution, the so-called Indian Wars, the War of 1812, the Civil War, World War One and World War Two, the Korean Conflict and the Vietnam War" (Mitrano and Komunyakaa 524). Komunyakaa urges the 'White Only' community to evaluate leads and asks how is it acceptable for "Whites" to hug Vietnamese prostitutes although their brothers fight them and they have no tendency to hug their backup force "Colored GIs". As the following lines clarifies:

An off-limits sign pulls me
deeper into alleys, as I look
for a softness behind these voices
wounded by their beauty & war.
Back in the bush at Dak To
& Khe Sanh, we fought
the brothers of these women
we now run to hold in our arms. (29)

In an interview, the poet claims that: "'Poetry is an action'" reconnects us to the act of dreaming ourselves into existence" (Dowdy 812). Since he defines American society with different nations, he reveals his determination to uproot segregation due

to skin color. He asks and raises a voice for equality and the principle of duty and rights. He summarizes the notion of equality by referring to having white and colored races here (Vietnam) and back home (America) and the solution we select in the war outside home by having sex with the same enemy prostitute. A verse in a holy book “Quran” reveals “Humans, in the earth consist of different nations and tribes so as to get to know each other.” He uses figurative language simile “as” to show the equality between black and white as they have sex with the same girl bar minutes apart. Again the narrator uses simile “like” to picture those underground rooms where they acquire their pleasure with prostitutes. Those tunnels are the same where enemies use it to attack GIs, move freely, and transport their supplies. The writer ensures and urges American society to get rid of racial segregation; otherwise, those segregated tunnels will lead them to destruction. In which the Poet clarifies in the following lines:

There's more than a nation
inside us, as black & white
soldiers touch the same lovers
minutes apart, tasting
each other's breath,
without knowing these rooms
run into each other like tunnels
leading to the underworld. (29)

4.1.2. “Facing it”

Komunyakaa as a black author, his ultimate focus was upon segregation which based on skin colored. He hoped that with the ending of Vietnam War, the term racial segregation uproot in American society. “Facing it” was another popular poem in Komunyakaa’s collection *Dien Cai Dau* which was the last poem in the collection. In reality, the present poem was not the last poem of the collection. The poem covered racial segregation throughout the Vietnamese war and the poet make it as a symbol of black/white equality. Komunyakaa talked about “facing it” and declared that, “Actually “facing it” was the second poem that I wrote, and it was a real surprise to me. It was a poem that just ended itself, and I couldn’t go any further” (Ekiss). The speech insured the reader to be certain that “facing it” was the most pure poem which expressed writer’s feeling to raise skin colors’ problem in American community.

The poem “facing it” was written in free verse technique, to emphasis and conveys the message of the writer. In other words, he almost placed all his sorrows and graves into words in this poem. African American folks were victims of skin color segregation from Jim Crow Laws Era. Jim Crow Laws harmed almost all blacks, thou the era was full of memories of all colored individuals with hatred and loneliness. A very sad setting was chosen by Komunyakaa to convey the message about racial segregation in this poem. That place is a symbol of sadness in one hand and symbol of remembrance in another hand which is “The Vietnam Memorial wall”. As far as ‘The Vietnam Memorial Wall’ is the remembrance of losing soldiers in the Vietnamese War whether dead or missed, He tried to make it as a remembrance of racial segregation also. In this case, Komunyakaa’s writing aims to find out new willing not the already realized things. “Facing it” can be pointed as author’s memory about racial segregation, Vietnamese war in front of ‘The Wall.’

The poem takes place in “the Vietnam Memorial Wall,” which is located between the Washington monument and the Lincoln memorial. Maya Ying Lin designed the wall and she aimed to make park within a park. The wall was erected in 1982 and attached to the National Mall in Washington D.C. Mirror-like surface from polished black granite is its criteria. It reflects the surrounding images as trees, visitors, monument and lawns. The memorial is over ten feet high; it stretches around five hundred feet (Britannica). The engrave names in the Wall were chronically listed with the casualty date. The names were alphabetized with each day. Visitors can visit The Wall from 9.30 A.M to 11.30 P.M. It is recorded as one of the most visited sites in Washington. “A beautiful park living park” pointed out by the designer (Byers and Lavery 200).

“Facing It”

My black face fades,
hiding inside the black granite.
I said I wouldn't,
dammit: No tears.
I'm stone. I'm flesh.
My clouded reflection eyes me

like a bird of prey, the profile of night
slanted against morning. I turn
this way the stone lets me go.
I turn that way I'm inside
the Vietnam Veterans Memorial
again, depending on the light
to make a difference.
I go down the 58,022 names,
half-expecting to find
my own in letters like smoke.
I touch the name Andrew Johnson;
I see the booby trap's white flash.
Names shimmer on a woman's blouse
but when she walks away
the names stay on the wall.
Brushstrokes flash, a red bird's
wings cutting across my stare.
The sky. A plane in the sky.
A white vet's image floats
closer to me, then his pale eyes
look through mine. I'm a window.
He's lost his right arm
inside the stone. In the black mirror
a woman's trying to erase names:
No, she's brushing a boy's hair. (63)

4.1.2.1. Racial Segregation in Komunyakaa's "Facing it"

The beginning of the poem especially in the first lines, which uncover the connection between physical and reflection of the wall, is determined. Throughout the poem Komunyakaa aims to explore the problem of black people from Jim Crow Laws. Because of them, they were paralyzed and bordered with restrictive laws. There is a complete similarity between their case and the wall. Since the wall was

made of solid granite and immovable, Jim Crow laws solid them (Black-American) into semi-stone. Therefore, the wall has its respect because it is a symbol of sacrifice; also their immobility is a symbol of endurance and determination. It means Black Americans are steadfast and attempt to prove themselves by sacrificing themselves. Black artists have tried without interruption to uncover the mist around them and their case. As the poet call it “no tears”:

My black face fades,
hiding inside the black granite.
I said I wouldn't,
dammit: No tears. (63)

White people do their best to limit and restrict Black American's movement and stop them in the whole country especially Southern States. Baldwin pointed out the difference between the South and North, “In the South, the white man is continuously bringing up the matter of the Negro; in the north, never. So obsessed in one case, so ignored in the other” (Wilkenfeld 159). The poet defines the situation as: (I'm stone. I'm flesh.). Here Komunyakaa establishes his goal and the word (stone) comes first which shows his identity according the dominant community of ‘White Only’ while in fact he is flesh. As Komunyakaa once said, “Poetry is a kind of distilled insinuation. It's a way of expanding and talking around an idea or a question. Sometimes, more actually gets said through such a technique than a full frontal assault” (Raymond 114). Again the poet talks about his identification and asks the society to release them and do not stop in their way. In another face, he is Black American and visiting the “The Vietnam Memorial Wall” means they also consider ‘The wall’ as a symbol of sacrifice and no-one can put obstacles in their way. Accordingly, his presence in the place is breaking the idea of segregation:

I'm stone. I'm flesh.
My clouded reflection eyes me
like a bird of prey, the profile of night
slanted against morning. I turn
this way the stone lets me go.
I turn that way I'm inside
the Vietnam Veterans Memorial
again, depending on the light
to make a difference. (63)

In “facing it” the poet attempt to make ‘The Wall’ and ‘Racial Segregation’ equal. The equality and similarity takes place historically, serving, steady, symbolic, and sacrificing. In an interview Komunyakaa talked about power of poetry and uncovered the fact that:

“Poetry gives itself over to language, to what it is made of and resists, and in this sense, the tension, the struggle within the embrace, says everything about why poetry exists. Poetry could be defined as a dialogue with the unknown and the poetry exists because of the human ego”. (Collins and Komunyakaa 629)

The similarity is obvious in the fifth line, when he considers himself representing all colored skin as the stone ‘The wall’ (I’m stone. I’m flesh). The similarity carries many meanings, solidity is the prominent one. It reflects the reality, though it is solid. He describes Black Americans as hard as stone in resisting racism and protecting their culture. They are just like stone defending American interests as they did it in the Vietnamese War. Black soldiers were killed in the war together with white soldiers and the engraved names on the wall are the greatest factual evidence; that is why they are qualified not to be second class citizens. Though all previous qualities exist inside their characters but they are still flesh. Between the two phrases, there is a period (.) which equalizes the two. The equality designate in rights and commitments, terms and conditions. The period also means that for years they; the Black Americans, were stone, their rights were violated, their words were unheard but still they are flesh, educated, wise, cultured and literate. Komunyakaa treats flexibility as a remarkable characteristic inside black characters; it means they can forget the past and build a new generation without segregation as segregation was imposed on them and was not out of their will. He reminds racists and the carrier of ‘White Only’ dominants that the engraved names remain forever, without realizing the direction of the light as it is shown in previous lines. He focuses on the idea of actuality, as much the darkness stretched out light will eventually cover it.

4.2. Komunyakaa’s *Neon Vernacular* : New and Selected Poems

Komunyakaa and his wife Mandy Sayer went to India in 1985. He has been well-known for poems in which reflect his valuable experience throughout American history. During his presence in India, he finished volumes of poetry that underlined

the issue of experiences as war, jazz, racism, segregation, childhood and his bad relationship with his father. The best of those poems are found in the collection of poems which is entitled *Neon Vernacular: New and Selected Poems* (1977-1989).

Through its subject matter *Neon Vernacular* stretched out too far and extensive willy-nilly turns around question about survival as the question which is claimed by Emily Dickinson's terms as: "At the Screen door" and "At the white heat" (Mitchell 287).

In the present collection of poems, he attempts to put all his experiences in actions, orders, words, and lines. *Neon Vernacular* was published in 1993 and in the following year (1994), he was awarded the Pulitzer Prize in poetry. It gathers almost about seven of his priceless book poems and some new poems which were previously published in magazines. Those poems consist of short and unrhymed lines. In addition to the Pulitzer Prize in poetry, this collection won Kingsley Tufts Poetry Award (1994) and the William Faulkner Prize from the Universite Rennes (Chappell 132). It has been claimed by many critics that writers such as James Baldwin, Robert Hayden, Rita Dove and Gwendolyn Brooks are regarded as spokespeople for their race but the Pulitzer Prize winner, Komunyakaa has hardly attempted to escape such as narrow vision about those social issues although he touches upon race-infected, experiences and their observation. In point of fact, readers can confess (admit/ assume) that Komunyakaa's writing neither denied nor despaired his own heritage.

4.2.1. Racial Segregation in Komunyakaa's "Fog Galleon"

"Fog Galleon" is the first poem in the present collection. In this poem, Komunyakaa depicts the lifestyle of his born place (hometown) Bogalusa, Louisiana a place where racial segregation is too significant resulted in too much unrest; Ku Klux Klan has the main role in those segregations upon colored folks. James Baldwin's quote about racism is regarded as a perfect reflection of Komunyakaa's own childhood as he demanded: "if a black boy, by the time he's fourteen years old, doesn't know the score, there's no way he can survive." (Conley). The situation has demanded that a great deal of development has been finished in the context of racial segregation throughout Komunyakaa's lifetime.

In this poem, Komunyakaa sheds light on the tension of racial segregation and the economic injustice in his hometown so as to represent the whole South. As the poet explores the notion that it is the time for America "to face up to what's happening and to move forward." Komunyakaa's poems will "continue to confront the fear" (Conley). Because of an ultimate requirement (need), he writes. He pictures and describes his growing in Bogalusa when he smells and tastes the chemical in the air. That bad smell they (all community) just accept it as a lifestyle and matter of fact but in the present poem, he connects that chemical garbage with racial segregation. In spite of those bad tastes, there are little opportunities for black folks in general and black youth in specific. The narrator notes that paper mill was the only industry that "That turn workers into pulp". The fear that exists as a result of that smells in which they cannot run away from, trust one another and racial segregation is just like that smell as well. Komunyakaa lived his life in a distrust climate in Bogalusa, neither white skin nor colored skin trust one another:

Dwarfed beneath the paper mill
Lights blinking behind the cloudy
Commerce of wheels, of chemicals
That turn workers into pulp. (Komunyakaa, Neon Vernacular: New and Selected Poems 3)

The language of "Fog Galleon" is full of figurative language because the poet has aimed pleasure for the awareness. The poem initiates with the figure of speech metaphor as "Horse-headed clouds". Since the clouds are compared with the horse, its affection continues through the entire poem. The speaker explores the surrender through the car's widow. The Metaphor figures are used in the poem such as phosphorescence, residue, phantom, and steamy. The poet states that those chemical smells and exhaust that comes out from the taxies which dominates the whole atmosphere of the city and affects the psyche and life of both white and colored folks equally, Horse-headed clouds, flags, & pennants tied to black Smokestacks in swamp mist." After that, he says, "The whole town smells" / "Like the world's oldest anger." (3). Here he uses the figure of speech simile "like" to show racial segregation inside his memory. The phrase "I am black here" (3) indicate his willing to announce his existence through all those chemical smells, fears and lack of employee.

4.2.2. Racial Segregation in Komunyakaa's "Camouflaging the Chimera"

For the purpose of understanding this poem, firstly it is important to refer to the origin of the term "Chimera" in literature. The term 'Chimera' is related to an illusion, imaginary monster or production of the mind. The foundation of the word 'Chimera' is a compound of diverse animals or shapes of human and figures as it is identified from the Greek mythology. The ancient Greek mythological chimera is signified by a firing breath monstrous creature consist of portions of various animals looking like a lion in the head part, a goat in the mid, and a snake dragon at the behind. Observing chimera indicated shipwrecks, storms, and (natural disaster). Furthermore, there are five typical distinguishing categories of the Chimera, Source of destruction because of breathing fire and combination of different species are the most prominent. There is a noticeable dissimilarity between the notion of Chimera due to ancient and contemporary knowledge. In the very past, Chimera is founded in mythological Skeleton and blending of many spices as individuals. At the present moment it stands for an actual entity and blending shaped on organ level (Taupitz and Weschka 7-9).

Since the poet in the present collection of poems concentrates more on experiences, in "Camouflaging the Chimera" also the issue of race is more properly underlined than others. Komunyakaa derives benefit from surrealist literary techniques to discover the psychological field of the Vietnam War. As Vincente F. Gotera viewed, the surrealism of Komunyakaa's Vietnam War poetry employs to formulate: "the internal psychic state" of the soldier in battle. In fact, the opening part of the poem and more precisely the initial words are foreshadowing the worthlessness of color line distinguishing and the worth and importance of the brotherhood. The word 'Chimera' functions as dual diametrically resist picture identifying chaotic, terrifying and absurd usually ambush behind illusive appearance. The poet actively draws the soldiers' energy to combine with the natural environment:

We tied branches to our helmets.
We painted our faces & rifles
with mud from a riverbank,
blades of grass hung from the pockets
of our tiger suits. We wove

ourselves into the terrain, (137)

At the time being, the previous lines explore soldiers' preparations for the battle. Accordingly, Komunyakaa takes the pictures of those soldiers' actions for the purpose of serving his ultimate goal which is race equality. In the first stanza, the narrator uses the first person plural pronoun to calculate himself too who camouflaged. All soldiers from both skin races are wearing the same battlefield uniform equipment and paint their faces with the same color to camouflaging their skin. The present situation is their last destination, means it is the same fate for all of them apart from their race. After all, those soldiers are accord themselves with nature; they also have to accord at home. The author claims that as the battlefield gathers them (white and black) together, they can also be together afterwards without being segregated.

The 'ghost' in which hesitates the soldiers' psychology more and more is not those damaging images in the battlefield alone but also the painful and negative memories especially of colored soldiers back home. Those tragic memories are related to their painful past from which they lived and an unknown future that they will face. Now black soldiers are living two different fears at the same moment, the first one from the Viet Cong's fighters and their sudden attack; the second one from white racists back home. Here the poet equalizes the conditions of both fears inside black soldiers' mind. Black soldiers' anxieties are duplicated as the poet says: "slow-dragging with ghosts" "from Saigon to Bangkok." (137). The "slow drag" is an unofficial step of dancing, which came with ragtime music (as featured in the Broadway play Harlem) that usually embraces a couple dancing close together.

