

The Psychological Aspects in Countee Cullen's Selected Poems

Ins. Shaymaa Saleem Yousif

Shaymasaleem80@gmail.com

Ministry of Education- Centre for Research and Educational Studies

Copyright (c) 2025 Ins. Shaymaa Saleem Yousif

DOI: <https://doi.org/10.31973/rk4jdc87>



This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

Abstract:

Poetry serves as a transparent medium that reflects the realities of individuals or society. Throughout his poetic career, Countee Cullen (1903-1946) addresses political violence, sexual desire, religion, childhood, and memories. To explore these themes, this research delves into the psychological interpretation of three of Cullen's selected poems: "Heritage" (1925), "Incident" (1925) and "From the Dark Tower" (1927). By applying a psychological analytical approach, the study discloses the hidden reasons, desires, and motives behind these works in relevant lines from the above selected poems. The research concludes that poetry can act as a window that shows the inner feelings, thoughts, and motives, both conscious and unconscious. In Cullen's case, his poems reveal a deeply personal response against the extremes of discrimination and racism he experienced.

Keywords: conflict, consciousness, desire, motives, ,psychology

Introduction:

As an African-American poet, Countee Cullen utilized themes in his work that were deeply relevant to his background, such as political violence, sexual desire, and childhood memories (Rudnytsky, 2002:1). These choices focus either on the state of mind and structure of personality of the author, poet or the characters of literary works. Therefore, psychoanalytic theory has played a major role in American dramatic criticism, emphasizing linear causality; an opinion supposes that all actions can be traced to a solitary source (Ovipara, 2006: 1).

This research uses a psychoanalytic approach to explore the unresolved feelings, psychological conflicts, guilt, and contradictions within Cullen's selected poem. Historically, this approach was used for the first time by Freud who states that literature is the uncanny double of psychoanalysis and vice versa. Therefore, he treats characters from literature and history as if they were real and he psychoanalytically reads the texts through studying the psychobiography of their authors (Rudnytsky, 2002:1). Early in the

20th century, Freud's psychoanalytic approach to literature started to take shape. In the 1900s, Freud's psychoanalytic writings especially his theories on the unconscious, nightmares, and neuroses started to have an impact on literary criticism. This literary criticism approach serves as a lens for interpreting and evaluating these works through established psychoanalytic principles, including those of the Austrian Sigmund Freud (1856 –1939) and the French Jacques Lacan (1901 – 1981) (Tarzian, 2023: 9).

Among the various critical approaches to literature, psychological criticism has been one of the most controversial and, for some, the least appreciated. However, it is also one of the most fascinating and rewarding approaches to interpretive analysis. This psychological interpretation helps uncover the hidden meaning within literary texts and explores the complex blend of the writer's personality (Souter, 2000: 1). In addition to that, this approach has become one of the mechanisms to find out the hidden meaning of a literary text. It also helps to explore the essential components of the writer's personality as aspects that contribute to his experience from birth to the period of writing a book (Husain, 2017: 41). Thus, analysing the text in relation to the author's life, unconscious desires, and psychological state can reveal deeper layers of meaning. In general, continuing the literary analysis of behavioural psychology enhances our understanding of both texts and the human psyche.

Literature Review

Notable previous studies that mutually illustrate how Cullen's work summarizes the tensions between individual identity and societal expectations include: "The Poetic Philosophy of Countee Cullen" by Woodruff Bertram (1940), "The Indictment of God and The American Society in Cullen's Poetry" by O. U. Gabriel (2021), and "The Style and the Representation of Agony in the Poetry of Cullen" by Anthony Ebebe Eyang (2017). These studies examine Cullen's poetry as a critique of both divine authority and the American social landscape. They claim that Cullen's poems reflect a deep frustration with the discriminations faced by African Americans, using poetic language to challenge the idea of a just in the face of societal injustice. Furthermore, they posit that Cullen navigates complex questions of identity and existence, merging personal introspection with broader cultural commentary. This philosophical lens allows readers to appreciate the details of Cullen's struggle for self-definition within a racially divided society.

