THE WOMANLY VOICE OF RACISM AS REPRESENTED IN GWENDOLYN BROOKS'S *IN THE MECCA*

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Racism is a phenomenal thing; it is like a thick mist that obscures the vision and judgment of even great minds.
-J. Nozipo Maraire *ZenZele*
By the revolution of the mind, I mean not merely a refusal of victim status. I am talking about an unleashing of the mind's most creative capacities, catalyzed by participation in struggles for change.

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ABSTRACT:

Gwendolyn Brooks has found herself in a double bind, first because of her "race or ethnicity" as an African American, and at that time because of her femininity. Brooks's writing demonstrates this twofold strain. Brooks is proud of her ethnicity and culture, and she also promotes and celebrates femininity. This study aims to examine the subject of racism in Black American poetry using descriptive techniques by examining certain works by Gwendolyn Brooks. So, Brooks attempts to portray the social injustice and oppression of women of her community that occurred in the 1960s of the 20th century. However, Brooks's modern poetry became an attempt to persuade black people to be heavily associated with their history in order to achieve their essential responsibilities in the community. Furthermore, Brooks emphasizes the need for humanistic respect and love as among the most important prerequisites for a happy life.

Keywords: Pepita, "In the Mecca", Racial, Brooks, Womanly, Politics

1.1 Introduction

Postcolonial Feminism is a modern topic which talks about Third World women's needs. This subject takes into consideration the impact of colonialism and imperialism on people and their country. It is a depiction and representation of the non-Western women's lives and suffering in different countries. Postcolonial feminism tackles their lives from political, economic, social, and cultural perspectives. It is the women's fight who undergo double colonization: the imperialistic thoughts of the colonizer on the one hand, and the persecution of their patriarchal society on the other hand. It is more than a subset of colonialism and feminism because it comes as a reaction against the ideas of Western feminists and discourses of post-colonialism which fail to cover the issues of gender in their countries. That

is why it can be considered as an active contributor or participant for both colonialism and feminism.

The complex relationship between feminism and postcolonialism is that both domains' academic awareness is not only generated but also critically positioned against the hegemonic system. It helps to figure out the ground from which they come next to each other by viewing both fields as goods focused on a traditional line. Some characteristics of the field, which are defined by many critiques and observations, must also be distinguished. However, Colonialism has ensured the rise of postcolonialism mostly as a result of global changes and debates, notably throughout the academic discipline, and feminism as a sector in which women's liberation advocacy, politics, and awareness are created. Nonetheless, by documenting major moments of separation, the opportunity to deal with the entire contextual history of feminism and postcolonialism studies relies more on the identity politics within them. Moreover, Postcolonialism and Feminism are also challenging to the dominating ideologies. Feminist hypotheses "seek to challenge the operations of patriarchal power in the formal sphere of politics and the supposedly apolitical sphere of the private …. Postcolonialism challenges the dominance of Eurocentric and Western knowledge that places boundaries around peoples and places" (Agnew, Mitchell and Toal 59).

On the other hand, "Third-world woman", has taken on symbolic significance as a topic of worldwide differences. Through the field of differences, knowledge gives way to homogeneous mergers. Often the words "difference"; "postcolonial"; and "third world"; become associated with the authority of expression. A critic Aijaz Ahmad says, that Postcolonialism is "simply a polite way of saying, not-white, not-Europe, or perhaps not-Europe-but-inside-Europe" (De la Campa, Kaplan and Sprinke 30). Besides the third world, by way of categorization, is addressed with indications of; difference; lack; as well as underdevelopment, which remains in such a hierarchical association mostly to the West. Additionally, in her article, "Can the Subaltern Speak?", Spivak's guided meditation on every woman subaltern. Which created a collection of criticisms and answers, that pose crucial questions for a worldwide female's discussions, These include questions like: (Who can speak for whom?); (What does it say); (Who's listening?);(How is it that one reflects oneself or others?), and perhaps the most significant of them is (What voices are heard). Such debates which emerged in the aftermath of this landmark article's publication refer to heated problems about representation as well as subjectivism, especially the association between the intelligent developed world, and also the subject of criticism of a Third world. Which involves not just the colonial system, as well as those of decolonization (Bahri 200).