Furthermore, the poet is going to show the real meaning of the term racial segregation inside American community. In the past, blacks resisted segregation by their hard organs (bones). There is a metaphorical language when he considers white racists as "Small animals" and their power cannot defeat them, he writes the first letter word "S" in capital for emphasis. Always those racists (Small animals) have brought obstacles in their way. Next, the poet reveals their peoples' readiness to respond rationally to all their traps and conspiracy against colored at the present time; there are portions of fear inside each black folk. Here the word "ambush" indicates their mind states and the memories of discrimination, and the word "a

world” indicates their determination to consider America as their home too and that is the most constant reality to the KKK country:

We weren't there. The river ran
through our bones. Small animals took refuge
against our bodies; we held our breath,
ready to spring the L-shaped
ambush, as a world revolved
under each man's eyelid. (137)

The African American poet Komunyakaa considers the word “Chimera” to represent and show his wide knowledge of culture and history. The word Chimera works as a hidden power to convey poet’s message about racial segregation. He informs the world about the creativity of black people who have authors, artists, novelists, poets, playwrights and scientists; in which he is one of them. He personifies blacks as a monster which can defend their own rights by their own arms and secondly as illusion form in which they are still calm and can fit themselves with the American society. They have blended these features and out of their superior qualified personality, both characteristics have existed inside of them. At long last, they should not be treated as second folk citizens. “We aimed at dark-hearted songbirds” is the clearest reference and sign to the gentleness of the black race.

4.2.3. Racial Segregation in Komunyakaa’s “Hanoi Hannah”

As a matter of fact from the outset, the following words display the origin of the title. “Hanoi Hannah” was a silky voice of Vietnam War propaganda radio presenter who urged American GIs to desert her country. Her actual name was Trinh Thi Ngo. She was among those journalists who were pulled by communist regime in Vietnam to be as Fourth Estate anti U.S. troops and their allies. The war ended in 1975 with American’s defeat and the fall of Saigon. As war’s outcome, 2.5 million soldiers from Vietnam’s communist North and U.S. allied South killed in the conflict (Hanoi).

“Hanoi Hannah” is regarded as a poem of embracing blacks’ race. It is a free dynamic prompt poem with maintaining some purpose to become as a reminder about events at home. The power of the present poem takes place from the usage of its language when the poet puts the vernacular (argot) language in the tongue of the

enemy for the purpose of emphasizing the contradictory atmosphere of Vietnam and to be mirrored as a racial division. It is important to state that Hannah utters not only slang (vernacular) English dialect, but fluent Black English as well. We can address the reality that her words and phrases were so well accord as to be truly impossible to differentiate them from any normal American voices. For instance she states:

"Here's Hannah again.
Let's see if we can't
light her goddamn fuse
this time." Artillery. (141)

The poem initiates with music especially beauty of Ray Charles' voice as the poet brings out as, "*Ray Charles!* His voice "which determines Komunyakaa's instinct to deliver the noticeable message behind the sound of that music. It is clear that, the American troop in Vietnam consisted of black and white soldiers. Blacks hope to leave segregation at home and appoint Vietnam as a shifting point in order to forget that. A Vietnamese broadcaster is too smart to stimulate and play with black GIs and urge them so as not to fight for whites' sake as she depicts. She follows intellectual strategy of racial division by using Ray Charles and Tina Turner to attract the black soldiers' attention as she calls black soldiers up as: "Hello, Soul Brothers. Yeah,"/ "Georgia's also on my mind." She uses the concept of racial segregation and the inequality between white and black races inside the American community in a black dialect as a decisive point to attack American troop, divide them and defeat them as she says:

You know you're dead men,
don't you? You're dead
as King today in Memphis." ...
"Soul Brothers, what you dying for? (141)

Komunyakaa places the State of Georgia as a qualified place for blacks to spend their lives there and he is excited. Meaningfully, he wants to throw the discrimination burden out upon Black Americans' shoulder out of their skin color and appoints that state as empty from racial segregation. After the broadcaster underlines the reason behind black GIs' death as for nothing and calls them "Soul brothers", she finds out the respond from soldiers, they direct their automatic weapon to the voice direction

and open fires. Here we have a surrealistic image, because then she defines the action of American soldiers as, "You're lousy shots, GIs."

In that point, the poet is attacking dominant white authority to uproot segregation in which he regarded racial segregation as a weak point for the United States of America. Because of that hole, enemy's media propaganda uses it as a tool so as to damage souls of Black American soldiers. In another way, he claims that even enemy considers blacks as a violated rights folks. Which means both Vietnamese and Black Americans are victims and been humiliated by white power. Afterwards, the poem refers directly to the great event throughout the American history in general and black history in specific in which all blacks even the poet himself has been straightway addressed by the Viet Cong commander in which represented by Hannah. Hannah declares the assassination of Civil Rights activist Martin Luther King, Jr. Here the speaker could be the first person who knows about the event and announces the information to the Black American soldiers in order to scold them. She discloses every detail about king's assassination and the place. The presence event formalizes the continuity of racial segregation inside the American community. At the present moment, the writer is going to ask, if Blacks and Whites are in the same side and what those separations indicates. As the poem determines as:

I think I'll let Tina Turner
tell you, you homesick GIs."
Howitzers buck like a herd
of horses behind concertina.
"You know you're dead men,
don't you? You're dead
as King today in Memphis. (141)

In another perspective, the previous lines depict the picture of black soldiers' fate. The Vietnamese radio presenter is telling and advising the black GIs to stop fighting because Tina Turner as an American singer is going to inform you that you are all dead men. Since the event itself (the assassination) appoints her speeches to vanish distinguished black figures. Here the language is ironic, mean black soldiers either you are going to be killed by Vietnamese fighters outside home or at home by the white racist just like what happened to king. For example, "No Viet Cong ever called me nigger" was the quick answer of Muhammed Ali when has been asked about his reason for not participating in Vietnam War other than religion (Eig 214).

Since the poem transports and shuffles between a narrative passage and reported speech. It displays impudence of diction. The everyday diction reveals as: “duck behind” / “light her goddamn fuse”/ “buck like a herd of horses”. Accordingly, they validate the following lines with more scaled up phrases like: “carve a white arc”/ “knife-edge song,” / “white-krieg / trail of tracers.” (141).

Another crucial feature of the present poem is its demand when people after all become familiar with one another's language. Then they can easily be more harmful and hook and damage/destroy each other with half-truth, trust and gossip. The broadcaster is well acquired with the common questions of that period between 1969 and 1970 in America. The demands were largely asked by the poet himself and high average people of Americans. She transfers that information so as to stir the emotions of GIs sooner or later. At this point, Komunyakaa asks the dominant white community to handle the problems which come out as a consequence of racial segregation because they (Black Americans) are familiar with American language and culture; which means they can lead America to destruction. We can figure out that, the poet wrote that poem as a reaction of black folk toward the King's assassination. Previously the present study declares the unique wish of the leader of the Civil Rights Movement King as called “I have one dream” speech. The following lines show and reinforce the claim:

I think I'll let Tina Turner
tell you, you homesick GIs."
Howitzers buck like a herd
of horses behind concertina.
"You know you're dead men,
don't you? You're dead
as King today in Memphis.
Boys, you're surrounded by
General Tran Do's division."
Her knife-edge song cuts
deep as a sniper's bullet. (141)

4.3. Ellison's *Invisible Man*

Invisible Man is a novel wrote by an African American novelist Ellison who was grandson of slaves. Ellison had initiated to write his masterpiece *Invisible Man* in the late 1940s in which he aimed to portray the life of blackness by shedding light on a new landscape scène about a black protagonist, especially educated youth in the Southern part then Northern part of the United States. The story of the novel was narrated in the first person and the writer used descriptions out of viewpoint of the narrator at that moment in the past. In this novel, he supposed blackness like a metaphor for the human condition and exceeded the theme of race by combining methodological and supernatural elements into works of art.

As a matter of fact, Richard Wright; a prominent black author, was too close to him but their depiction of the protagonist's characteristics were vice versa. Educated, hard-worker and fluent capability were the major features for defining the black protagonist by Ellison. In this point, uneducated, anger, poor and uncultured were the remarkable features to define the black protagonist by Wright. Accordingly, those features were attached and imposed to the black protagonist by the society. Wright's novels had a great effect upon Ellison such as his masterpiece novel *Native Son*. Ellison comprehended that Wright's writing style is pointed in the side of protest novelists in expressing the black issues. Protest novels which is called social protest novel also are overstates a main social problem, such as race, gender, class prejudice and underlines its influence upon characters of the novel (Humann 108).

Bouadma refers to the protest novel or the social novel as a "work of fiction that depicts the daily sufferings of people under a force, be it political, social or economical. Its main concerns are class conflicts, powers clashes, oppression, and segregation." (Bouadma). In general, violence and oppression between two races and the relations of human are their main themes. African American protest novels mainly go around the issue of social injustice, identity crisis, racial segregation problems and slavery. In each parts of the world, the protest novel was emerged so as to reflect their issues by writers. For instance, in England, it reflects through the works of Benjamin Disraeli, Charles Dickens, Elizabeth Gaskell, Charles Kingsley and George Orwell. In France it echoes through the works of Émile Zola and Victor

Hugo. While in American literature it also emerges and they have prominent figures such as Mark Twain (Bouadma).

Generally, protest novels pictured black as stressed victims of whites dominant that is why their works largely limited their sights among white readers and audiences. In reverse, Ellison broke such a narrow vision regarding blacks' case and moved beyond the line of protest novels and figured a narrator whose life was not described severely by his race alone but his aims to involve individual responsibility to draw his life.

A very informal lyric style was handled in the present novel especially Jazz lyrics that were reported as a crucial feature of the black culture. As a consequence of that, Peter Boysen appointed that "the reader feels like he or she is riding down a river, rather than sitting on a chair" (Hoglund). *Invisible Man* is rich in symbolism, metaphor, irony, flashbacks, multiple style and tones. In tones, the novel stretched out from tragedy to wicked satire to near-slapstick comedy, from realism to intensive surrealism Due to David Littlejohn, "[Ellison] achieves his exordinary power through artistry and control, through objectivity, irony, distance he works with symbol rather than with act" (Hoglund).

Since Ellison believed in the philosophy and transcendentalism of Ralph Waldo Emerson (1803-1882) in which crucial spiritual confirming that reality is created by an individual and such reality is the fundamental rational in nature and "This accounts for much of his fascination with masks and disguises and his preoccupation with appearance vs reality" (Washington 4). He put his faith upon American democratic ideal, personal freedom, idealistic vision of the world in which individuals would transcendent (rise above) (5).

With the sense that a new era is at hand, during the 19th century an American literary philosophical and political movement was highlighted upon Ralph Waldo Emerson and others who were called transcendentalists. Their contemporary society was criticized and pressed that every person point out through the words of Emerson that "an original relation to the universe" (Goodman).

Modernist techniques were used by Ellison as internal monologue and flashbacks (Porter 76). Ton such as contemplative and reflection he has learned to question the values and conventions of society so as to convey his underlined

message. Throughout the exchange of ideas between the past and the present in the following dialogue, self-realization is discovered as individual and the cultural, result and its unity. Moreover, the combination of 'You', 'who' and 'I' disclose hope and the possibility for a conversation infused with new subjectivities and perspectives (Irvine 103) as the novelist states:

"Agree 'em to death and destruction," grandfather had advised. Hell, weren't they their own death and their own destruction except as the principle lived in them and in us? And here's the cream of the joke: Weren't we part of them as well as apart from them and subject to die when they died? I can't figure it out; it escapes me. But what do I really want, I've asked myself. Certainly not the freedom of a Rinehart or the power of a Jack, nor simply the freedom not to run. No, but the next step I couldn't make, so I've remained in the hole. (Ellison, *Invisible Man* 575)

Ellison echoes as a great famous icon for interviewers and present lectures after his masterpiece has been published. His master Wright was not the only author who he has been compared with, but his grade expands more to embrace with Ernest Hemingway, William Faulkner, Mark Twain and Herman Melville. *Invisible Man* was named as a phenomena especially in 1965 when a band of two hundred educated critics, editors, authors, and writers evaluate *Invisible Man* as a the most excellent American novel of the last twenty years. The popularity and universality of Ellison's masterpiece novel come out into view when the novel has been translated into fourteen languages around the world (Nelson 145).

The New York Times magazine stated that: "In 1965, under the sponsorships of Book Week, the literary supplement of the soon-to-be-defunct New York Herald Tribune the winner was Ralph Ellison's *Invisible Man*, which was declared "the most memorable" work of American fiction published since the end of World War II" (Scott). The very distinguishing and remarkable point about *Invisible Man* is its popularity among readers of both skin colors (White and black). The point is for its portray about black experience in American Society.

4.3.1. Racial Segregation in Ellison's *Invisible Man*

American community has been seen as a mixed community that mainly consist of two nations regarding skin color (colored and white). Literature is the life reflection of human relationship that embraces the value and petition of both cultures. Therefore those lack points about community relationship are well discussed in which separation out of skin color is highlighted. White has been defined as a power controller that governs the policy and strategy of the whole United States; under white supremacy other races have to work for their interest which narrows the views delivered by slavery. Although slavery ended by the Federal Government, its effects had continued years later. Meanly, the phrase has invaded the whole black community especially in the southern part of the country and graded as a culture reality which said that “if you are white, you are right, if you are black, you’re way back” (Ribeiro and French 7). On the other hand, blacks in general from slave farmers to the most educated people try to oppose the continuity of the whites’ free dominant and their bad condition to be treated and marked as second-class citizens. Due to such superiority, universality in writing is classified as an essential obstacle almost for all writers and figures in American literature. At long last, writers and authors are divided into two different levels which applied on their readers and audience too. Years had come almost no one of the white readers have any interest in reading black writers’ writings. In order to escape such a close sight regarding the expansion of literature, Ellison takes the universality as a principle in writing such a powerful meaning to invite all educated and none educated from both communities to gather together again.

In his works, Ellison concentrates on racial segregation between both communities in different perspectives. *Invisible Man* totally depicts that different vision, more precisely; the prologue of the novel has invited the reader to be prepared and adapt new definition concerning the notion of racial segregation. Ellison touches upon the concept of visibility and invisibility out of peoples’ desire to see or not to see not the biological condition? The first lines of the prologue determine the narrator’s identity which is unseen to the community defect. Moreover, the opening part explores the nature of the protagonist’s invisibility neither physical nor out of an accident but he is flesh and bone as he claims. Since the narrator is portrayed as a

young black person living in a white dominant society, that society refuses to treat him as a person regardless of his willing to live. That vision makes him unseen by the society. He is going to do his best for the purpose of drawing the community's attention to feel and see his existence, the novelist pictured as:

I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids -- and I might even be said to possess a mind. I am invisible; understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination -- indeed, everything and anything except me. (Ellison, *Invisible Man* 3)

Such description in which the narrator is defined himself by and his people in reverse show the smell of struggle that the narrator is going to oppose and the process of ongoing situation by some people who have power. The first step of segregation that the author declares and the narrator exposes in the prologue is the story of the tall blond man. Once the narrator is walking along the street under the night's darkness, he suddenly strike and hit someone by an accident. The man utters and tells too much of bad words which are humiliating and degrading to the narrator, his people and wound (hurt) his feelings. The narrator apologizes to the tall blond man, while in reverse he curses the narrator and starts fighting. That tall blond man has been beaten up until he went down heavily on his knees by the narrator. Despite his state and blood come up from his mouth, he keeps his offensive words going on and repeatedly tells insulting words not regarding the narrator alone but whole black skin people. Then, to stop his insulting words and shut him up the narrator pulls his knife and wants to behead him because of his words. At last, the narrator remembers his invisible condition metaphorically. Normally, it is clear that anyone became invisible or unseen by other people when he/she is refused in that society. The most amazing view about that accident, next day, press magazine underlined the accident as a "The next day I saw his picture in the Daily News, beneath a caption stating that he had been "mugged." Poor fool, poor blind fool, I thought with sincere compassion, mugged by an invisible man!" (5). It expresses the blind media that continuously serve segregation, put blacks in chains of racism and portray the black person as

“mugged” which means robbed. The media justifies the blond man and accuses the narrator out of racial segregation.