Through his innovative use of form and language, Cullen captures the psychological conflicts faced by African Americans, reflecting the broader social pressures that shape their identities. This research uses psychoanalytic literary criticism, a controversial yet rewarding approach, to interpret Cullen's selected poems. By applying psychoanalytic principles from Sigmund Freud, Jacques Lacan. Hussein confirms this, saying, "Psychoanalytic therapy is the re-narration of a person's life. It has given much importance to the significance between the unconscious and thought processes (2017:43).

A psychoanalytic reading of "Heritage" (1925) explores the unconscious motives, desires, and conflicts expressed in the text. The poem reflects Cullen's complex relationship with his African heritage and American identity. The tension between these two aspects can be seen as a struggle between the ego and the id, where the ego reconciles rationality with deep-seated, primitive desires and cultural memories. The poem deeply reflects the complex nature of the African American experience, weaving together the past and present. These layers constantly shape the speaker's sense of self, often leading to feelings of self-denial (A.E. 2016:100). Cullen opens his poem, wondering: *What is Africa to me:* "I have never seen it" The speaker's longing for Africa might be explained as an unconscious desire or a connection to an inherited memory, symbolizing a longing to return to a primal origin a place where identity isn't broken by the racial tensions of However, Cullen's work also endeavours to convey his pride in his African heritage, though this pride is complicated by the pervasive effects of racism on his identity.

The speaker is hesitant about his right to question as he asks himself "*Do I play a double part*", without putting the question mark which indicates that he is pleading the answer from the listeners or the readers. Thus, the speaker is caught between his African roots and his American present, creating a tension that echoes the conflict between the desires of the ego and the id. The ego, as Drew Westen notes, is the rational part of the psyche that strives for balance, managing the primitive desires of the id with the moral constraints of the superego (Westen, 1998: 340). Consequently, this struggle leads to a non-destructive release of repressed desires.

*So I lie, who all day long
Want no sound except the song
Sung by wild barbaric birds
Goaded massive jungle herds
(Cullen's "Heritage," 1927: 10-14)*

From a psychoanalytic perspective, these lines reveal that the speaker is yearning for something unique and unconventional, rejecting the ordinary or familiar in favour of something different (Kirby. K: 16). The phrase "wild barbaric birds" suggests untamed, natural, and instinctual elements, representing freedom and the unconscious mind. The word "barbaric" hints at a raw, primal quality, symbolizing a desire for something untouched by civilization or societal norms.

It becomes clear that the poet feels deeply connected to nature or the self, free from social or rational constraints. This reflects Lacan's idea that individuals are shaped by the language and societal norms, beliefs and culture they encounter. He values the authenticity and wildness of the "barbaric birds" over the more controlled and conventional aspects of life. This connection to nature and untamed elements is a recurring theme in his poetry, portraying nature as wild and untamed, in alignment with the poet's inner self.

Pagan representations often view the natural world as a realm of mystery and power represent the speaker's struggle against feelings of humbleness and a desire to assert their own dignity. The message here is not submissive; the way forward is not insignificant. When placed alongside the works of Langston Hughes and Zora Neale Hurston, such writing feels more assertive (Ostrom, H. 1994:14). The "massive jungle herds" evoke a sense of primal power and untamed forces, reminiscent of nature's raw and unbridled energy. The following lines suggest an intimate connection:

*Juggernauts of flesh that pass
Trampling tall defiant grass
Where young forest lovers lie,
Plighting troth beneath the sky.
(Cullen's "Heritage," 1927: 15-18)*

The "*juggernauts of flesh*" can be interpreted as powerful, unstoppable forces. The *tall, defiant grass* signifies resilience and natural beauty, standing firm even as "young lovers" lie in the grass, turning the imagery to a tenderer and close scene. Standing in stark opposition to the oppressive forces represented by the "juggernauts of flesh". Psychologically, this can represent the speaker's struggle between cultural identity and personal dignity.