Thus it is not possible to consider postcolonial feminism merely, as a branch of postcolonialism or, instead, as just another type of feminism. Much more, it is interference that changes the patterns of both, feminism as well as postcolonial study. Henry Schwarz and Sangeeta Ray, through *A Companion to Postcolonial Studies*, state that Postcolonial feminism is "an

exploration of, and at the intersections of colonialism and neocolonialism with gender, nation, class, race, and sexualities in the different contexts of women's lives, their subjectivities, work, sexuality, and rights" (53). "Postcolonial feminism" must allow everyone to see the correlations, between these multiple sites of participation.

1.2 *In the Mecca*: Preliminary Overview

In the Mecca, Harper & Row's last volume, first published around (1968), is divided into two main sections: a somewhat long narrative main poem called "In the Mecca", composed in the 1950s, though not complete till (1968), as well as the second section of much more topical poetry called "After Mecca", composed mostly in the late 1960s; these poems are devoted "To the memory of Langston Hughes, and James Baldwin, Amiri Baraka, and Mike Alexandroff, educators extraordinaire" (qtd. in Lowney 129). This book is significant to Brooks's progression as a poet because it illustrates her increasing commitment towards a more politically conscious, cultural nationalist attitude inside the Chicago African American society. Gwendolyn Brooks subsequently quickly moved to the Black publishing, Dudley Randall's Broadside Press, furthering, her dedication to the "Black Arts Movement".

John Lowney examines Brooks's representation of the Mecca housing complex from a cultural & historical perspective. He addresses the building's popular culture depictions and notions in major publications, including Life as well as Harper's. However, Mecca often used to accommodate rich whites, but somehow it fell into disrepair following the "Great Depression", and therefore whites progressively left. Then Mecca became a primarily black neighborhood, quite an ironic reflection of the type of luxury, to which black Americans in certain areas in the North, might aspire to achieve (Mickle 186).

Gwendolyn Brooks went to Fisk University's Writer's Conference, in Nashville, Tennessee, around 1967. She personally met poets, who utilized literature, to advance the African American objectives, authors, and publishers who will subsequently, be connected to the "Black Arts Movement". Despite the fact that Brooks already had written and published, from the early stages of her professional life, mostly from the viewpoint focused on portraying the daily black community, as well as her poetry, fit with the core ideals of "Black Arts Movement", even before the revolutionary movement was actually formed. Fisk was a major turning point in Brooks's profession. *In the Mecca*, such a work she started around (1954), had been published the following year (Clarke 28).

Brooks's very first overt actual attack on Chicago, *In the Mecca* (1968), has been published during the same year she is being labeled Illinois poet laureate, which is somewhat ironic. Furthermore, Mecca has become one of North America's first multifamily buildings for the rich and privileged. That Mecca, unfortunately, began to deteriorate as the area changed. All that has been left when it was ultimately demolished was an unimaginably filthy tenement wherein thousands of people lived, but it

became a symbol for a complete failure in urban social patterns of behavior and activity (Andrews, Foster and Harris 217).

Through her poems, Gwendolyn Brooks explores gender and race inequalities. Her literary works and writing career often can be classified into two distinct phases, just before (1960) and following (1960). Though Brooks spoke unwittingly, regarding racial and gender discrimination before (1960), yet, she started feeling fundamentally black African, only after that, which she reflected in her poetry. Several critics regard "In the Mecca" as the famous poem, which represents the starting of Brooks's third phase of writing, under the "black aesthetic" concept (Hughes 257).

Furthermore, this poem is considered mostly as a transitional work, especially in Henry Taylor's opinion, that the genuine transition for Brooks's writing and philosophy, is more visible in the generally shorter poems, which follow "In the Mecca" within that collection of the same name. Brooks had been actually working upon that long poem, since about the 1950s, although she was contemplating presenting the poem as prose, mostly as a novel, based upon her experiences working within that Mecca complex during the time (Doreski 121).

Notwithstanding Gwendolyn Brooks's declaration in a (1976) interview when asked at the "University of Wisconsin-La Crosse", claimed her works are divided into three phases, according to "changes" in her viewpoint, a critical thinker may disagree. In terms of the topic matter and creative abilities, there seems to be no significant change or transition in her poems. Further, Brooks did not modify her poetic ideas and concepts or even the position of women in any significant way. A transition from the "white Anglo-American" canon, the sonnet and ballad styles, towards the "American tradition", of free verse may very well be seen in her works.