The second indication (clarification) regarding racial segregation and opening chains of racism is made in the prologue is the fighting activity process against the Company of Monopolated Light and Power. Ellison portrays the existence location of the narrator in the prologue as he lives in a basement section of a very big building (Monopolated Light and Power) in place of white only. He lives there without giving any kind of living place commitment procedures like house rent, taxes and electricity bill. He points out that for years he has given wages and rents to white people and their dominant authority, in return they isolate him, their media pictures him as a thief and put blame on him. At the moment he lives in free and more, whites give his spends instead. The narrator points that the company acknowledged the loss of power but they can't particularize the source and place. At this point Ellison wants to emphasize the struggle and conveys his message about the existence of blacks. The narrator wants whites to have quiet knowledge about the leak and force them to wonder, their requirement is clear evidence for him and his race about their existence and their intelligence as well. Then the narrator talks about his place in which it is warm and lights cover it as a sunny day, the narrator cannot imagine any place in the whole New York to be at the level of its brightness. He refers to the theatre of Broadway and the Empire State building as an example. He considers his state as unachievable for anyone and all whites with their authority could not gain such a place, “My hole is warm and full of light. Yes, full of light. I doubt if there is a brighter spot in all New York than this hole of mine, and I do not exclude Broadway. Or the Empire State Building on a photographer's dream night. But that is taking advantage of you” (6).

In the underground hole, he uses and lights (1369) bulbs so as to send two messages. The first one is to put all white racists in the picture and state of his existence especially the electric company in which for years he has given money to them, in return they use such money against black race and they even deny his human condition. The second one, those lights are clear tool for him for the purpose of knowing himself obviously without the existence of mist and clouds that covered them for ages, now he feels the freedom that he has prevented to behave by the white

dominant society. The unhealthy society treats them as non-human or second king of citizenship as they demand and act.

Racist approaches make others to see him in terms of racial stereotypes like savage bumpkin and mugger. As that blond man call him such racial insult and put him in chains of racism again. He hopes to free himself and feel his existence. The tall blond man has been attacked by the narrator so as to make him feel his existence and stop his continuous cursing. The next day the newspaper analyzes the incident and expresses blond man as victim and assailant, the narrator as an attacker because the narrator and his motives becomes unseen by public (white dominant society). He uses the figure of unseen which is imposed by society to his service and go underground in a white only place, he settle without their realization and steal electricity from the company without bearing suffered by the consequences. He covers the ceiling of the basement with wires and settles precisely (1369) lights and turns them on, sitting on the chair and listening to the black music. The company has acknowledged that big amount of losing in power but they cannot limit it. By his illegal work, he conveys a message to the company and all white society to acknowledge his existence. Metaphorically, his escape from the company represents his flee from all controlling racists' authority.

Next, the narrator explores his words more when he states and talks about his attract comfortable place called "hole" and such place is neither his willing or future that he achieves nor the conclusion to make the reader imagine his graves and sorrow. He also does not die to have condolence nor satisfied for finding a dwelling or shelter. He reminds people about his circumstance that his hole is a warm hole for winter and it is just the start point preparation for the spring rising. Here, he defines his situation as hibernation and soon will wake and ask for his rights:

The point now is that I found a home -- or a hole in the ground, as you will. Now don't jump to the conclusion that because I call my home a "hole" it is damp and cold like a grave; there are cold holes and warm holes....I'm invisible and live in a hole, I am dead. I am neither dead nor in a state of suspended animation. Call me Jack-the-Bear, for I am in a state of hibernation. (6)

In the prologue also, Ellison underlines a big deal of ambiguity both moral and emotional. In his jazz daydream the narrator encounters a former slave woman who

has mixed emotions toward her former master, hating him for enslaving her and her children while loving him as father of her children. By this example, Ellison reveals another ambiguity about the term of betrayal when that woman poisons her master and kills him. The question that someone has right to ask whether the woman saved the man from the worst destiny under their sons hand or betrayed him by poisoning. One can also ask whether the woman betrayed their sons for stealing them to have the pleasure of avenge or saved her sons so as not to be murders. The answers of these questions determine the core concept of racial segregation. As those questions are answered, the narrator's reaction towards the violence act case against the blond man is answered into the same level. These questions are touching upon the question of moral responsibility in a racist society:

Responsibility rests upon recognition, and recognition is a form of agreement. Take the man whom I almost killed: Who was responsible for that near murder -- I? I don't think so, and I refuse it. I won't buy it. You can't give it to me. He bumped me, he insulted me. Shouldn't he, for his own personal safety, have recognized my hysteria, my "danger potential"? He, let us say, was lost in a dream world. (14)

At this point, Ellison compares the narrator's case concerning the blond man's accident and the woman's case. Ellison inquired how it is possible for such a woman to love someone who treats her as his goods property and nothing else that naked from any king of sentimental affairs. At the same level, the narrator's questions for responsibility towards the society that even deny to acknowledge his existence. In the novel, Ellison uses jazz and blue specially Lois Armstrong to serve as another factor to define the narrator. The icon is served as a metaphor for the black struggle to feel their existence in American community. Armstrong is regarded as the most remarkable soloist in the history of Jazz. In the prologue, the narrator listens to the "(What Did I Do to Be So) Black and Blue" song. This song has a clear indication that the novel is going to make a free commentary on the subject of racism especially its segregation. That song was originally written by Fats Walker. That musical comedy song was sing by a black skin woman as a lament and feels sorry to lose her white skin lover's interest in her. The song is set to be for fun while Armstrong changed to a direct commentary to draw the harshness in which faces the whole blacks in the world of white only (Ward, Brianb, Katie and Boomie 24).

The lyrics of the song highlights the clash between the speaker's (singer's) inner emotion and the outside mask identity in which they cover and impose by white dominated society. The narrator listens very carefully and emotionally to the song that moves his feeling inside and confesses his great sin " my only sin / is in my skin" here the narrator puts the meaning of this song that was sung by Louis on the background of the story to make the audience adapt the further meaning in future. At the very beginning Ellison puts all reinforcement attachments in action to serve the central conflict of racial segregation between racism of whites and blacks' struggle to prove their existence. That is why the narrator utters the word "Bear with me" to provide more information to the readers.

Ellison's novel put him in a position to be regarded as one of the most prominent writers of the twentieth century. First chapter of the novel has its specific name titled "battle royal". The present chapter existed before the book as whole, then it attached as a chapter of *Invisible Man*. "Battle Royal" is the given name of the first chapter of Ralph Ellison's (1952) novel *Invisible Man*. That chapter was originally published as a short story in the October 1947 issue of the English literary periodical *Horizon* and entitled "The Invisible Man." "Battle Royal". "Battle Royal" displays a frightening view of economic power and violence, the landscape in which urges a number of writers to investigate the philosophical deepness regarding racism and someone's identity under the curtain of historical tragedy. As a consequence, the story of "Battle Royal" was well received by publication.

As it is known that Ellison used many symbols in his masterpiece novel *Invisible Man* to express the idea of segregation and convey his goal message. The book chapter opens with one of the most remarkable symbol known as "battle royal". In battle royal, the microcosmic depiction of race associations in segregated community is clearly shown. Battle royal is a series boxing match between blacks' youth and lead by white racists. In the battle royal, he wins the Board and Education awards a scholarship which qualified him to continue his education in the state college for Negroes. At the end of the novel, the narrator burns the certification and briefcase of the white racist so as to make his way lighter.

The narrators' story in chapter one starts with his memories and the memories of those youths who lived in the small southern town. He first remembers, the most

remarkable memory of his childhood, his grandfather's death and his unforgettable words related to the notion of portraying life of blacks in American society. Grandfather asked the narrator to live with his advises that are "traitor" and "a spy in the enemy's territory". With the narrator's growth, these words come to be as a curse.

Since the narrator has given a talent of fluency in speeches, he gives speeches in the fighting process called the "Battle Royal". The following lines determines his fluency and ability to put words together to compound a good powerful speech about praising Southern white races, then he reveals the concept of friendship between white and black races, the novelists pointed as:

"We of the younger generation extol the wisdom of that great leader and educator," I shouted, "who first spoke these flaming words of wisdom: 'A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen a signal: "Water, water; we die of thirst!" The answer from the friendly vessel came back: "Cast down your bucket where you are." The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh sparkling

water from the mouth of the Amazon River.' And like him I say, and in his words, 'To those of my race who depend upon bettering their condition in a foreign land, or who underestimate the importance of cultivating friendly relations with the Southern white man, who is his next-door neighbor, I would say: "Cast down your bucket where you are" -- cast it down in making friends in every manly way of the people of all races by whom we are surrounded . . .' (Ellison, *Invisible Man* 29-30)

The boxing match is participated by a number of colored student fighters and managed, led by white citizen in battle royal. The boxing match ring is regarded as another phase of entertaining process for whites and the insulting situation for blacks. In "Battle Royal", a group of blindfolded of black educated youth fought one another for the purpose of entertaining and amusing whites and gain the white trustee's satisfaction in order to acquire scholarship in the college. The present landscape designates a crucial point of departure in the novel. In the fighting, "blindness" was another technic followed by Southerners to divide the two races color more. The black boys who involved in the fighting of what so called "Battle Royal" wore blindfolds, it symbolizes their powerlessness and naivety not to recognize and differentiate explorations to find aims at the hand of whites. Moreover, those who

participated are the high school boys. It is pointed as other separating points for educated black youths, whatsoever their position is that they are treated as an amusement tools to satisfy the whites by whites. As a fruit of such fighting, the boys are forced to move on the electric rug for the sake of earning coins. The action is traced by Southerner whites as another tactic to torture blacks. While black youths are forced to move on the electric rug, they have to see a naked white female dancer which was a stereotype to rise blacks' sexual instinct to white female character. The matters that rise up regarding the battle royal recall the ages of slavery and its chains. Slavery does not exist as a title, but as content chains of racism exist in the very high grades as another face of slavery.

After the speech, the narrator finds himself been required to be in the battle royal boxing match with one of his classmates. In reverse, he has given a brief case and a college scholarship. As a matter of fact, the entire life of the narrator before college is limited to the one night evening in battle royal. It serves as anticipation for the coming which sounds greater. A strong circumstance of hatred and inconstancy encloses the battle royal match ring. The novelist in a very affective way mixes fantastical imagery and comedy with drama and compassion. For instance, he uses the criteria of those blond dancers that offer magical being, fragile, while they consider them as a source of torture for them. When electric rug tortures black youths physically, the appearance of those naked white blond female dancers are tortured them psychologically and emotionally. Many scene details in the battle royal are greatly realistic. The naked blond women are served as a prominent significance of interracial sexual relationship. Those blond women are another way of ongoing process of segregation because all kinds of intermarriage between two skin races were prohibited in the south. Those images serve as another way of deceiving colored youth to think to have equality after walking on the rug. Here, white leaders citizen send messages to all blacks that your rights only exist in a very closed circular place known as boxing match ring.

Invisible Man is narrated as one of the most wise, daring characterization in modern literature. Every symbol he enters every actions he takes and everything he says are used to be double embodiment not only simple allegorical. In the battle royal, he calls up the stereotype of black male as a boxer from slave fighter to Joe

Louis. As a high school student, the narrator finds himself to be as Booker T. Washington but now he is in the boxing match. As the narrator gives his speech about boxing with a loud enthusiasm voice, a word of more than one syllable comes out in which all presence shouted and asked to repeat:

I spoke even louder in spite of the pain. But still they talked and still they laughed, as though deaf with cotton in dirty ears. So I spoke with greater emotional emphasis. I closed my ears and swallowed blood until I was nauseated. The speech seemed a hundred times as long as before, but I could not leave out a single word. All had to be said, each memorized nuance considered, rendered. Nor was that all. Whenever I uttered a word of three or more syllables a group of voices would yell for me to repeat it. I used the phrase "social responsibility" and they yelled:

"What's that word you say, boy?"

"Social responsibility," I said.

"What?"

"Social . . ."

"Louder."

". . . responsibility."

"More!"

"Respon --"

"Repeat!"

"-- sibility." (30-31)

During the Harlem renaissance social equality recorded as a highlighted significant icon among black writers and authors (Brown and Stentiford 599). In the first chapter, Ellison identifies the word social that followed by two different words. Firstly, the narrator utters the phrase "social responsibility" many times. The words put all the audience in the state of awareness and even the leader of white citizen asks him to repeat it for more than one times. For southerner whites, these words fix their responsibility to run the southern states and the phrase is real evidence. The phrase is welcomed by whites, then out of repetition and unwillingly the phrase "social equality" is pronounced by him. The second phrase was not welcomed by whites. The present phrase covers two meanings. The first one indicates the level of the participants in boxing match in which they are all high school students. The second meaning which is metaphorical refers to the equality between two skin races. The narrator claims that he accidentally declares the word "equality" make apologize to the whites leader. Then the white citizens got angry and inform the narrator to give

explanations. The narrator responds to them and confesses his mistake (Page 194).

"Social . . ."

"What?" they yelled.

". . . equality --"

The laughter hung smokelike in the sudden stillness. I opened my eyes, puzzled. Sounds of displeasure filled the room. The M.C. rushed forward. They shouted hostile phrases at me. But I did not understand.

A small dry mustached man in the front row blared out, "Say that slowly, son!"

"What sir?"

"What you just said!"

"Social responsibility, sir," I said.

"You weren't being smart, were you, boy?" he said, not unkindly.

"No, sir!"

"You sure that about 'equality' was a mistake?"

"Oh, yes, sir," I said. "I was swallowing blood."

"Well, you had better speak more slowly so we can understand. We mean to do right by you, but you've got to know your place at all times. All right, now, go on with your speech." (31)

Then the narrator's joyful does not reduce or vanish when he realizes the truth about gold coins on the electric rug is a worthless sample of a fake brass. At this point, Ellison instructs the reader to expect the future of the narrator when the narrator could not suppose the briefcase as a gold coin. This is the first step of his naivety in the white dominant society that the readers find out. The flexibility and optimistically nature inside black's character is well imagined (depicted) by the novelist.

After winning the scholarship in the battle royal, the narrator continued his education journey in the college states for Negroes. Chapter two initiates with the reader's uncertainty about the narrator's advance with showing the beautiful landscape of campus. At the end of his junior year, he takes the job of driving. So as to pay for his studying he worked as a driver in campus and transporting white trustees. The president of the black college was called Dr. Bledsoe, a black submissive person toward whites. He is ready to do everything for white's sake in order to stay in his position and protect his chair. The point is that, he is going to do his best to mislead the narrator after he threatens his chair.

Once upon a day a white trustee came to campus for the college's anniversary establishment. The narrator has been required to take, drive and show the white

trustee Dr. Norton the rich, white, northern benefactor a round whole campus. The narrator has a big dream to be another Booker T. Washington and serve his people. During their drives along campus, the white trustee explores the narrator's future and he talks about his dead daughter. The narrator whether intentionally or not shows Dr. Norton the daily life realities of blacks quarter in the South. After going and turning in some old blocks, they reach a place which is all old cabins. The white trustee is informed about the story of a poor black man who lives in the old cabin called Jim Trueblood who wrongly raped his own daughter and has a child. In spite of the narrator's opposition, Dr. Norton presses to have a conversation with him. After sitting together, Trueblood reveals that he did not mean to rape his daughter, but as they were asleep in their single bed he had been imagining an old lover. The combination between a strange dream and their single bed put him in that situation and he made such a big sin. Jim Trueblood displays that, the accident attracts white people's attention and they help him financially more and more after doing that taboo. One hundred dollar bill is handed to Jim Trueblood by Dr. Norton. When Dr. Norton listened to him and his sad dismal story, he feels heart attack and loses his conscious. At once the narrator drives him and scared to lose him out of his driving. Firstly he wants to bring the white trustee to the town but out of the long distance, the narrator stops the car in front of a bar called Golden Day, a place is set to be serving blacks only and had a bad reputation. A group of mentally disturbed war veterans are encountered by the narrator outside the place. So as to overcome the shock and the impressive story of Jim Trueblood, he asks for a drink. Then they bring the Dr. in the place and give him a drink to wake him up. One of the veteran claims that he is a doctor and cure him.