According to Lacan's theory, the Imaginary realm (1936–1953), which is associated with images, illusions, and the formation of identity mirror images about the self. Lacan presents the imaginary as a necessary component that allows the individual to live in and engage with their surroundings. In the absence of this element, one encounters

the Real as terrifying or unbearable, without structure or harmony. The Imaginary is composed of illusions that structure the world, forming unities, harmonies, or relationships of similarity and identity between persons and things. Lacan considered imagination to be the primary focus of his work in the 1950. He utilized the mirror stage model to elucidate the process of attaining a feeling of psychic cohesion and selfhood. In the beginning, the mirror stage was seen as a developmental milestone, when babies as young as 6 months old can identify themselves in a mirror. This acknowledgment is combined with a sense of happiness and victory. Lacan's concept of imagination is based on the idea that this acknowledgment is supported by an image in the physical world (Cauwe, et al, 2017: 616-621). Here, the desire to "lie" and immerse in the natural world may indicate a longing for authenticity and a break from the expectations imposed by society. The wildness of nature symbolizes a more primal, unrestrained sense of self, highlighting the tension between the speaker's heritage and their contemporary experience.

Digging into this poem further, Ramey (2016: 9-11) notes that the *Heritage*, reflects on the history of African Americans, tracing their cultural roots back to ancient civilizations such as Egypt. Cullen employs rich imagery and references to rejoice the contributions of Black people throughout history, emphasizing their vital role in forming civilization. Yet, despite this celebration, the poem carries an emotional undercurrent of lament, as the following lines illustrate:

What is Africa to me?

So I lie, who find no peace

Night or day, no slight release

From the unremittent beat

Made by cruel padded feet

Walking through my body's street. (Heritage, 63-68)

The speaker mourns the pain of displacement and loss, acknowledging the deep impact of slavery and the diaspora on African American identity. He grapples with a deep sense of alienation from their heritage and cultural roots. These lines also suggest a historical and emotional gap between the speaker and their ancestors, highlighting feelings of loss and estrangement from their identity. The phrases of the "spicy grove" and "cinnamon tree" are an indicative to connection to Africa, which symbolizes cultural heritage and identity. However, the rhetorical question, of what does Africa meant to him reveals a crisis of belonging, indicating that the speaker feels separate from this cultural landscape, possibly due to the effects of colonization, diaspora, or personal experiences. The speaker repeats

the phrases "no peace" and "no slight release" to convey a relentless psychological burden, which represent the persistent nature of this inner conflict. As they express an ongoing struggle with inner peace. While "cruel padded feet walking through my body's street" may symbolize external pressures or societal expectations that invade the speaker's sense of self, further contributing to their feelings of anxiety and restlessness. Then, he raises critical questions about belonging and the search for cultural roots in the face of historical trauma. Cullen discusses the subjugation of African heritage and the cultural trauma imposed by slavery and racial repression. This historical and social suppression of identity forces the speaker to navigate a complex relationship with a part of him that has been thoroughly repressed over time.

The sense of alienation and displacement that the speaker feels can be interpreted as the influence of the superego societal expectations and traditions causing internal conflict. This conflict between the speaker's internal world and external realities creates a feeling of misunderstanding about America. As he repeats the first line of the poem, *what is Africa to me:*" he disparately realized the fact that he is not belong to Africa or America culture and community. Symbolically, it refers to the overwhelming and harmful nature of these forces, possibly representing societal pressure or deep-seated human desires. This evokes themes of natural love and innocence. From a psychoanalytic perspective, these lines might also reflect dynamics of power, social injustice, and the ongoing struggle for self-assertion. Furthermore, these lines juxtapose the destructive power of societal forces with the external pressures that aim to suppress them. The natural setting contrasts these forces with the individual's primitive desires and the delicate yet resilient beauty of nature and fresh love. He continuous saying that

*Trampling tall defiant grass
Where young forest lovers lie,
Plighting troth beneath the sky.
So I lie, who always hear,
Though I cram against my ear
(Cullen's Heritage, 1927: 16-20)*

Then, the dynamic image of *trampling grass* by the *jungle herds* is a symbolism to the domination of nature over ferocious suppression dominates. The reference to "young forest lovers" making their vows under the sky conjures the imagery to a more intimate and tender scene, evoking themes of natural love and innocence. "Plighting troth" suggests making promises or engaging in intimate exchanges in a

light, perhaps playful manner under the open clear sky, symbolizing freedom and simplicity. The following lines present an imagery that evokes a sense of weakness and the impact of external incentives on the speaker inner state.