1.3 Brooks and Racial Politics "In the Mecca"

The introductory poem's location, "In the Mecca", refers to a historical Chicago black housing structure named "The Mecca". John Bartlow Martin characterizes it as "the strangest place in Chicago" (87), which was designed and built, by the D. H. Burnham major company in 1891. Nevertheless, Mecca is the nickname of Islam's holiest city and the place of birth of the Prophet Muhammad. This name, Besides this, has a broader, more secular meaning as the centre of activity or even interest, which is not generally but frequently commercial. Aside from the word's paradoxical pull of the holy and secular, Mecca is already the name of an old historical building in downtown Chicago, that is located mostly on the west side of State Street. Around 1892, the Mecca apartments were built as opulent residences for the middle class. Further, the four-story complex, which was a block long and often a block broad, with 98 apartments, was indeed a massive architectural edifice. It nevertheless was among the first residential flats to have an inside courtyard and is also one of few to use the innovative indoor atria features. That building's title indicates that it is the centerpiece of living in an apartment, which was a fairly new phenomenon at the beginning of the 20th century. Despite its lofty ambitions, the Mecca had been too near to Bronzeville, Chicago's black neighborhood, but

then had been engulfed by the black ghetto mostly during Great Depression. The Mecca had been split into 178 apartments by 1938, and it has been believed that it often housed over a thousand people. Furthermore, the whole structure was demolished around 1952, as one of the nearby Illinois national Institute for Technology's urban redevelopment initiatives.

Brooks continued to utilize women and mothers characters, as well as contemporary literary traditions, to fight and undermine previous beliefs and values within this poem, although her narrative method becomes more sophisticated than in her earlier poems. According to Henry Taylor Brooks's *In the Mecca* represents "a perceptible metaphor as well as a symbol" (128). Another critic claims that the Mecca structure "stands in synecdochically for the entirety" of Bronzeville in the poem, and therefore "serves as a cross-section of a black nation" (Wheeler 107). Besides, Brooks's capability to endow *In the Mecca* with so much of the "historical, metaphorical, cultural, and political weight" demonstrates the text's great literary accomplishment (Clarke 45). However, Brooks's concern in the materiality of the structure has been overshadowed by his focus upon the metaphorical as well as symbolic significance of *In the Mecca.*

In the Mecca's initial section contains just a lengthy poem under the same original title. Mrs. Sallie Smith, already a Black American mother who actually works, for quite a rich and powerful family, and lives alongside her young children, within that Mecca Complex, becomes the heroine of this long poem. Brooks's longest single piece seems to be the dramatic poem, "In the Mecca" (1968). The poem is fragmented into (56) paragraphs having varying lengths, ranging between (1 to 53) lines in order, for a total of quite (807) lines. It is therefore remarkable for its frank presentation of racial, and social inequality. However, it represents a biting critique of American capitalism, as a whole and the American dream, as it portrays the deterioration of an oppressive, and aggressive social system. Brooks's description of the whole African American culture in "In the Mecca"; represents the psychological and social solitude, as well as separation between black and white surroundings, according to D. H. Melhem. Social isolation as well as poverty, along with injustices, racism, and prejudice, eventually force "the embattled Mecca residents to arm themselves with indifference" (158).

The message of "In the Mecca", is "the collapse of old mythologies in preparation for a new black consciousness"; which is mentioned immediately at the start of the book (Erkkila 214). This main message is the poem's themes and subject matter, and it instills hope throughout the poem as a result. As Lowney has highlighted, Brooks' portrayal of the Mecca buildings as a discourse to explain a dystopian in the context of public decay in connection to post-war period African American history. This dystopian Meccan community represents an extremely terrible existence marked by human pain, poverty, suffering, oppression, misery, exploitation, violence, sickness, corruption, and immorality; "Perhaps no other building symbolized post-World War II urban decline more starkly than the Mecca Building" (Lowney 3). Additionally, as Erkkila has

mentioned that the Mecca building represents "an ironically nuanced symbol"; which represents both the ancient concept of America as "Mecca or Promised Land", as well as "the Black Mecca of the Nation of Islam envisioned by Malcolm X and other black nationalists" (Erkkila 214).