Ellison portrays racial segregation in chapter two more obviously when he talks about the founder of the black school Booker T. Washington. He states that, the statue echoes as an abstract father symbol not a real individual. The founder scored a great line in history; even we as readers never recognize his name throughout the novel. His humanity and individuality vanishes in a solid bronze statute. Founder is used as a double for Washington by the novelist. As we know, Washington established the school which is now called Tuskegee University. Among society of white only dominant, they resemble the action and effort of that great figure as a cold

solid and even nameless. Ellison claims that because of the skin color, founder's name is lost and the narrator has been invisible to the white people even white trustee. In the novel, the narrator does not consider Dr. Norton as a simple human but as a god. The black doctor-veteran in the Golden Day informs the narrator that Dr. Norton regards him as sign for his fulfillment, as the novel reveals:

"A little child shall lead them," the vet said with a smile. "But seriously, because you both fail to understand what is happening to you. You cannot see or hear or smell the truth of what you see -- and you, looking for destiny! It's classic! And the boy, this automaton, he was made of the very mud of the region and he sees far less than you. Poor stumblers, neither of you can see the other. To you he is a mark on the score-card of your achievement, a thing and not a man; a child, or even less -- a black amorphous thing. And you, for all your power, are not a man to him, but a God, a force --" (95)

After the veteran's speech neither the narrator nor the Dr. Norton wants to remove their blindfold in front of their faces. Dr. Norton hopes to adapt himself as dominant humanitarian who gives help to colored folks, while the narrator hopes to step on toward his shining future and obtain the freedom under the shadow of the college procedures (white's power). At the present point, Ellison depicts the scene as highly ironical as he can to criticize the society vision in which all community members account the veteran as insane for his courage, demand and knocking the truth beneath the surface of laying. Though, the novelist describes him as the most honest character appears in the novel to know, acquire and tell the truth.

After Dr. Bledsoe has been informed about the accident of the afternoon evening, Jim Trueblood story, old slave quarter and Golden Day by the narrator, he complained the narrator's action and accused his default toward the college's agenda that he should show the powerful white trustee only what the college desires them to visual not reality:

"But I drove him where he wanted to go, sir."

"Where was that?"

"Back of the slave-quarter section," I said with dread.

"The quarters! Boy, are you a fool? Didn't you know better than to take a trustee out there?" (102)

Dr. Bledsoe claims that the narrator should be punished out of his action though he has informed by the white trustee so as not to be punished. Then he has been

threatened by the narrator that he will expose his promise to the white trustee in which he will not be charged. "But you gave Mr. Norton your word . . ." (108). Next, he tells the narrator that he is not going to let the narrator put his position in danger. As a mutual interest decision, he asked the narrator to go toward New York for summer to work there and come back for the new season. He offers to give him seven sealed letters of recommendation to bring with him for white trustees for the purpose of finding jobs easily. He praises the attitude and the work of the narrator. Through Dr. Bledsoe, the novelist wants to determine the part of segregation that put upon black's arm (side). Ellison depicts Dr. Bledsoe as an example of those blacks who dissolved in the will of whites and blindly follows the ideology of Washington. He wears a mask in which he deceives white trustees for his own advantage. After evaluating Dr. Bledsoe's attitude, his duplicity come to light and the narrator remembers his grandfather's emotion toward an actual treachery lies in faith under the mask of submissive, for displaying the philosophy of Booker T. Washington. Dr. Bledsoe appoints himself as a supporter of Washington's ideology, while in reality he uses the ideology and the college to obtain points of power rather than carrying out any kind of social advancement for black people. So as to stay in authority, Dr. Bledsoe is ready to do whatever is necessary to prevent his position not to be exposed and his duplicity mask not to be removed as the following:

I heard the high thin laugh again. "You're nobody, son. You don't exist -- can't you see that? The white folk tell everybody what to think -- except men like me. I tell them; that's my life, telling white folk how to think about the things I know about. Shocks you, doesn't it? Well, that's the way it is. It's a nasty deal and I don't always like it myself. But you listen to me: I didn't make it, and I know that I can't change it. But I've made my place in it and I'll have every Negro in the country hanging on tree limbs by morning if it means staying where I am." (143)

The approach of Booker T. Washington's philosophy was widely embraced by both skin color races during the time in which the present novel was set. Ellison criticized the present philosophy and its followers during the character veteran also in the *Golden Day*. The veteran points out that, Washington's ideology is just another way of enslavement, sightlessness and divides the community more out of racial segregation. Ellison throughout the novel declares that the philosophy engraves racial segregation inside the soul and mind of the blacks and put them in chains of

appearance which is known as duplicity. The dismissal of both colored figure, the narrator and veteran from South were under the pressure of a black educate folk, Dr. Bledsoe who considers himself as a protector of Booker T. Washington's philosophy and doing favor to black's progress.

By misguiding the narrator and lead him toward north, he moves away the threat and overcome distress to be compromised and lose his position. Despite all the happenings, the narrator is still full of trust in Dr. Bledsoe not realizing what is being beneath the surface. The narrator's grandfather asks his family to use the mask to defense, protect and save their lives against the white racists, white dominant community and their followers, but Dr. Bledsoe uses such a mask against members of his own race to empower his position. Throughout Dr. Bledsoe, Ellison diagnoses racial segregation as the continuity of that separation that puts upon members of very educated and uneducated black folks. He underlines that members of African Americans cannot gain the true power for their people if they persist to go on and follow the same path ideology in which each black have to have two different lives, attitudes and faces. Moreover, he defines such ideology as a weapon of self-destruction that was applied and used by blacks. Ellison asks to avoid such duplicity and portrays such power as a guard that circle against them. This message is conveyed in the novel through the Barbee's sermon. The sermon reinforces Bledsoe's philosophy. Barbee appoints the Founder as a god and his ideology has to be believed entirely as religion. The sermon uncovers the fact that the Founder's ideology should be followed sightlessly rather than proficiently manipulated as Bledsoe did. This sightless philosophy is figured in the blind character Barbee. Ellison during the novel insists on the notion that the Founder's name is missed in history and is turned into an empty sign for characters like Bledsoe for manipulation. At the end, Ellison depicts Bledsoe's manipulation of the Founder's ideology and the narrator's sightless love toward sermon, Dr. Bledsoe trust and consideration of Dr. Norton as god are example of continuous enslavement and nothing progressed for blacks to break chains of racism and erase the line of segregation.

The college used to be the unique path for the narrator to develop and after he disappointed out of Bledsoe's action he decides to go toward North. Since Dr. Norton's name is like Northern, the narrator wishes to find hope and people like him.

The narrator's journey toward the North is pointed as another clear evidence to abandon racial segregation and find a new life in Harlem, New York which means to have a sense of equality. As the previous argument showed that from World War the First, immigration of black people started toward north and the rate broke the record in the world War Two. In chapter seven, Ellison draws readers' attention through narrators' eyes in which he encounters a group of black girls working behind desks as a cashier. Moreover, he observes a colored skin police man guiding the street and stopping cars which are driven by whites. Those white drivers follow the police man's procedure as natural as possible. Immediately he considers such place as a perfect place for blacks to live and he himself as a colored man can develop and find free way of living without any obstacle out of racial segregation. He ensures the color society that Harlem is the good example of living peacefully together between both skin races and the impact of racial segregation ends in that place which makes him live happily. He decides to settle there and his dreams turn into reality:

There were even black girls behind the counters of the Five and Ten as I passed. Then at the street intersection I had the shock of seeing a black policeman directing traffic -- and there were white drivers in the traffic who obeyed his signals as though it was the most natural thing in the world. (159)

The narrator declares his admiration toward that new place and claims that he had heard about such a place but now he is observing in reality by his naked eyes. Since his moral is decreased after his dismissal from the college and harsh argument with Dr. Bledsoe, but now his determination revive with more acknowledging about that place called Harlem and feels optimist. The narrator states a special expression about Harlem as city within a city has a remarkable meaning. That prominent meaning point that place as a place for both skin races and both enjoy their freedom. Inside his mind, the narrator evaluates the life of colored folk in the South and North especially Harlem:

Sure I had heard of it, but this was real. My courage returned. This really was Harlem, and now all the stories which I had heard of the city-within-a-city leaped alive in my mind. The vet had been right: For me this was not a city of realities, but of dreams; perhaps because I had always thought of my life as being confined to the South. And now as I struggled through the lines of people a new world of possibility suggested itself to me faintly, like a small voice that was barely audible in the roar of city sounds. (159)

Throughout chapter eight, the narrator delivers almost all letters of recommendations that Dr. Bledsoe wrote and sealed for him. Then, a week later he does not receive any response. In chapter nine, he delivers his last sealed recommendation and reaches at Mr. Emerson's office. Emerson's son welcomes him and opens the letter. He informs the narrator that the letter portrays the narrators fault and Dr. Bledsoe pretends that so as to protect the college, he expelled him:

My dear Mr. Emerson:

The bearer of this letter is a former student of ours (I say former because he shall never, under any circumstances, be enrolled as a student here again) who has been expelled for a most serious defection from our strictest rules of deportment. Due, however, to circumstances the nature of which I shall explain to you in person on the occasion of the next meeting of the board, it is to the best interests of the college that this young man have no knowledge of the finality of his expulsion. For it is indeed his hope to return here to his classes in the fall. However, it is to the best interests of the great work which we are dedicated to perform, that he continue undisturbed in these vain hopes while remaining as far as possible from our midst.

This case represents, my dear Mr. Emerson, one of the rare, delicate instances in which one for whom we held great expectations has gone grievously astray, and who in his fall threatens to upset certain delicate relationships between certain interested individuals and the school. Thus, while the bearer is no longer a member of our scholastic family, it is highly important that his severance with the college be executed as painlessly as possible. I beg of you, sir, to help him continue in the direction of that promise which, like the horizon, recedes ever brightly and distantly beyond the hopeful traveler.

Respectfully, I am your humble servant,

A. Herbert Bledsoe. (190-191)

The son offers the narrator a job at the Liberty Paints Plant to uncover him and direct him toward the underground. As the narrator approaches the place, a very big electric logo shows to him which is a title and reads "KEEP AMERICA PURE WITH LIBERTY PAINTS". With the appearance of such a title, a new notion regarding America in general and the North in specific come to his logic. Through the title of the place, two opposite indication draw readers' attention. The first one is the positive one in which the narrator also wishes to extend its affect to cover the whole south. America is pure and there is nothing called racial segregation. The color of liberty and freedom for colored skin in which the narrator witnessed first when he reaches Harlem and for the purpose of gaining such freedom, uncounted numbers of black folks left the South to find such a sense in the North. That purity is made out of

the brightness of white color with no spots. As Mr. Kimbro explains the situation of his job in which he fills a bucket with a bad smell milky brown substance and add ten drops of another black chemical substance:

I mixed the paint thoroughly, then brushed it smoothly on one of the pieces of board, careful that the brush strokes were uniform.

Struggling to remove an especially difficult cover, I wondered if the same Liberty paint was used on the campus, or if this "Optic White" was something made exclusively for the government. Perhaps it was of a better quality, a special mix. And in my mind I could see the brightly trimmed and freshly decorated campus buildings as they appeared on spring mornings -- after the fall painting and the light winter snows, with a cloud riding over and a darting bird above -- framed by the trees and encircling vines (201)

The second indication of "PURE WHITE PAINTS" is the intensive progress of white dominated power above all members of American community. When the narrator inquired the reason behind electing the color white among all colors, he states that it is because of its impression. These lines determine the superior nature of white color among other colors and white skins among all other skin races. Accordingly, the hole between black and white skin colors enlarges and the authority refuses the existence of blacks by painting all subjects with whiteness, which means the ongoing process of segregation and whites' supremacy:

"You know the best selling paint we got, the one that made this here business?" he asked as I helped him fill a vat with a smelly substance.

"No, I don't."

"Our white, Optic White."

"Why the white rather than the others?"

" 'Cause we started stressing it from the first. We make the best white paint in the world, I don't give a damn what nobody says. Our white is so white you can paint a chunka coal and you'd have to crack it open with a sledge hammer to prove it wasn't white clear through!" (217)

The prominent message during the existence of Liberty Paints Plant is Ellison's hidden message. So as to convey and inform every white that for the progress toward American dream that they demand and to keep America as pure as Optic White, they should accept and acknowledge the existence of another color which is just the opposite of the whites. That Optic white color which is the whitest and purest color is made as a combination of a milky brown substance with some drops of another black

chemical substance. Moreover, the whiteness paint is the outcome of blacks' smart mixing the bases and those workers effort who works in the basement as the narrator:

"The idea is to open each bucket and put in ten drops of this stuff," he said. "Then you stir it 'til it disappears. After it's mixed you take this brush and paint out a sample on one of these... But when I looked into the white graduate I hesitated; the liquid inside was dead black. Was he trying to kid me?"

"What's wrong?"

"I don't know, sir . . . I mean. Well, I don't want to start by asking a lot of stupid questions, but do you know what's in this graduate?"

His eyes snapped. "You damn right I know," he said. ...

"I just wanted to make sure, sir," I said (199-200)

Ellison declares that white chemical substance cannot reflect the purest and brightest white color in the universe alone without those drops of black chemical substance. In the same level, American community cannot be the purest white color and ideal community in the world without mixing and showing both sides and both skin color races. When we look at the combination and touring the universe, such a fact comes to light. For instance, our earth or more precisely our world echoes both color for the purpose of giving us life to live. Each color controls its part of the world which is half of the earth in progress but cannot and will not dominate and cover the whole surface of the world even for one moment time duration. Sun works as symbol of the shining half part of the universe with pure white light in the day. Moon works as symbol of shining the next part of the universe with pure light of blackness at night. Both lights are not trying to control one another, though they just complete one another. Accordingly, in the United States white and black color skin races should take advantage rules of the permanent universe as we live in that universe and complete one another. If any color race goes toward extremes and tries to exchange and follow the concept of controlling and underestimating other races, he or she touches upon changing rules of the universe, he or she is going to be punished by the whole universe. These are points of acquiring races and dealing with the issue of racial segregation.

Then the novelist displays the consequences of racial segregation after the narrator wrongly mixed a white chemical paint with another one and produced hard surface pain in which its color switch to grey. He hesitates and feels sorry that the outcome is not pure white so as to persuade white dominant society. By sense, the

narrator mixes the substances and the gray color is produced which is in between color neither so white nor so black. Unconsciously, the narrator offers the solution for ending racial segregation by interconnecting both races to be shown as one skin race:

When he left I took a look at the last bunch of samples and got a shock: Instead of the smooth, hard surface of the first, they were covered with sticky goo through which I could see the grain of the wood. What on earth had happened? The paint was not as white and glossy as before... (203)

Engineer Lucius Brockway, a black person who is working in that factory basement and he is the only one who knows correctly how to mix and make the base of those white paints. He feels unhappy to see the narrator and to be his assistant. He states that, he does not need any one to help him. He believes that the narrator, a young colored college graduates is going to usurp his job. He watches the narrator's steps and actions. He asks the narrator to watch the boiler's pressure and do not interfere in his works. He wants to make a big role in Optic White paint, Liberty Paint's trademark color and nobody shares the fulfillment. He wants to progress in the eyes of white power and satisfies them. Brockway does not want any black to share his achievement so as not to replace him and take his position. Brockway looks at the narrator as a source of threat to his position. At the lunchtime, they accuse the narrator to be as a spy and Brockway points to kill him if he does not abandon the plant. They argue and fighting rises between them when the boiler's pressure exceeds the normal rate, an explosion happens in which most parts of the factory is destroyed and the narrator puts in coma.