I can never rest at all

When the rain begins to fall;

Like a soul gone mad with pain

I must match its weird refrain;

Ever must I twist and squirm, (Heritage, 77-81)

These lines emphasize a deep psychological sorrow. The use of the word rain, which is repeated five times in the poem, is a reference to sadness, loss, and despair. Here, the speaker is unable to rest which suggests a profound anxiety or trauma, where the natural occurrence of rain causes overwhelming emotions. The phrase "like a soul gone mad with pain" indicates a struggle with inner turmoil, suggesting that the speaker feels haunted or consumed by their past or experiences. From a psychological views, this could reflect themes of un resolved grief or mental anguish, when "Rain works on me night and day", which is a metaphor of uncontrollable emotions as there is no specific or limit time for their reaction. The speaker also is unable to achieve peace or resolution, he is discomfort and hopeless. The dynamic verbs of *twisting and squirming* emphasize a loss of control and disability, which also reflect internal conflict or emotional turmoil. This scene depicts a deeper struggle with identity or denial, as the speaker deals with his past. It may also depict a desire to escape from pressures or expectations that feel suffocating.

The last lines of the poem presents symbolic a psychological interpretation, which exposes a deep internal conflict between the speaker's identity and the surrounding societal expectations.

All day long and all night through,

One thing only must I do:

Quench my pride and cool my blood,

Lest I perish in the flood, (Heritage, 117-20)

The phrases *Quench my pride* suggest a struggle to conquer natural instincts and emotions, which can be inferred as a desire to conform to societal norms. It reflects the pressure to maintain composure and restraint. The speaker has awareness of the potential consequences of letting emotions run wild. The place "flood" also indicates to overwhelming feelings or societal forces that threaten to circulate the speaker. The poet use it to represent the fears associated with identity loss, the trauma of heritage, and the struggle against

societal oppression. Then, the speaker surrenders to outsider natural objects, saying:

*Lest a hidden ember set
Timber that I thought was wet
Burning like the dryest flax,
Melting like the merest wax,
Lest the grave restore its dead.
Not yet has my heart or head
In the least way realized
They and I are civilized.* (Heritage, 121-128)

The use of the word *ember* that used to set *fire* is a metaphor to imply that suppressed emotions or heritage can explode intense feelings if not acknowledged. These speaker endeavours to recognizing his roots. Then, he concludes in a tension between being "civilized" and embracing a primal self. His acknowledgment that neither their heart nor head actually comprehends their civilized status is an indication to a disconnection between their identity and what society considers them. Ultimately, these lines convey the psychological turmoil of searching cultural heritage, identity, and the pressure to conform. They reflect the complexity of self-awareness and the challenge of balancing personal authenticity with societal expectations.

In Cullen's *Incident* (1925), the poem poignantly captures the impact of racism and the visceral horror it evokes (Gabriel, 2021: 73). The poem powerfully conveys the effects of racism on a young child, highlighting the innocence of the speaker, who is only eight years old.

*Once riding in old Baltimore,
Heart-filled, head-filled with glee,
I saw a Baltimorean
Keep looking straight at me* (Cullen's *Incident*, 1925: 1-4).

Psychoanalytically, this incident can be viewed as a formative experience in the speaker's understanding of his own racial identity and the prejudice he faces. The traumatic nature of the event is emphasized by its enduring impact on the speaker's memory, intending all other experiences from that time (O'Loughlin, 2020: 363). The stark contrast between the speaker's initial innocence captured in the joy of his smiling and the harsh reality of racial discrimination he encounters, underscores the deep and lasting wound that such an incident leaves on a fresh mind. This revision aims to make the passage more relatable and engaging while preserving its analytical depth.

Cullen is interested on a single incident of racial prejudice which underlines the fact that such encounters can leave indelible marks on an individual's psyche. As Busch and McNamara (2020) proclaim that language serves as a critical medium through which individuals express their experiences of trauma and navigate their identities (131). Then, the speaker is conscious of racism by the assailant's hostility. Since he talks about people from Baltimore, then he refers a period of observation or experience linked to a familiar place, making Baltimore as a turning point for events. The speaker's identity will be intensely formed by this point, which is likely to become a crucial stable memory. According to Freud, many childhood experiences and emotions are repressed in the unconscious, which can have a subtle effect on conscious decisions. Psychoanalytic studies aim to reveal hidden psychological impacts and comprehend their influence (Barrett, 2001: 4). The trauma of being dehumanized and subjected to racial insults can affect an individual's emotional and psychological statue. A weakened sense of self, self-worth, and loss of trust in oneself also leads to the feeling of self-dehumanization. (Jenkins, et. 2023: 3). The emotional and psychological states of an individual can be expressively generated by the trauma of experiencing dehumanization and being called names based on race.