First as a poem, "In the Mecca" maintains its own narrative structure, though it is not as intricate as that of novels. It is therefore reminiscent of Chaucer's *Canterbury Tales*, wherein pilgrimage is often used as a framework that connects various characters together. The story of Brooks's poem mainly focuses on the mother's quest to find her missing daughter, Pepita. Throughout this search, so the poet presents various residents living in the Mecca buildings, who actually serve to "amplify" the female character of Mrs. Sallie, the mother (Gabbin 266). There is also St. Julia Jones, a devout lady who is constantly praying, as well as William, who believes that he is a prophet; "who reeks/ with lust for his disciple". This man abused his wife, Ida, till "she was a skeleton/…was a bone/ died in self-defense" (32-37). Therefore both St. Julia and Prophet William provide negative feelings and also impressions about the religious aspects within the building. Furthermore, there is Hyena, a very haughty and youthful woman, who hides her ethnic identity by painting her "hair sun-gold". Besides, in her negative embodiment, Hyena "introduces the first hint of conscious rejection of white standards and reveals an emotionally strong racial pride among inhabitants of the Mecca" (Hansell 200).

On the other hand, Alfred is the only one, who will be a great poet or maybe an artist, becomes the most prominent figure among the Mecca residents. Then his specific significance arises, from the fact because he is the unique, complex character inside this poem, who essentially develops from a very detached, clear romantic artist to a militant, who sees the world of blackness, as more than just a direct source of creative inspiration, just at the end of this long poem (Ibid. 199). He also symbolizes African American artists prior to the "Black Arts Movement", and his transformation reflects Brooks's, and also African American art's development among her previous work, and even the poetry produced after "In the Mecca". In particular, Elizabeth Alexander believes that Alfred's persona: "is a key to considering Brooks's [sic] thinking of the role of poetry in times of communal crisis" (49).

Furthermore, the reader is identified to Alfred's new character through three phases. Sallie Smith begins ascending the stairs into her private apartment building, which is considered the first introductory stage for Alfred's character. That seems to be before Pepita's disappearance was discovered. Then the narrator sketches, the character's exterior frames during this stage: His profession, interests, readings, and also romantic relationships are all described. He seems, such as Hyena, fascinated also with western civilization, as seen by his literary choices, including Shakespeare, Joyce, as well as Hemingway, as well as his romantic relationship with "that golden girl". Since his view of Africa seems romantic, resembling the "Harlem Renaissance" poets.

Alfred is un-

talented. Knows. marks time and themes at Phillips,
stares, glares, of mornings, at a smear
which does not care what he may claim or doubt
or probe or clear or want, or what he might have been. (*WGB* 56-60)

Further, the narrator portrays Alfred only as "weak" or rather "no good", through this initial stage. However, as the story develops, Mrs. Sallie Smith realizes that indeed her ninth young child, Pepita, has gone missing when cooking supper. "WHERE PEPITA BE?" she cries, alarmed. At the same time, the narrator shifts from his detached tone and attitude just at the starting of the book towards a more sympathetic tone with the frightened woman. By expressing the woman's distress, the narrator simultaneously seeks to give the tragedy a broader meaning, implying that the child's loss has global ramifications.

where may our Pepita be?—
our woman with her terrible eye,
with iron and feathers in her feet,
with all her songs so lemon-sweet,
with lightning and a candle too
and junk and jewels too?
My heart begins to race.
I fear the end of peace. (*WGB* 258-265)

While Sallie Smith goes around the complex, looking for an answer for her inquiry "WHERE PEITA BE?", additional personalities are presented. There is also Loam Norton, an activist protesting against "old unkindnesses and harms". Thus the narrator makes a connection, between Loam's lack of information concerning Pepita, and his opposition to Nazi crimes, both against society and humanity. Gertrude Reif Hughes argues that; even though he has not been seeing Pepita, he condemns the Nazis' terrible crimes. Since he has a political standpoint, but it has nothing to do with African Americans or their destiny. This is what Pepita simply stands for (379).