The Liberty Paints Plant worked as a metaphor for racial inequality in America. The factory leaders are pretense purity and clarity while in fact they follow the superior nature of white superiority as Mr. Kimbro, a supervisor in the factory displays that the white color can cover everything even the black drops that mixes with. So as to portray Liberty Paints Plant, Ellison uses a great irony. The mixture of both white and black substances produce the purest white color indicates that for the white's progress black is classified as the main base stone. Furthermore, the factory's achievement to produce such kind of pure whiteness results from the skills of a colored folk as Brockway by mixing the bases and workers as the narrator. Ellison ensures that white authority cannot gain such liberty, purity and whiteness without

the help of blacks. Through Brockway's fear to lose his position and job, the novelist criticizes the philosophy of Washington in one hand and the ongoing process of racial segregation in the United States which followed by white authority as companies in another hand. The narrator, a graduated young black comes to work in the factory in order to work and backup the philosophy and ideology of Booker T. Washington. Again Ellison criticizes the ideology because Brockway like Dr. Bledsoe embraces the concept of self-strength position by betraying other blacks to obtain such quality at works. As the present study declares the philosophy in which economic progress lead to freedom, the vision of battle royal in chapter one oppose to the ideology. The depiction of Liberty Paints situation also contradicts the ideology.

Through figures such as battle royal, Dr. Bledsoe and Liberty Paints Plant, Ellison conveys an essential message to the whole black community that as much as they try at the circle of ability to do the toughest works, advancement in trade and industrial will never put them in social and political equality with whites because whites dominant community will never give African American such equality due to transparence goodwill.

After the narrator has been knocked out due to the factory explosion, he has sent to the factory hospital. Since the narrator has lost the capacity of speaking for a short time, the white racist doctors tries to urge him to speak by showing him an offensive caricature of a dancing Sambo doll. The present racial stereotype in the hospital by doctors works as a segregated icon to draw the black patient's attention. The electric shocks are used to press him utter his name by the doctors. Many wires are attached to the narrator's body so the machine produces a sound as rhythm. The sound that comes out the machine with the electric shocks that shakes the narrator's body serves as a metaphor for stereotypical black dance with rhythm. In addition to the narrator's bad condition, the white doctors make fun of him by electrical shocks that echo a sound and the narrator dances on his back with shocks' play. Here, the narrator remembered the electric rug in the battle royal in which young blacks moved on and danced out of shocks. The present scene is another evidence of ongoing process of racial segregation between both skin colors in the North. Ellison makes a comparison between the two electrical shock conditions. One of them is in the

factory hospital in the North and the other one in battle royal in the South. Both scenes have been observed and urged by whites in which the participants were blacks. The white racists in both cases want to tell all blacks without concerning them being in the South or North, educated or uneducated that they are still slaves and urge them to do the stereotypical black action as in slavery in which black dances with song and white observes for fun and their happiness:

I heard them move away; a chair scraped. The machine droned, and I knew definitely that they were discussing me and steeled myself for the shocks, but was blasted nevertheless. The pulse came swift and staccato, increasing gradually until I fairly danced between the nodes. My teeth chattered. I closed my eyes and bit my lips to smother my screams. ... Some were scribbling upon charts.

"Look, he's dancing," someone called.

"No, really?"

An oily face looked in. "They really do have rhythm, don't they? Get hot, boy! Get hot!" it said with a laugh. (237)

In the factory hospital, the most damaging evidence bases on the outcome of racial segregation are depicted by the novelist when the white racist doctors offer to castrate the narrator. Symbolically, to castrate someone has two meanings. Firstly, is to paralyze someone ability, motion and divest him of his power and freedom. Secondly, is to prevent someone's increase genetically by paralyzing the work of sperms to fertility. The ideology of castrating all black males in which is followed by white racists point as another way and face of genocide, the novel declared as:

"Absolutely of no importance!" the voice said. "The patient will live as he has to live, and with absolute integrity. Who could ask more? He'll experience no major conflict of motives, and what is even better, society will suffer no traumata on his account."

There was a pause. A pen scratched upon paper. Then, "Why not castration, doctor?" a voice asked waggishly, causing me to start, a pain tearing through me (236)

The uncover obsession of white Americans regarding black sexuality that blacks tend to have sex with white females. The present idea is attached to the black stereotype. For the purpose of stopping such obsession and its expansion, the idea of castration is well managed by white racists. Such stereotype throughout the novel is well shown by Ellison. At the very beginning of the novel in battle royal when black students are pressured to move on the electric rug and blond girls are dancing around them is

clear evidence. The process of watching a young blond woman biting an apple on the subway impresses the narrator similarly and shows the strict evidence of society's desire to forbid the narrator from all kinds of sexual actions with blond women. This stereotype of sex relationship foreshadows the last sexual relation with blond woman by the narrator. The use of that specific kind of apple is highly figurative. According to the Bible, God instructed Adam and Eve not to eat any fruit from the Tree of Knowledge, but Eve disobeyed and then persuaded Adam to partake of the forbidden fruit as well (Kille 61-62):

Things whirled too fast around me. My mind went alternately bright and blank in slow rolling waves. We, he, him -- my mind and I -- were no longer getting around in the same circles. Nor my body either. Across the aisle a young platinum blonde nibbled at a red Delicious apple as station lights rippled past behind her. The train plunged. I dropped through the roar, giddy and vacuum-minded, sucked under and out into late afternoon Harlem (249-250)

The sound that the electric machine has produced, works as a metaphor of crying woman who gives a birth. The present scene determines a figurative rebirth with the birth of a newborn child. As the narrator by shouting sets to be the father of that child, the narrator is going to be the father of his choices also. Meantly the narrator is going to find his own way and freedom to direct himself by himself not to be a tale. It means he is going to take the veteran's advice in consideration. The Liberty Paints Plant and the Factory hospital underscore a new life for the narrator. After this scene we can figure out and observe a very important transition inside the narrator's character regarding racial segregation and African American's issue. As a matter of fact, as chapter eleven ends, breaks those chains over the narrators hands and feet, he is not going to be like Bledsoe or Barbee to serve the college and philosophy that results in more segregation.

In New York, after the narrator's figurative rebirth and leaving Liberty Paints Plan's hospital, the narrator is walking along the street when he saw a group of people are gathering on an eviction. A black couple's furniture and luggage are drag out and even the chair in which the woman was still sitting on. The present scene impresses him to give an intense speech inquiring the crowd to help the couples and take back possessions into the building. The crowd has been moved by him and they help the couple to bring in their luggage into the house. His impressive speech

influences Brother Jack, a leader in a political organization called Brotherhood in which they pretend that they represent oppressed poor people. He gives his number to the narrator for the purpose of joining the organization whenever he wants and offers him the position to be their official spokesman in Harlem branch. Through the narrator's speech, Ellison aims to report the white community to embrace the knowledge of blacks' capabilities. In chapter fourteen, the novel portrays the beginning of the narrator's entrance to Brotherhood. The narrator is welcomed by Brother Jack who introduced him to a woman called Emma, his mistress. She reveals, "Come in, Brothers," she said, her exotic perfume filling the foyer (303). Soon later the narrator heard the voice of that woman is arguing with Brother Jack about the narrator's skin color. Brother Jack asks him to keep quiet and explores that they take his voice and fluency in consideration. At the very beginning of the narrator's association with Brotherhood, the novelist depicts organization's aim to use him as a tool to gain their own goals not what the narrator goal to be equal. Jack appoints him as an abstract symbol of black race:

... hearing the woman Emma say not quite softly enough, "But don't you think he should be a little blacker?"
"Shhh, don't be a damn fool," Brother Jack said sharply. "We're not interested in his looks but in his voice. And I suggest, Emma, that you make it your interest too . . ." (303)

The narrator translates their argument about him as evidence of frankness and honesty of Brotherhood at the point of doing their jobs regardless of skin races. They seduce the narrator to be another Booker T. Washington. As "Let's put it this way," he said. "How would you like to be the new Booker T. Washington?" (305). From now on, the narrator is going to act as new Booker T. Washington, and regards himself at the level of whites and their power. That kind of temptation put the narrator in state of doing all in his capacity to satisfy the Brotherhood. The narrator has been informed by Brother Jack that he has to change his name, apartment and he simply accepted.

To take the efforts of the narrator's affect in confederation in Harlem, Brotherhood is going to use another figure of black Americans to persistence him and show him their equal ideology concerning all races. Brother Tarp hand the narrator the picture of Frederick Douglass and point the person as a remarkable

figure not for blacks alone but for us too. They want to show that in their organization there is nothing called racial segregation in which that concept has invaded the whole community at that time. Out of racial segregation groups and organizations such as Brotherhood get benefit from such instability and they use it according to their own interests. Brotherhood manipulates blacks for their own goal by pretending social equality for all races:

"Son, you know who that is?"

"Why, yes," I said, "it's Frederick Douglass."

"Yes sir, that's just who it is. You know much about him?"

"Not much. My grandfather used to tell me about him though."

"That's enough. He was a great man. You just take a look at him once in a while. You have everything you need -- paper and stuff like that?"

"Yes, I have, Brother Tarp. And thanks for the portrait of Douglass."

"Don't thank me, son," he said from the door. "He belongs to all of us." (378)

In progress, the narrator gives many speeches and runs many crowds for the sake of Brotherhood in Harlem. His new name is well-known in the whole district. The narrator finds himself at the level of any other white leader in Brotherhood and he considers his position as close to gain the aim of ending racial segregation. He believes that his identity which is defined by position in the society was not at that level to be considered when he was treated by Lucius Brockway or Dr. Bledsoe. His definition according to the society was young, student or a very normal worker. He does not account the outcome result out of his belonging race. He has forgotten the rule that Brother Jack, leader of Brotherhood told him about his career at the very begging of their meeting. As he gained the fame, he thought he got promoted to their level:

"Yes, that's true; some of our best ideas have been thought in prison. Only you haven't been in prison, Brother, and you were not hired to think. Had you forgotten that? If so, listen to me: You were not hired to think." He was speaking very deliberately and I thought, So . . . So here it is, naked and old and rotten. So now it's out in the open . . .

"So now I know where I am," I said, "and with whom --"

"Don't twist my meaning. For all of us, the committee does the thinking. For all of us. And you were hired to talk."

"That's right, I was hired. Things have been so brotherly I had forgotten my place. But what if I wish to express an idea?" (469-470)

The previous lines underline two meanings. The first one is to recall his career according to them in the Brotherhood which is spokesman. He has a right to utter just what the committee wants him to announce and nothing else. The second explanation emphasizes the knowledge that the narrator is a black skin race which means he has no rights to reveal more than what the committee's desire want. Ellison by these words instructs the reader to have a sense of ongoing process of racial segregation. While on the narrator's side, he does not acquire the fact or their uncover strategies.

Despite of all the incidents and those lines to clarify his position, the narrator keeps on his project of applying his influence inside the Brotherhood in one hand and among the crowds in another hand. In chapter eighteen, an event happens which shocks the narrator's imagination upside down as a whole. He finds an unstamped message on his disk that reminds him the sealed letters of Dr. Bledsoe. The content of the letter draws a kind of threat and works as a reminder for him to remember his state in which he is from South and colored skin and he has no rights to progress such fast otherwise he will be punished. The letter also recalls him the supremacy and the ownership of America which is led by white and it is whites' world. Since he considers himself promoted to the position of any whites' figure in Brotherhood, the letter asks the narrator to go down the level of white skin race. The letter is an actual evidence of racial segregation even inside the Brotherhood. Ellison assures the black community through the unknown letter that the narrator received, there is a boarder that circles around black skin folks and closes them. That kind of circle is portrayed by racial segregation and locked by chains of racism in which its origin goes back to slavery and Jim Crow Laws. The unknown letter also specifies the notion of visibility and invisibility in which the novelist depicts as it covers good and bad points, advantages and disadvantages. In the part of goodness, it displays the narrator's power and determination as a colored figure serving his people's case. It shows his influence not only among blacks but whites as well. The narrator has been invited by a white woman to her house soon after his lesson as a real activist of woman's rights. The northern white skin woman listens with enthusiastic to the narrator's words and she shows her admiration to him. Then after all he sleeps with her the entire night. The letter may show a kind of jeopardy that the narrator puts himself in as a consequence of his advance in which the novelist portrays to

underline the capability of colored skin race. In the next part, the letter portrays the white only world's concept that colored folks cannot and will not get into their level and share their power. After that the narrator is accused by a black member in the Brotherhood called Wrestrum for using Brotherhood for his own personal interest by making interviews with the magazine. Worth mentioning, Wrestrum himself encourages the narrator to have an interview while the narrator is not willingly want to do. He is not the only black one in the novel in which they betray their own skin color race as Dr. Bledsoe and others, the message pointed as:

Brother,

This is advice from a friend who has been watching you closely. Do not go too fast. Keep working for the people but remember that you are one of us and do not forget if you get too big they will cut you down. You are from the South and you know that this is a white man's world. So take a friendly advice and go easy so that you can keep on helping the colored people. They do not want you to go too fast and will cut you down if you do. Be smart . . . (383)

Through the female character Sybil, a neglected wife of one of the Brotherhood leader, Ellison portrays the breaking of racial segregation on the level of sexual affairs between white skin wife and the black skin activist. He draws an equal line between them as both of them are neglected and underestimated by the white racist community. Ellison points out that racial separation and negligence combines and works as a damaging factor to hurt members of the society. The narrator seduces the woman so as to know and collect information about the Brotherhood committee decision towards him. The narrator was not invited to the meeting committee which means even Brotherhood couldn't embrace black skins in their essential strategies. The fact that determines the racist ideology of such organization to separate both skin races more. That white woman was neglected emotionally and sexually by her husband and she wants to find a path to fill her sexual desire. The narrator wants to use her as a tool to gain information, in reverse she considers such black skin man as a tool to fill her desire up and imagining the black's strength is greater in moving her sexual desire than her husband. In point of fact, Ellison informs the white racist society that out of their negligence to blacks and their wives the concept of racial segregation is going to be broken and dissolved by their own wives in which they associate with black males to achieve their sexual desire. Subsequently, the narrator

and Sybil sleep together, the narrator asks her about her husband in order to collect information. The answer of Sybil is so disgraceful and she reveals that she knows nothing about his strategies:

"You have no idea," I said. "George had better keep an eye on you." She twisted herself from side to side with irritation. "Oh, nuts! That ole Georgie porgie wouldn't know a nymphomaniac if she got right into bed with him!" "You're wonderful," I said. "Tell me about George. Tell me about that great master mind of social change." She steadied her gaze, frowning. "Who, Georgie?" she said, looking at me out of one bleary eye. "Georgie's blind 'sa mole in a hole 'n doesn't know a thing about it. 'D you ever hear of such a thing, fifteen years! Say, what're you laughing at, boo'ful?" (524)

It has been clarified that Ellison used many symbols in his masterpiece novel *Invisible Man*. Shackle works as reminder memory of slavery that come as an outcome of segregation. Uneducated black member of the Brotherhood brother Tarp, who had spent nineteen years in black chain for uttering the word "No" to a white man and he lost his wife and boys, as he states that, "Nineteen years, six months and two days." (387). His way of revealing the complete duration of time in which he spent under slavery chains shows his determination of calculating the date to embrace freedom as well. The wound that marks his hands and feet out of chains is never healed. However he is no longer enslaved, but yet he walks in chains and limp out of those chains. Accordingly, chains that are put on them to be slaves and now their traces remain as racism which produces segregation. After all he gifted that rusty old broken shackle to the narrator "I took it in my hand, a thick, dark, oily piece of filed steel that had been twisted open and forced partly back into place..." (389). he has kept for a long time and gives it to the narrator so as to be as a remembrance for him not to forget their case. Tarp's shackle represents the most authentic sign of his freedom. Tarp went on through such a slavery oppression that is why his shackle was old and broken during his runaway journey which symbolizes the most authentic meant to him and the readers as well. The originality of that shackle occurs in breaking and rust covered. The present shackle that Tarp gives to the narrator is the same that the narrator viewed times ago in Dr. Bledsoe's office at the college in the South "It was such a link as I had seen on Bledsoe's desk, only while that one had been smooth, Tarp's bore the marks of haste and violence, looking as though it had

been attacked and conquered before it stubbornly yielded (387). Dr. Bledsoe shackle stands for the permanent tradition of slavery. His shackle was new, unbroken because he has never been enslaved and it served as inauthentic decoration. Old leg shackle stands for "symbol of our progress." as Bledsoe claims in the novel "Suddenly he reached for something beneath a pile of papers, an old leg shackle from slavery which he proudly called a "symbol of our progress." (108). As a matter of fact, both shackles work as a symbol of racial segregation and their hands and feet are tied in chains of racism. For Tarp, shackle is a remembrance of black's oppression in the past and slavery because of their skin color and gives him more energy to fight harder for equality. While for Dr. Bledsoe, is performed as decisive tool to show black skin color's obedience to white races authority and strengthen his position.