Besides this, there is Boonstie De Broe, who is considered "a Lady among Last Ladies. Erect. Direct."; she always seems to be the voice of reason and truth, having, "her clear voice tells you life may be controlled"; although she is "away", uninvolved in the events within that Mecca complex. However this attitude, according to William Hansell, being characterized by a "fear or refusal to become involved [which] seems to say that her faith in reason is simply an escape from reality" (203). Then there is Yvonne, who does not have a full description and is not asked regarding Pepita. So the story then abruptly shifts, towards Mrs. Smith's those other innocent children, who are already thinking about the meal, their mother is cooking for all of them. Sallie Smith returns with her young children into their flat, but she is still aware of daughter Pepita's disappearance. While she and her kids; attempting to "pet themselves", with perhaps the notion, that Pepita may

Has just wandered!
Has just blundered
away
from her own.
And there's no worry
that's necessary.
She
comes soon alone.
Comes soon alone or will be brought by a neighbor.
Kind neighbor. (*WGB* 378-387)

Furthermore, the last core concept returns them to a harsh reality wherein "everyone in the world is Mean". As a result, they decide to enlist the support and assistance of the law in this country, which often "does not quickly go/ to fetch a Female of the Negro Race". Such a way of thinking connects Pepita's personal suffering often with the "Negro Race's" communal suffering. Aunt Dill introduces the prospect of violence by recounting a heinous event that occurred "around the corner" from her home. Even though, Dill's persona is ironic because the narrator first describes her as someone who "arrives to help them". Nonetheless, she tries very hard, to console by giving a detailed narrative about a "Little gal raped and choked to death". However, Dill is indeed depicted as an absolutely awful woman, even though she considers herself to be "a Christ-like creature, Doing Good". However, the apples that she always offers the young children have been "sinister", further, when she has mentioned again later, indeed the storyteller characterizes her simply as; "the kind of woman you/ peek at in passing and thank your God or zodiac you/ may never have to know" (761-763).

On the other hand, after the concept of violence is presented at the end of the search process, Alfred's male persona is mentioned once again, but this time from a different standpoint. Somehow this poet who is not any good "has not seen Pepita Smith./ But he (who might have been an architect)/ can speak of Mecca". However, this artist is familiar with his surroundings, and indeed the people who live there. It may also bring to Brooks's mind the formerly *A Street in Bronzeville*, as well as *The Bean Eaters*, in which she describes places, and persons in a realistic manner. Furthermore, this young artist admires and appreciates Senegalese great poet, and also statesman Leopold Senghor (1906-2001), who already served as Senegal's very first new president (1960-1980). The reference mainly to the Senegalese intellectual and political character is important for Alfred's personality cannot be understated: aside from his knowledge of the Mecca, he is a man of many talents, and he also knows and "understands the need for a vision that can integrate the local knowledge with a broader understanding of the African diaspora" (Lowney 15).

No, Alfred has not seen Pepita Smith.
But he (who might have been a poet-king)

Can speak superbly of the line of Leopold.
The line of Leopold is thick with blackness
And Scriptural drops and rises
……..
Speaks for others, for brothers, Alfred can tell of
Poet, muller, and president of Senegal, who
In voice and body
Loves sun, listens
To the rich pound in and beneath the black feet of Africa. (*WGB* 445-476)

However, in contrast to such a romantic image, besides, the narrator presents Don L. Lee (b. 1942); and maybe even his Black Nationalism philosophy.

Don Lee wants
not a various America.
Don Lee wants
a new nation
under nothing;
……
wants
new art and anthem; will
want a new music screaming in the sun. (*WGB* 490- 504)

Alfred subsequently makes several comments, primarily characterizing himself as a "red bush"; whose entire color flames out. Yet he also supports action, particularly aggressive action. This might be the first stage toward his personality improvement, but he is still very incapable of accepting such a radical change. Besides, the militant and revolutionary Amos, another new figure who appears directly after Alfred, calls for radical action. Amos envisions white America mostly as the white lady, Amos encourages people to react to violence with violence and anger.

"Let this good rage continue beyond
Her power to believe or to surmise.
Slap the false sweetness from that face
……..
remove her fair fine mask.
Let her lie there, panting and wild, her pain
Red, running roughly through the illustrious ruin—
With nothing to do but think, think
Of how she was so long grand,
Flogging her dark one with her own hand,
Watching in meek while he bled.
Then shall she rise, recover.
Never to forget". (*WGB* 527- 541)

Further, the narrative subsequently moves on to a multitude of many other Meccans, who have also been alienated, and have become totally

negligent. "How many care, Pepita?"; already is asked at the beginning of each new section. Against all this background of misery and insensibility, Alfred recognizes that all these individuals, with even their own "Crazy-eyes"; do not desire a "Baudelaire, Bob Browning, not Neruda": because neither communism nor even romanticism, are capable of resolving their issues and problems. However, Alfred clearly hates and rejects his poetic predecessors, who were all white and privileged; Charles Baudelaire (1821-1867); Robert Browning (1812–1889); and Pablo Neruda (1904-1973). Then even Christianity, with all its objectives of loving one's enemies, is rejected and scorned; Alfred thinks that indeed "A violent in reverse", might be the solution. This notion of "violent in reverse", might be translated somehow into the "reverse racism", advocated by several black activists, as well as African American agitators around the 1960s. Moreover, Alfred's belief in this philosophy brings him nearer to Don Lee's belligerent mentality and attitude.

Alfred's impression—his Apologie—
his invocation—and hi Ecstasie:
"Not Baudelaire, Bob Browning, not Neruda.
Giants over steeples
are wanted in this Crazy-eyes, this Scar.
A violent in reverse.
We part from all we thought we knew of love
and of dismay-with-flags-on. What we know
is that there are confusion and conclusion.
Rending.
Even the hardest parting is a contribution…
What shall we say?
Farewell. *And Hail!* Until Farewell again." (*WGB* 678- 690)

However, the cops come then begin their looking for the missing black girl throughout the complex. Numerous different individuals who live in the building are introduced during the investigation, such as "Way-out Morgan"; who often spends all his time daydreaming about the day when he really can exact his revenge upon that white American. His stance on racial issues exemplifies the radical African American anti-white stance. yet he also spends much of his time desiring "Death-to-the-Hordes-of-White-Men!" as well.

Furthermore, after a full search of many other flats, Pepita's corpse was eventually discovered beneath the bed, which belong to one of the apartment's residents, the Jamaican Edward. The brutality of the murder, as well as the brutality of the whole Mecca harsh reality, exposed by the searching for the young child, contributed to Alfred's eventual personal development. Yet he also seems to have been following the narrator through the character presentation, becoming so influenced by his neighbors Meccans' situations, which he declares at the finale that he absolutely hates whatever he has experienced. However, he still has the sensation, that there must be something in this area, especially, which

beckons for him, something that, despite its ruins, as well as devastation, evolves and changes towards something constructive within him.

I hate it.
Yet murmurs Alfred—
who is lean at the balcony, leaning—
something, something in Mecca
continues to call! Substanceless; yet like mountains,
like rivers and oceans too; and like trees
with wind whistling through them. and steadily
an essential sanity, black and electric,
builds to a reportage and redemption.
A hot estrangement.
A material collapse
That is Construction. (*WGB* 776-787)

Besides this, Brooks's narrative voice through this long dramatic poem is primarily metaphorical, thus "In the Mecca" appears to be the story of a woman searching for her lost kid. However, a detailed, and analytical reading of the whole poem, shows that it has multiple levels of interpretation. Mrs. Sallie Smith's search for her daughter through the Mecca building complex, on the other hand, could be viewed as a journey into the human psyche of Black Americans in search of self-identity and also self-knowledge, along with emancipation from socioeconomic bonds imposed by white racism and social, economic, and political practices. Brooks, who has been trying to transform the identities of Black women in the community for the past twenty-three years, realizes that the key to liberation is breaking free of pre-existing frameworks that classify Black women as completely non-existent and intangible objects.

Additionally, Mrs. Sallie, the maternal figure, is used to deliver her political message that the whole Black Americans cannot aspire for social progress through till the structural system of western society and ideology crumbles. Revolutionary change, distinguished by a free blue sky, a free life on earth, and also new songs screaming in the sunshine, will indeed be realized by what Alfred refers to as "essential sanity, black and electric", rather than on the violence advocated by Amos. Moreover, Mrs. Sallie's journey seeking Pepita, as seed or perhaps as a piece of gold, might be seen as searching for African American Future's seeds as well as wish and hope. Mostly, during her police investigation, she reveals the causes which are already harming African Americans' possible futures, and she convinces her readers, that even if they really want independence and freedom, people must eradicate the wickedness and sins that are the root of complete indifference, to that foreseeable future of African Americans.