Sambo doll works as a stereotype for black. It means lazy humiliated. Throughout the novel, Sambo doll works as a sign of racial segregation point between both skin races. Sambo doll dances represent the negative impression about the dance and song of blacks for the purpose of entertaining and make them to laugh whites. According to the black stereotype that called by whites, it means laziness and humiliated:

Shake it up! Shake it up!
He's Sambo, the dancing doll, ladies and gentlemen.
Shake him, stretch him by the neck and set him down,
-- He'll do the rest. Yes! (431)

Ras the Exhorter is a West Indian brave charismatic angry person who has a distinguishing characteristic inside his personality to make people in motion by his intense fire speech among black's crowd. He represents the Black Nationalist movement. Through his character Ras, Ellison comments on the philosophy of a Black Nationalist Marcus Garvey who believes that violence is the only mechanism to overthrow the white supremacy, blacks would never carry out freedom peacefully in white dominant community. The narrator observes Ras when he enters Harlem at the beginning of his journey to New York. He was leading a crowd and stopped the street motion even for people to go throw and call out to end the word "YES" to white people. As we know the word "YES" stands for agreement, acceptance, respect

and submissiveness or obedience but Ras take the word as a bad submissiveness term of blacks toward whites as Ellison determines:

It was ahead of me, angry and shrill, and upon hearing it I had a sensation of shock and fear such as I had felt as a child when surprised by my father's voice. An emptiness widened in my stomach. Before me a gathering of people were almost blocking the walk, while above them a short squat man shouted angrily from a ladder to which were attached a collection of small American flags.

"We gine chase 'em out," the man cried. "Out!"

"Tell 'em about it, Ras, mahn," a voice called (159)

Ellison through the character Ras the Exhorter in the novel portrays his personal scare for the future of civil rights battle inside American society in general. Readers notice such fear inside the narrator's character when he heard Exhorter's speech on the street. At the end of the novel, the surname of the powerful figure Ras the Exhorter changes to Ras the Destroyer to destroy the American white supremacy. He believes that by initiating fight against all whites' skin, black Americans will gain their portion of rights. By starting such fighting, Destroyer has destroyed the infrastructure of black community in Harlem since the fire burns wet and dry, white and black. Finally, in the last chapter Harlem faces a great turmoil of killing, burning houses, women's shout and shooting. The narrator realizes that the riot was planned by Brotherhood committee (white racists) to dismount Harlem community and applied by a militant black leader Ras the Destroyer. Accordingly, white racists will blame blacks in general and such battle will reinforce their pretext to practice the continuous process of racial segregation and boulder their claim with clues. Ras considers the narrator as a betrayal and has to be lynched. The narrator tries to explain the nature of that trap in which black community in Harlem is targeted by Brotherhood to be torn up. They need a militant to carry out their malicious racial plan and Ras is the remarkable figure to put in action, black's community will carry the consequences. Then, Ras does exactly what white racists want him to apply when he asked the angry crowd to hang and kill the traitor lair their similar race genetic the narrator:

"Ignore his lying tongue," Ras shouted. "Hang him up to teach the black people a lesson, and ther be no more traitors. No more Uncle Toms. Hang him up ther with them blahsted dummies!"

"But anyone can see it," I shouted. "It's true, I was betrayed by those who I thought were our friends -- but they counted on this man, too. They needed this destroyer to do their work....

"Hang the lying traitor," Ras shouted (557-558)

On the basis of knocking many logical and rational doors the narrator attempts to inform and convince the crowd to listen to him and acquire such a disaster unrest plan but social inequality that applied out of racial segregation among Americans community blind their eyes not to see the reality and closed their mind so as not to think. In this point, Ellison emphasis on the uselessness of eyes and sight for blacks inside community of single race's owner. Such anger is welcomed by white racists and carriers of the sign 'White Only dominant'. They did not listen to him and keep going toward him and attempt to kill him. He willingly wants to compromise deliberate danger plan but he could not accomplish any advancement. He pointed as "I saw a group of men start forward." Wait," I said. "Then kill me for myself, for my own mistake, then leave it there. Don't kill me for those who are downtown laughing at the trick they played..." (558).

In spite of the narrator's power (skill) in talking and his skill in persuading people, it has not helped him to defend himself and direct his own people. At this point, Ellison instructs black community to think before doing anything. They have to comprehend the fact that white racists put obstacle on their progress and advancement whenever they decide to move on. Because of the unrest, they destroy what they have been built for years. Accordingly, Ellison notifies the whole community to be aware and conscious about all accidents, read and find reasonable factors. The novelist concludes his protagonist final action to go underground neither to harm nor hurt any black. Ellison selects wisdom as a fundamental choice for his protagonist at the end of the novel so as not to harm anyone during the unrest situation.

4.4. Ellison's "Flying Home"

"Flying Home and other stories" is a short story collection book or a historic volume in which consist of thirteen stories written between the years (1937 and 1954), in which "Flying Home" is one of them. A living story "Flying Home" was written by an African American author Ralph Waldo Ellison who was one of the

most upgraded influential African American authors during the meantime of the twentieth century. The present book as a whole did not exist during Ellison's lifetime; rather after his death his dearest friend Professor John F. Callahan gathered and published it instead of him. Before his death Ellison informed his friend about a (Box under the dining room table) inside his home that contains his six unpublished stories. The setting of "Flying Home" refers to Jim Crow Laws in the south. All his thirteen stories in which each one has its unique proposal determines different experience and event but almost we can figure out that the subject matter of all his stories is the common question of all black individuals what meant to be cooler in the United States. Because of it, he approached the crucial moment in U.S. cultural history, the white reader stayed on the level of the narrator despite the negative vision regarding white. Callahan points "Flying Home" as written to be interested rather than what is come (Becker 179)

Third person perspective is the main viewpoint used by Ellison in "Flying Home". At the very beginning, Playing and tricks are primary notion been acknowledged by the reader. In the very excellent way, the author pictures the condition of the main character, a young black person Todd in a mid of consciousness and unconsciousness. Through hearing voices and the current voices are not pointed out by any quotation mark that interprets the situation inside his mind and outside. First of all, he meditates the voices and translates them into their biases which run and stand for what. We can confess that, the previous question determines the author's capacity to link the viewpoint and racial segregation together. As the old farm worker, Jefferson talks about black angles and buzzards, Todd regards himself as the main actor of that situation. "Flying Home" sets to be in common with the flourished of the Harlem Renaissance. It explores the searching story of an African American for the purpose of finding a new identity. The claim comes as a result of racial segregation pressure upon blacks in general and youth in specific. The point is that, when the old man wants to be with the will of the protagonist and live with that, he is regarded as mocking (Ellison, "Flying Home" 158).

4.4.1. Racial Segregation in Ellison's "Flying Home"

Racial segregation of the colored Americans and their self-awareness in the United States is well discussed in the story. Despite writing novels, Ellison has many influential short stories in which "Flying Home" is the most remarkable one. He depicts stimulating statement about the black's condition in the South, especially for youth. Those pictures are enriched with experience and symbolism. During his stay in the city of New York, he set up stories and essays concentrate on the importance of racial pride through human spirit as "Flying Home". Ellison throughout the present story touches upon racial segregation and select a boy among numerous numbers of colored skin in the Second World War. The story initiates with the air crash of a training plane that drives by a black boy. Ellison portrays readers' attention to the main character Todd. As he flies by plane, he believes that he has left his race and racial segregation below and rose to the level of the dominant whites or white world. All the present nearby is white's property or turns to white and he feels the present feeling because of their humiliating memories during his childhood. As he fell on the ground, he thought that his hands were captured by the white person but he was black as he called Negro:

When Todd came to, he saw two faces suspended above him *He done come to. Who are they?* he thought. *Naw he ain't, I coulda sworn he was white.* Then he heard clearly:
"You hurt bad?"
Something within him uncoiled. It was a Negro sound. (Ellison, *Flying Home and Other Stories* 147)

Then he starts to remind his flying and the crash, those memories bother him more as the old disturb memory of segregation as: "the memory sickened him and he wanted to remember no more." (148). Since his ankle was broken and cannot move but all his concerns is to turn (take) back the plane to its place before the knowledge of his white master and get annoyed (148). He recalls the letter of his girlfriend who recommends him to fly perfectly and wisely otherwise not just him will be humiliated by the whites but the whole black race will. As the story reveals: "When you must have them judge you, knowing that they never accept your mistakes as your own but hold it against your whole race—that was humiliation." (150). Here Ellison portrays the white mask which Todd wears and symbolizes it as a factor in

order to get rid of segregation. The mask appears when Todd wants to confess his fear to the old field worker. Todd determines that if he tries to explain the reason behind his need to fly back, he will think that he is simply afraid of white officers. "But it's more than fear . . . a sense of anguish clung to him like the veil of sweat that hugged his face" (151).

The regular soaring of buzzards over the farm works as another symbol of segregation within the present black boy mask. In black folklore, buzzards stand for seeking for survival to the black person. As in the story, Jefferson underlines that his son calls those buzzards Jim Crow which means the Jim Crow society (law) (Jackson 295). "They had luck all right. Teddy's got a name for 'em, calls 'em jimcrows," the old man laughed. "It's a damned good name." (Ellison, "Flying Home" 155). Todd saw himself as a buzzard-like. Here, there is a kind of analogy between Todd and horse body. Ellison tries to convey a message to all colored folks that whenever each one of them wants to separate himself from blacks in order to be in the white level or white world, plight will come to him as it happens to Todd. He urges upon the notion that both races should be equal and no one of blacks should neglect his own race. He points out that whenever someone attempts to carry out manhood by taking off blackness is self-destruction:

His blood pounded as though it would surely burst his temples, and he tried to reach the old man and fell, screaming, "Can I help it because they won't let us actually fly? Maybe we are a bunch of buzzards feeding on a dead horse, but we can hope to be eagles, can't we? *Can't we?*"
He fell back, exhausted, his ankle pounding. (161)

Without pre-marking Ellison turns the viewpoint from the third person to first person pronouns when he accedes Toddy's past for the first time in the story. Then switching between pronouns goes on with the continuity of the story. The sudden transformation depicts the strengths and creativity of Ellison's writing that locates the reader warmly in a position so as to feel the action inside the mind of the protagonist. The present situation exposes the reader in which he/she cannot differentiate between the inner and outer reality. Typically, the use of transforming viewpoint technique is the writer's interest for treating his stories as a kind of mythical level although we cannot deny its high level of realism (Giddins).

The experiences of the young Todd in the story placed as the work and story of the Harlem Renaissance that mirrors racial division. The dream of young black folks is represented by Todd in the story that shows black's ambition. Todd reveals his experience when he saw the plane for the first time which was at the State fair and it was a sample. As they have been segregated even he cannot differentiate between the real plane and the model:

The first time I ever saw a plane I was very small and plane were new in the world. I was four and a half and the only plane that I had ever seen was a model suspended from the ceiling of the automobile exhibit at the state fair. But I did not know that it was only a model. I did not know how large a real plane was, nor how expensive. (Ellison, *Flying Home and Other Stories* 169)

The process of flying put a black Alabama farmer and college-educated Tuskegee in the same position in Ellison's "Flying Home" tale. We can admit the fact that the boy reflects the mature life performance of Ellison himself. For the purpose of flying, he practices education however military is used as a technique by Todd to be above other African Americans and posted to the white level. In a way, we can claim that "Flying Home" mirrors Ellison's military experiences and in some way, Todd reflects him. Education is used by him to fly. Ellison show segregation inside white dominates army. He wants to inform whites that blacks are meant for their advance. The flier is struggling against racial segregation and spontaneously attached to the poor black farmer, Jefferson. Todd has to pass away his resistant to join Jefferson because the field worker maintains folk's wisdom to overcome racial feuds that threaten to preserve Todd on the earth. Here the matter is the long distance (gap) in which occurred between the rural Negroes and Americans urban. Through the farm, Jefferson puts in a picture to figure out Toddy's motive to fly and assure the event by telling a folktale. Ellison draws the Tuskegee airman to the ground with a mean buzzard, bird decrease into small bloody black parts, spread and covers the airplane's windshield (Jackson 295-297), Ellison states the farmer's speech as:

"No, I'll let you see them," he said.

"By the way, the white folks round here don't like to see you'boys up there in the sky, They ever bother you?" X "No."

"Well, they'd like to."

"Someone always wahts to bother someone else," Todd said. "How do you know?"

"I just know."

"Well," he said defensively, "no one has bothered us. Blood pounded in his ears as he looked away into space. He tensed, seeing a black spot in the sky, and strained to confirm what he could not clearly see.

"What does that look like to you?" he asked excitedly.

"Just another bad luck, son." (Ellison, *Flying Home and Other Stories* 156)

After the story's publication, Tuskegee alum Albert Murray, then teaching in Tuskegee English Department, told Ellison on one of his regular trip up to New York City that a B-25 from Tuskegee airfield was actually struck on the windshield by a buzzard. Ellison told him that life was imitation art. Ellison's "Flying Home" extended to another funny ridiculous incident in Harlem news. Such as the story when the authority had commanded an injured casino manager straitjacketed sending for psychological checking. Accordingly, in the story instead of bringing doctors for the injury black flier, the domestic white landowner tyrant calls for bringing an asylum with a straitjacket. The only salvation for Todd is offering by the poor black farmer, Jefferson through his tale delivering Todd to his home by "Fly home". Ellison shed light upon that theme to determine the outbreak of the young black hopes (Jackson 295-297).