Brooks's professional career as a famous poet begins a new chapter after this long poem, another period that places her within that new camp of the contemporary Black Arts Movement. Following "In the Mecca", most of her subsequent works reflect this new phase, that is primarily concerned with the Civil Rights movement's current struggles.

Moreover, Brooks has been questioned about the difference in her perspective of the African American writer's responsibility in her new era in a 1969 actual interview with George Stavros, compared to her comment in (1950). Further, the following quote is Brooks's response:

The world has just turned over since then, and at that time I felt that most strongly, most strongly—I was very impatient with black poets who just put down anything off the tops of their heads and left it there. But something different is happening now. Black poets today…are becoming increasingly aware of themselves and their blackness, as they would say are interested in speaking to black people. (3)

Additionally, Gwendolyn Brooks, in the same interview, acknowledges how she is being "absolutely blind to" various changes happening in her surroundings. Then she really is now "seeing new things", leading her to reexamine her role and responsibilities as an African American, and perhaps as it was then described as, "black" writer. After becoming associated with the Black Arts Movement, she states:

My aim, in my next future, is to write poems that will somehow successfully "call" all black people: black people in taverns, black people in alleys, black people in gutters, schools, offices, factories, prisons, the consulate; I wish to reach black people in pulpits, black people in mines, on farms, on thrones, not always to "teach"—I shall wish often to entertain, to illumine. My newish voice will not be an imitation of the contemporary young black voice, which I so admire, but an adaptation of today's Gwendolyn Brooks' voice. (qtd. in Lowney: 1998, 17)

Brooks's aim to make her poems accessible to individuals who may not have a strong background in literature may be seen in her statements. Brooks's goal in "In the Mecca" has been to convey a clear reality of this black community, as well as its local inhabitants, complete with most of their worries. Brooks has not only presented a bleak picture of society by depicting the plight of African Americans, and she really offered a glimmer of hope for her community members.

Conclusion

Gwendolyn Brooks's poems are distinguished for their effective use of female voice, particularly African American females, who are already subjected to degrading conditions due to their personalities and the society in which they live. The poems of Brooks represent deeply personal reactions to specific incidents. She often raised color discrimination, by several protesting poems besides focusing on the concrete internal issues. The dilemma for African American women, according to Brooks, would not be merely intraracial discrimination, and unfulfilled ambitions. Because once wishes come true, these may also become a curse instead of a blessing for the women.

Moreover, at "In the Mecca," Brooks combines historical myth with contemporary facts to illustrate the socio-economic failures of the Black community and African American culture. Racial and social disparities,

according to Brooks, are directly responsible for the breakdown of African American society. By setting the whole narrative in a building that was once a mythical utopia, Brooks emphasizes the futility of the American dream. Brooks has not only painted a gloomy image of society by showing African Americans' predicament, but she has also given her community members a ray of hope.

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الصوت النسوي للعنصرية كما تم تمثيله في غويندولين بروكس في مكة

المستخلص

وجدت غويندولين بروكس نفسها في مأزق مزدوج، أولاً بسبب "عرقها أو إصلها" كأمريكية من أصل أفريقي، وفي ذلك الوقت بسبب أنوثتها. توضح كتابات بروكس هذه السلالة المزدوجة.و تفتخر بعرقها وثقافتها ، كما أنها تشجع النسوية وتحتفي بها . تهدف هذه الدراسة إلى دراسة موضوع العنصرية في الشعر الأمريكي الأسود باستعمال تقنيات وصفية عن طريق فحص بعض أعمال غويندولين بروكس؛ لذلك ، تحاول بروكس تصوير الظلم الاجتماعي ،واضطهاد النساء في مجتمعها الذي حدث في الستينيات من القرن العشرين. ومع ذلك ، أصبح شعر بروكس الحديث محاولة لإقناع السود بالارتباط بشدة بتاريخهم من أجل تحقيق مسؤولياتهم الأساسية في المجتمع. علاوة على ذلك،تؤكد بروكس على الحاجة إلى الاحترام الإنساني والحب بوصفه أحد أهم المتطلبات الأساسية لحياة سعيدة.