There is a quiet similarity between the conditions of Todd in the story in two different scenes. In one hand when he was a little boy and traced the strange sound (plane), after viewing he runs so as to capture it. It is important to note that, it was the first time for him as a black boy to visualize the real plane on the sky. From the time of model plane in the fair State when he was too little, he follows all birds and flies. As he goes after the big real plane on the sky, he fell down. Next, his mother calls a doctor and asks him to observe the mental condition of her son Todd. She considers his action as insane. Her action assures her isolation in the community. She assures her son that rich white's boys are the only creature who have the right to drive and have those planes:

I did not know how large a real plane was, nor how expensive. To me it was a fascinating toy, complete in itself which my mother said could only be owned by rich little white boys. I vowed that, rich or poor, some day I would own such a toy I was too, busy imitating the tiny drone of the plane with my lips, and imitating with my hands the motion, swift and circling, that it made in flight. "Mama, when you gonna get me one . . . ?" I'd ask.... "I mean when you gonna buy me a airplane." (Ellison, *Flying Home and Other Stories* 164)

On the other hand, after he joins the army and drives a real plane, he prepares to participate in the World War the Second. One upon a day when he was driving the plane, buzzards opposed the mirror and he tried to turn so as to let plane away, he lost the control and the plane hit the ground and crashed. His ankle was broken and got in a coma after the air-crash. A black farmworker, Jefferson came to him and saved him. The land owner who is an extremely white racist called Mister Graves. Mister Graves brings two specialist nurses from a psychiatric hospital since a black man has to become crazy out of his action (fly) and those uniform people come and put him in the straitjacket:

The sun was not so high now, and Jefferson was calling, -and gradually he saw three figures moving across the curving roll of the field. "Look like some doctors, all dressed in white," said Jefferson. They're coming at last, Todd thought. And he felt such a release of tension within him that he^ thought he would faint. But no sooner did he close his eyes than he was seized and he was struggling with three white men who were forcing his arms into some kind of coat. It was too much for him, his arms were pinned to his sides and as the pain blazed in his eyes, he realized that it was a straitjacket. What filthy joke was this?

"That ought to hold him. Mister Graves," he heard. (170)

Finally, after evaluating the two previous different events which have the same result, essential argument comes to light. Accordingly, Ellison emphasizes on the plight of segregated community in which he considers an ambitious young like Todd in a state of craziness. The claim was directed by a white person and colored mother as well. Straitjacket works as a segregated power in which ties the hands of the colored figure not to step on faster.

At long last, the present chapter expresses the term racial segregation and opening chains of racism in the chosen distinctive works of Komunyakaa, a poet and Ellison, a novelist. By interpreting, analyzing, describing and comparing/contrasting primary Sources and works of both writers, the study established the social climate and background of segregation and gives a prominent solution in which both skin races should remove tension between them for the purpose of advancing America.

CONCLUSION

It is right to assert that, the most prominent issue of the African American folks during American history was the issue of segregation based on skin color which was called racial segregation. Almost it was recorded as the source of all kinds of prejudices, injustice, humiliation and inequality by their historians, thinkers and writers. Such concept bounders black people's notion and put them in chains especially in the Sothern parts of the United States of America. There, white racists managers attempt continuously to control the source of live from economical to administration. Next, slavery came to action as an outcome of such ideology and the whole South became as a big prison for colored skin people from males to females and from infant to youth. In order to adapt and knowledge the concept more, shedding light on the historical background issue of Black American literature is important. As it has been declared that, History and literature are interconnected to one another. African American literature is depicted as a black dispersal literature. It is the literature of blacks who are originally from African descendants whom settled outside the African continent especially America. Throughout history, the definitions of the black people in the United States of America have changed with the numeral changing process of years. In a time they have been called colored, Negroes, Afro-American and Black American in another time. Because of the negative impression, Negroes is rarely used while fro-American, African American and Black American are widely used.

The 17th and 18th century of slavery and slave trading were participated in all kinds which flourished in what is now called the United State of America with their hard working in plantation such as cotton, tobacco, sugar and rice production. So slavery took too much of their times. With the abolition of the slave trading by the 13th Amendment to the Constitution which was passed by Congress on January 31, 1865 and ratified on December 18, 1865, slavery was canceled as a title (Hattery and Smith 117). With the end of slavery institution as a title, segregation was applied and took its place by white racists to be another face of slavery and put in action as equal as slavery. Since slavery circle round someone to obey and follow the wish of others or those who have power, segregation in the same way and more likely apart blacks in American community to be in the corner side. Such segregation have been used by

the carrier of 'White Only' dominant and strengthened by some inhuman laws of obedience.

Whenever anyone observes the late of the nineteenth century of the African American literature, the term racial segregation is echoed as an official term so as to humiliate a certain human race. From 1877 to 1965 a group of laws had been imposed on the black skinned people in the Southern states which were run by the Southerners called Jim Crow Laws. Accordingly, racial segregation was legalized which meant separating the black skins folks from whites (Tischauser 1). Because of the court decision (separate but equal) Ferguson vs. Plessy case in 1896s, Jim Crow Laws became more powerful and understandable philosophically, in which this strengthened brought lynching or jail, which resulted in decreasing the black folks rights and legal options in a time the whites' abilities were enlarged which gave the superior nature to white people (Parker). Indeed, over than 3,700 men and women were lynched in the United States, most of the numbers were southern blacks between the years 1889 to 1930. The numbers were reported officially, hundreds of other lynching were acted but unreported in the press (Kunfalvi 9). The base of Jim Crow had come from a dance routine and a song that was presented in high public minstrel shows touring the states between the 1820s and the 1870s. The white actor Thomas Dartmouth 'Daddy' Rice acted as an elder black slave, Jim Crow. On the stage, he comes out in blackface, bare feet and shuffled across the stage with a banjo. Jokes, a song, and a dance were presented in a white version of colored dialect named 'Jim Crow'. As the time passed, this term was attached to the black folks in general by the white community and stand for amusement, fun, and laughter for white people. While for the black people it underlined degradation, humiliation and cowardice (Tischauser 1-2). Historians have used the term for the purpose of depicting the process of segregation with all its fields, sometimes denote informal segregation and sometimes denote formal or legal segregation (Kunfalvi 9). Stephen Smith considers history as a source of disturbers. He also describes Jim Crow Laws as a system of fighting for power, it dominated black people, and however, blacks built their own world where their businesses and culture flourished. There were times they resisted with violence in other times they resisted by simply enduring (Parker).

According to such unfair laws, black could not get the opportunity to become neighbors to whites, eat in the same rest, drink the same fountain, play in the same park, go to the same cinema and the most horrible sign of 'White Only' or 'Colored Only' covered all places. Even some states applied different Bibles for black and white witnesses to place their hands on it (Tischauer 35-36). Marriage considered illegal between white race and Negroes, while in Mississippi prisons, sleeping and eating places for whites and colored were isolated (Jim Crow Laws). Raymond Gavins stated that the main source of school desegregation, poverty, and underemployment was Jim Crow Laws Segregation (Parker).

Black figures from the early 18th century could not hold up with tied hands. So as to oppose all types of inequality upon blacks' arm, black figures from authors, novelists, poets and singers attempt to put an end for such tyranny in one hand and show their capabilities as a black instinct in another hand. To reinforce the opinion more, telling some examples are necessary. The capacity and inelegancy of black skin's people covered almost all genre of literature, from autobiography such as *Narrative of the Life of Fredrick Douglass* an American slave written by Fredrick Douglass in 1845 to poems such as "Bars Fight," pointed as the first poem written by an African American Lucy Terry in 1746. "An Evening Thought: Salvation by Christ with Penitential Cries" was regarded as the first poetry which published by an African American writer called Jupiter Hammon. The performances of African Grove Theatre black American acting, troupe firstly had shown in New York City in 1821. *Uncle Tom's Cabin; or, Life Among the Lowly* which was a novel by Harriet Beecher Stowe in 1852. A collected book about African American history under the name *A New Negro for a New* published in 1900 and so others.

Despite all the works of art, some philosophy principles came to light and spread among black community as well. Marcus Garvey's philosophy and opinion was one of them and came to light after 1900 in which parts of our novel *Invisible Man* refers to. The development of black figures did not stop, in 1929 born of a clergyman, activist, humanitarian, and leader in the African American Civil Rights Movement Martin Luther King, who urged the black community to use nonviolence action as the main tool to defend and recover the black people's rights. He had a great role in the advancement of Civil Rights Movement.

As consequences of slavery and its institution from early 18th century to the following era which was known as segregation, superiority and its opposite concept came to light which was imposed by white racists and empowered by group of laws called Jim Crow Laws. Due to such superiority, universality in writing was classified as an essential obstacle almost for all writers and figures in American literature. At long last, writers and authors were divided into two different levels as well as their readers and audiences. Years had come almost none white readers have been interested in black writers' writing and none black readers have been interested in white writer's writing as well. In order to escape such a close narrow sight regarding the expansion of literature, two prominent black writers, Komunyakaa and Ellison took the universality as a principle in writing such a powerful meaning to invite all educated and none educated from both communities to gather together again. They tried hardly to give a rational explanation to the togetherness between the words 'African American'. Their main goal was to link and tie the two cultures together again. So as to do so, they apply such idea into action. Neutrality and evaluating sufficiently were their main strategy to test both races' ability. Both writers' works are rich in symbolism, metaphor, irony, flashbacks, multiple style and tones. In tones, they stretched out from tragedy to wicked satire to near-slapstick comedy, from realism to intensive surrealism. David Littlejohn claimed that, "[Ellison] achieves his exordinary power through artistry and control, through objectivity, irony, distance he works with symbol rather than with act" (Hoglund).

Taking the concept of racial segregation and opening chains of racism into account, this study has analyzed two distinctive books of poems by Yusef Komunyakaa and one book of a novel and a short story by Ralph Ellison from African American literature. Since racial segregation has been regarded as a primary issue which echoed through American literature in general and African American literature in specific especially with the migration of blacks toward north, the present study explains the concept through the works of two prominent figure in different genre of literature. Black Americans are graded as the most miserable minority who suffered in the United States of America. Almost all black figures bring up to their sufferings which were not out of criminal issues or illegal activities. Komunyakaa and Ellison were pioneer of that field in touching upon such thoughts.

As Komunyakaa entered the army and served as the correspondent for 'The Southern Cross' newspaper during the invasion of Vietnam in which his first book of poetry titled *Dien Cai Dau* (1988) portrayed the role of blacks during that war and connected with his memories in Bogalusa. In the Vietnamese language, the title means "'crazy", but it taken as the Vietnamese term for an American soldier" (Maio 307). He depicts experiences of a single colored soldier in the Vietnamese War. He wrote this collection around fourteen years after the war had finished so as not to be under war pressure, instead to write it with cool blood. The poet finds out that, "It took me 14 years to write poems about Vietnam," he said. "I had never thought about writing about it, and in a way I had been systematically writing around it" (Haralson 368). During his poem collection, he clearly distinguished between the effect of segregation that based on skin color not competence, knowledge, courage or smartness in the battlefield and at home. Through the present book, Komunyakaa explores racial segregation in the battle field when American troops were fighting communist parties in Vietnam and even in Vietnam white commander follow the concept of segregation especially during their rest or leisure time. The poet criticizes the existence of race separation between the two color races in which followed by white racist commanders outside home and show their hypocrisy and naivety by their actions that they hold Vietnamese prostitutes into their arms and dig a big hole to separate their white skin attach with black especially in "Tu Do Street" poem. While the poet is observing such inequality and segregation in Vietnam, he remembers his own memory of segregation at home when he was a little boy in Bogalusa. After evaluating the existence of two scenes from the same picture and different places, he reveals his expectation to urge and press the whole American community to understand and erase the segregated line between them. He reveals that in the battle field right decision is made to gather both races together. Then, in reverse he reminds the holder of white only dominant and all American society that those tunnel whom Vietnamese fighters used to transport their supplies and attack American soldiers will lead the whole community into destruction in which he used such tunnel as a metaphor for racial segregation.

In "Facing It" also, he denotes and considers "the Vietnam Memorial Wall" as a living factor for their people's effort. Firstly for those engraved names that exist

on the wall including black names that were murdered and missed during the Vietnamese war and their names were still reflect on the wall. Secondly he uses the wall to represent their people's determination and solidity as the wall to oppose segregation before and in the future as well. The line (I am ston. I am flesh) portrays their sadness in which for ages they were paralyzed and naked from any kind of motion under the pretext of slavery in one hand and racial segregation in another hand. Those years and in those situations they have kept their will and stand against all kind of injustice. The other part shows his people's flexibility to live and adapt themselves with community and forget the dark past. Soldiers' names are engraved on the wall whether they were white or black in which breaks the concept of segregation and white supremacy. After all that tyranny and racial pressure, that is still alive and their aims to gain equal rights is ongoing.

In the same way, Ellison in *Invisible Man* concentrates on racial segregation between both communities in different perspectives. *Invisible Man* totally depicts that different vision, more precisely the prologue of the novel invites the reader to be prepared and adapt new definition concerning the notion of racial segregation. Ellison touches upon the concept of visibility and invisibility out of peoples' desire to see or not to see not biological. The first lines of the prologue determine the narrator's identity which is unseen to the community defect. Moreover, the opening part explores the nature of the protagonist's invisibility neither physical nor out of an accident but he is flesh and bone as he claims. Since the narrator is portrayed as a young black person living in a white dominant society, that society refuses to treat him as a person regardless of his willing to live. That vision makes him unseen by the society. He is going to do his best for the purpose of drawing the community's attention to feel his existence.

At the same level, Komunyakaa and Ellison picture black figures and define them as people who have capability, wisdom and knowledge. Komunyakaa depicts black soldiers' participation in the Vietnamese battle outside America. He states that black soldiers defend American interest as white did. They are doing so though a Vietnamese broadcaster inform them about the assassination of their civil rights black leader King. Enemy's media propaganda has been surprised by the attitude of black soldiers when they open fire to the sound direction. Ellison describes the

narrator and pictures his capacity to talk and to be spokesman to persuade people about his claim. Out of his inelegancy he gained scholarship in boxing match in the battle royal. Although he has competence and gives powerful speeches, he exiled by the head of the university who a black man was called Dr. Bledsoe.

Through its subject matter *Neon Vernacular* A Pulitzer Prize winner book stretched out too far and extensive willy-nilly turns around wounds question about survival as the question which is claimed by Emily Dickinson's terms as "At the Screen door" and "At the white heat" (Mitchell 287). Black figures always try to act as lawyers of their people and race while Komunyakaa attempt to avoid such a narrow vision. Komunyakaa's writing neither denied nor despaired his own heritage. In "Fog Galleon" which is the first poem in this collection that clarifies racial segregation and equalizes to those chemical smell which come out from factory and cars exhaust and affect people's psyche, racial segregation is just like those smells that affect both races. In "Camouflaging the Chimera" soldiers in both races prepare their war equipment, wear uniform clothes and paint their face with the same color to show equality and they face the same destiny. Komunyakaa depicts the psychological picture of black soldiers in which they are living two different fears at the same moment, the first one from the Viet Cong's fighters and their sudden attack; the second one from white racists back home. Here the poet equalizes the conditions of both fears inside black soldiers' mind. Black soldiers' anxieties are duplicated. As the poet says, "slow-dragging with ghosts"/ "from Saigon to Bangkok." (Komunyakaa, *Neon Vernacular: new and selected poems* 137).

In "Hanoi Hannah," The poet talks about Hanoi Hannah, a Vietnamese war propaganda radio presenter who embraces the racial inequality between white and black races in the United States. In the very vernacular pure black dialect, she is going to inform black soldiers about the assassination of black activist and leader of Civil Rights Movement King. "You know you're dead men, don't you? You're dead, as King today in Memphis." (Komunyakaa, *Neon Vernacular: new and selected poems* 141). With the sound of American singer Tina Turner, she broadcast the news. Her language is ironic, meant to say black soldiers you are going to be killed by Vietnamese fighters outside home or being assassinated at home by white racists.

At the same point Ellison depicts the picture of white racist doctors. The narrator in *Invisible Man* contributes in making Optic white with Liberty paints plant. After his wound out of an explosion in the factory, those white doctors show his Sambo doll to insult him and urge him to talk. The more damaging, they want to castrate him. Castrate someone means to stop motion ability and divest him of his power and freedom in one hand and stop his increase genetically in another hand.

The concept of castrate is highly underlined by both writers to indicate and show the very aggressive notion about all skin colored people. A poet, Komunyakaa clear the idea up during the condition of colored soldiers at night in one of the Vietnamese bar and the action of white commanders whom believed that those Vietnamese prostitutes are their property alone and they (whites) only have rights in one hand and have capability in another hand to make sex with them. Accordingly, the castrate denotation about blacks denote their weakness even with Vietnamese prostitutes outside America while in fact Komunyakaa opens such chains upon their people and displays the reality in which black soldiers also touch and make sex with those women munities later.

In return for, a novelist Ellison discloses the concept by shedding light upon castrate as a way to break and open those chains upon them. Firstly, after the factory explosion and narrator's wound, white racist doctors want to castrate him so as to paralyze his motion and activity one time and stop his genetic growth another time. Then, during the female character Sybil, a neglected wife of one of the Brotherhood leader, the notion has been broken with process of sleeping together with that white woman. Such sexual affair between the narrator, a colored person with Sybil, a white blond woman breaks not the idea of castrate alone but racial segregation as well and uncovers the mist that circle blacks.

Symbols are not apart to show segregation. Both black figures use symbols as major factor to manifest their claim which is ending racial segregation and finding ways to put those chains away upon them. Ellison throughout *Invisible Man* presents broken shackle as a symbol for vanishing and ending racial segregation and works as hidden power for blacks not to forget their case and struggle continually to gain their aim. 'The Vietnam Memorial wall' is highly recorded as a living sign that stand for the equality process between whites and blacks inside American community and

discloses by the poet Komunyakaa. Through “Flying Home” Ellison symbolize the plane as a way for black youths to leave segregation and gain the equality with white youths.

Flashbacks work as a technique to determine the harmful oppression of racial segregation. In *Invisible Man* the narrator reminds his grandfather’s speech who always asks his sons to be hypocrite so as to avoid the pressure and trouble of white’s supremacy. Having two different characters inside them is well advised by the grandfather. Segregated memory of Louisiana is well remembered by Komunyakaa so as not forget the plague of segregation. The wish to ride and drive a real plane was Todd only wish to leave segregation and gain equality when he saw a modal plane in Ellison’s “Flying Home.” Those memories specify the psychological factor on the black youths’ development in the United States of America.

For the purpose of ending racial segregation and opening chains of racism, knowledge and competence were not the unique category that blacks have but they designate physical power as well. Battle royal sets to be the symbol for black youths power by Ellison in *Invisible Man*. Memorial Wall specifies their hardness to survive by Komunyakaa .

At long last, with the ongoing process of racial segregation between white and black communities, both figures urge the society to expect the damaging future. Both writers’ works recommend and call white supremacy to acknowledge the danger whether racial segregation keeps on. Ellison points Ras the Destroyer at the end of his work when his Black Nationalist views destroy the whole Harlem community and put everything on fire. Komunyakaa puts racial segregation and the Vietnamese tunnels in the same level which lead to unknown destruction and signs those black skin veterans who had participated in the Vietnamese War and chains of racism circle around them back home. As a result of such racial division, they switch to militants and light the fire inside whole American community. As far as those points have comprehended by the whole society, chains of racism are going to be opened one by one.

WORKS CITED

- Abbott, Anthony S. "FREE Barron's Booknotes-Invisible Man by Ralph Ellison-Free Book Notes Chapter Summary Online Study Guide Notes Essay Themes Plot Synopsis." World Library, Inc, 1993. Web. 5 Mar. 2017.
- Amari, Fatima Z. "Racism through Ralph Ellison's *Invisible Man*: An Analytical Study of the Invisible Man during the JAZZ AGE (1920-1930)". MA thesis. Mohammed Kheider University of Biskra, 2005: Mohammed Kheider U of Biskra. Print. Web. 2 Jan. 2017.
- Avalon Project "I Have a Dream by Martin Luther King, Jr"; August 28, 1963. Web. 24 Feb. 2017.
- Becker, Becky K. "Flying Home and Other Stories. Ralph Ellison. Edited and with an Introduction by John F. Callahan. New York: Vintage International, 1997. Xxxviii + 173 Pages, 01 June 1999. Web. 23 Mar. 2017.
- Bederman,, Gail. *Manliness & Civilization: A Cultural History of Gender and Race in the United States, 1880 – 1917*. Chicago: U of Chicago, 1996.Web.18 Nov. 2017
- Blumberg, Naomi. "Yusef Komunyakaa." Encyclopædia Britannica, 30 Nov. 2016. Web. 03 Mar. 2017.
- Bouadma, Atra. "The Protest Novel." Academia.edu. Web. 19 Apr. 2017
- Britannica, The Editors of Encyclopædia. "Vietnam Veterans Memorial." "Encyclopædia Britannica, 15 Sept. 2017. Web. 28 Nov. 2017.
- Brown, Nikki L. M., and Barry M. Stentiford. "The Jim Crow Encyclopedia. Westport", CT: Greenwood, 2008. Web. 11 Apr. 2017.
- Bryant, Nick. "Martin Luther King and the Race Riot That Never Was." BBC News, 26 Aug. 2013. Web. 08 Mar. 2017.
- Bush, Lawson. "Am I a Man?: A Literature Review Engaging the Sociohistorical Dynamics of Black Manhood in the United States." *The Western Journal of Black Studies* 23.1 (1999): 49-57. Web. 18 Nov. 2017.
- Byers, Michele, and David Lavery. *On the Verge of Tears: Why the Movies, Television, Music, Art, Popular Culture, Literature, and the Real World Make Us Cry*. Newcastle upon Tyne: Cambridge Scholars, 2010. Web. 12 Mar. 2017

- Chappell, Fred. *Locales Poems from the Fellowship of Southern Writers*. Baton Rouge: Louisiana State UP, 2003.Web.
- Collins, Michael, and Yusef Komunyakaa. "Komunyakaa, Collaboration, and the Wishbone: An Interview". *Callaloo* 28.3 (2005): 620–634.Web.
- Conley, Susan. "About Yusef Komunyakaa: A Profile."Spring1997. Ploughshares. Web. 26 Mar. 2017.
- Craighead, W. Edward., and Charles B. Nemeroff. *The Concise Corsini Encyclopedia of Psychology and Behavioral Science*. Third ed. Hoboken, NJ: John Wiley & Sons, 2004.Web.
- Dowdy, Michael C. "WORKING IN THE SPACE OF DISASTER: Yusef Komunyakaa's Dialogues with America". *Callaloo* 28.3 (2005): pg. 812–823.Web.
- Du Bois, W. E. B., Dan S. Green, and Edwin D. Driver. *On Sociology and the Black Community*. Chicago: U of Chicago, 1978.Web. 5 May, 2017.
- Eig, Jonathan. *Ali: A Life*. Boston: Houghton Mifflin Harcourt, 2017.Web. 20 Nov. 2017.
- Ekiss, Robin. "Yusef Komunyakaa: "Facing It". Poetry Foundation, 8 Oct. 2013. Web. 27 May 2017.).
- Ellison, Ralph. "Flying Home and Other Stories." New York: Vintage, 1996. Print
_____. *Invisible Man*. New York: Random House, 1995. Print
- Epstein, Kitty Kelly. *A Different View of Urban Schools: Civil Rights, Critical Race Theory, and Unexplored Realities*. New York: P. Lang, 2006.Web.
- Europa Publications,Taylor and Francis Group. *International Who's Who in Poetry* 2005. 13th ed. London: Europa, 2004. Web. 01 Aug. 2016
- Frazier, E. Franklin. *Black Bourgeoisie: The book that brought the shock of self-revelation to middle-class Blacks in America*. New York: Free Paperbacks, 1997.Web.15 Nov. 2017.
- Giddins, Gary. "A Public Burning." The New York Times, 18 Jan. 1997. Web. 23 Mar. 2017.
- Goodman, Russell. "Transcendentalism." Stanford Encyclopedia of Philosophy, 06 Feb. 2003. Web. 20 Apr. 2017.

- Gossett, Thomas F. *Race: The History of an Idea in America*. New ed. New York: Oxford UP, 1997. Web.
- Gotera, Vicente F. *Radical Visions: Poetry by Vietnam Veterans*. Athens: U of Georgia, 1994. Print. Web.
- Hájková, Magdaléna. "Discovering African American Culture through African American Literature". MA Thesis. Masaryk University, 2005. Web. 5 Nov. 2016.
- Hanoi, Agence France-Presse in. "Hanoi Hannah, Vietnam War Propaganda Radio Presenter, Dies Aged 87." *The Guardian*, 04 Oct. 2016. Web. 27 Mar. 2017.
- Haralson, Eric L. *Encyclopedia of American Poetry: The Twentieth Century*. Chicago (Ill.): Fitzroy Dearborn Publ., 2001. Print. Web.
- Hattery, Angela J., and Earl Smith. *Policing Black Bodies: How Black Lives Are Surveilled and How to Work for Change*. Maryland: The Rowman and Littlefield Publishing Group, 2017. Web. 20 Nov. 2017.
- Hoglund, Brandon. "Ellison's Technique in Invisible Man." Prezi.com. 30 Jan. 2015. Web. 20 Apr. 2017
- Horsman, Reginald. *Race and Manifest Destiny*. Cambridge: Harvard UP, 1981. Web.
- Humann, Heather Duerre. *Gender Bending Detective Fiction: A Critical Analysis of Selected Works*. Jefferson, NC: McFarland &, 2017. Web. 2 Apr. 2017.
- Irvine, Colin C. *Teaching the Novel across the Curriculum: A Handbook for Educators*. Westport, Conn.: Greenwood, 2008. Web. 02 Apr. 2017
- Jackson, Lawrence Patrick. *Ralph Ellison: Emergence of Genius*. Georgia: The University of Georgia Press, 2007. Web.
- Jařab, Josef. "Translating Yusef Komunyakaa into Czech: A Personal Confession". *Callaloo* 28.3 (2005): 691–696. Web...
- Kendi, Ibram X. "Racial Progress Is Real. But So Is Racist Progress." *The New York Times*, 21 Jan. 2017. Web. 04 Oct. 2017.
- "Jim Crow Laws." National Parks Service. U.S. Department of the Interior 14 April 2005. Web. 24 Feb. 2017.
- Kille, D. Andrew. *Psychological Biblical Criticism*. Minneapolis, Minn: Fortress, 2001. Web. 10 Sep. 2017

- Komunyakaa, Yusef, and Radiclan Clytus. *Blue Notes: Essays, Interviews, and Commentaries*. Ann Arbor: U of Michigan, 2000. Web. 02 March 2017
- Komunyakaa, Yusef. *Dien Cai Dau*. Middletown, CT: Wesleyan UP, 1988. Print.
- _____. Yusef. *Neon Vernacular: New and Selected Poems*. Hanover and London: Wesleyan UP, 1993. Print.
- Kunfalvi, Lili. "Separate but Equal: Racial Segregation in the United States." Institute for Cultural Relations Policy.(2014): 7-9 . Web.
- Lerner, Mitchell B. *A Companion to Lyndon B. Johnson*. Chichester, West Sussex: Wiley-Blackwell, 2012. Web.
- Lowney, John. *History, Memory, and the Literary Left: Modern American Poetry, 1935-1968*. Iowa City: U of Iowa, 2006.Web.
- Maio, Samuel. *Creating Another Self: Voice in Modern American Personal Poetry*. 2nd ed. Kirksvill, MO: Truman State UP, 2005. Web.
- Massumi, Brian. "The Autonomy of Affect." University of Minnesota Press 31.1:(1995): 83-109. Web.
- McKay, Claude, and Gene Andrew Jarrett. *A Long Way from Home*. New Brunswick, NJ: Rutgers UP, 2007. Web. 05 April 2017.
- Miller, Michael Joseph. *Murder in the Delta: The Emmett Till Story*. Bellwood, IL: MJM, 2016. Web.
- Mitchell, Domhnall. *Emily Dickinson: Monarch of Perception*. Amherst: U of Massachusetts, 2000. Web.
- Mitrano, G. F., and Yusef Komunyakaa. "A Conversation with Yusef Komunyakaa". *Callaloo* 28.3 (2005): 521–530. Web..
- Murray, Julie .*Virginia: The United States*. Minnesota: ABDO Publishing Company,2006. Web. 20 Nov.2017.
- Nathan , Amy. *Round and Round Together: Taking a Merry-Go-Round Ride into the Civil Rights Movement*. Philadelphia: Paul Dry Books,2011. Web. 25 Nov. 2017 P22
- Nelson, Emmanuel S. *Contemporary African American Novelists: A Bio-bibliographical Critical Sourcebook*. Westport, CT: Greenwood, 1999. Web. 15 Apr. 2017.

- Nielsen, Aldon Lynn. *Black Chant: Languages of African-American Postmodernism*. Cambridge: Cambridge UP, 1997. Web.
- Obama, Barack. *Change We Can Believe In: Barack Obama's Plan to Renew America's Promise*. New York: Crown Group, 2008. Web.
- Page, Yolanda Williams. *Icons of African American Literature: The Black Literary World*. Vol. 1. Santa Barbara, CA: Greenwood, 2011. Web. 10 Apr. 2017.
- Parker, Lonnae O'Neal. "Days of Jim Crow; An Oral History Project Fleshes Out the Meaning Of the Segregation Era." TheCabin.net. The Washington Post Company, 9 Feb. 2002. Web. 04 Aug. 2016.
- Pavlić, Ed. "Open the Unusual Door: Visions from the Dark Window in Yusef Komunyakaa's Early Poems". *Callaloo* 28.3 (2005): 780–796. Web...
- Pinson, Hermine. "Yusef Komunyakaa's New Blues". *Callaloo* 28.3 (2005): 568–571. Web...
- Porter, Horace A. *Jazz Country: Ralph Ellison in America*. Iowa City: U of Iowa, 2001. Web. 15 Apr. 2017.
- Rattansi, Ali. *Racism: A Very Short Introduction*. Oxford: Oxford UP, 2007. Web.
- Raymond, Richard C. *Readings in Writing Courses: Re-placing Literature in Composition*. Charlotte, NC: Information Age Pub., 2011. Web.
- Ribeiro, Gerald, and Robert French. *This Path I Took*. Lincoln, NE: IUniverse, 2005. Web. 11 Apr. 2017
- Scott, A. O. "In Search of the Best." *The New York Times*. The New York Times, 21 May 2006. Web. 11 May 2017
- Taupitz, Jochen, and Marion Weschka. *CHIMBRIDS, Chimeras and Hybrids in Comparative European and International Research: Scientific, Ethical, Philosophical, and Legal Aspects*. Dordrecht: Springer, 2009. Web.
- Tischauser, Leslie Vincent. *Jim Crow Laws*. Santa Barbara, CA: Greenwood, 2012. Web. 13. Aug. 2016
- Tracy, Steven C. *A Historical Guide to Ralph Ellison*. Oxford: Oxford UP, 2004. Web.
- Ward, Selena, Brian Phillips, Katie Mannheimer, and Boomie Aglietti. *Sparknotes Study Quids on Invisible Man*. New York: Spark, 2002. Web.

Washington, Durthy. *CliffsNotes*. Foster City, CA: IDG Worldwide, 2001. Web. 18 Apr. 2017.

Watson, Steven. *The Harlem Renaissance: Hub of African-American Culture, 1920 - 1930*. New York: Pantheon, 1995. Web. 22 Feb. 2017.

Watts, Jerry. *The Politics and Art of a Black Intellectual*. New York and London: New York UP, 2001. Web.

Wilkenfeld, Jacob. "Celebration and Confrontation: Yusef Komunyakaa in Conversation about Walt Whitman". *The University of Iowa*. (2013): 150-160. Web...

Winant, Howard. "Race and Race Theory." *Annual Review of Sociology* 26.1 (2000): 169-85. Web.



Curriculum Vitae

PERSONAL INFORMATION

Name, Surname : Barzan, HASAN
Nationality : Iraqi
Date of Birth : 04.08.1987- Duhok
Phone number : 00964 750 473 81 45
E-mail : barzanma87@gmail.com



Education

Degree	Education field	Graduation date
Doktora		
Master	Van Yuzuncu Yil University	2017
Bachelor	University of Zakho College of Education/ English Department	2011

Work experiences

Year	Place	The task
2011	Iraq	Teacher

Languages

Kurdish, English, Arabic and Turkish

Hobbies

Watch movies, touring the world and cooking