Although the poem is short, it holds a painful instance of racial trauma, leaving an unforgotten mark on the speaker's memory and sense of self. It emphasizes the profound impact of racism on a speaker psyche (Gabriel, 77). Through a humanistic lens, this shore poem connects themes of trauma, memory, and social injustice, revealing how such experiences can minimize other memories and deeply influence the individual's emotional landscape. Moments of shock and discrimination, whether encountered or imagined, shape one's perception towards him and towards society.

Freud's theory suggests that individuals use defines mechanisms, such as selective memory and perception, to cope with unconscious conflicts. In this case, repression is the most common used mechanism, categorized by the unconscious replacement of conscious memories. It led people to "forget" traumatic memories (Zhang, 2020: 229). Cullen powerfully conveys the impact of racism on a young child, underscoring the innocence of the speaker, who is only eight years old. The lines:

*"Now I was eight and very small,
And he was no whit bigger,
And so I smiled, but he poked out
His tongue, and called me, 'Nigger'"* (Cullen's Incident, 1925: 5-8)

These lines reveal a painful encounter with prejudice. The use of the derogatory term "Nigger" by the other child highlights the deep-seated nature of racism. The speaker's response emphasizes their shared childhood. This innocence highlights the purity of the child's heart and a lack of realization of the racial insult directed at them.

The speaker's depiction of this incident is straightforward and is reflecting the speaker's lack of anger or desire for retaliation. This calm, almost resigned response can be interpreted as a subtle form of forgiveness, resonating with Christian principles of grace. The focus on this singular event illustrates how deeply such an experience can imprint on a person's memory, despite its singular nature. The concluding lines:

*"I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember"* (Cullen's *Incident*, 1925: 9-12)

Here, the speaker hints to the idea that memory is more than just a time capsule. He uses devices to cope with this situation, so he restores to denial, which is one of the defense mechanism, used in such cases, where a person restores to "blocking events from awareness and the refusing to experience the events. Projection is that individual attributing their own unacceptable thoughts, feeling and motives to another person. Displacement involves in satisfying an impulse with a substitute object" (Zhang, 2020: 230)

The thought he saw a lot of events from May to December, the narrator can only remember one particular episode draws attention to the idea of selective memory, in which some experiences have a greater lasting impression or recall than others. According to studies, our memories are influenced by emotional importance and personal relevance rather than being exhaustive records of events. However, it is greatly impacted by meaningful and emotional events (Buchanan, 2007: 761).

Autobiographical memory is essential for forming our sense of self, emotions, and personal identity, impacting our perception of continuity as individuals within a culture over time. As a result, it is examined across several branches of psychology, including cognitive, social, developmental, clinical, and neuropsychology. However, despite the breadth of research, findings and methods from these distinct fields frequently remain isolated and fail to inform one another. (Conway, 2000: 261) In *From the Dark Tower* (1927), Cullen deals with themes about racial injustice, resilience, and the spirit of African-Americans. His expression of future recognition and justice

can be seen as a sublimation of these repressed feelings into hopeful, artistic expression, demonstrating a will towards collective identity (Beer, 1998: 309). The poem reflects how a racist society represses the contributions and worth of African Americans. The title of the poem, "dark tower" itself can symbolize a place of detention and powerlessness. Describing the tower as "dark," evokes a space filled with grief, memories, and resilience. It also represents the unconscious mind, where the repressed experiences and strength of African Americans reside, looking forward to being recognized and liberated.

The image of the speaker's longing for dignity and justice reflects a crucial human desire for equality and peace. This wish drives the narrative, echoing Lacan's idea that human actions are motivated by the pursuit of what is perceived to be missing (Wang, 2021:107) . The persona uses natural, expressive metaphors of *planting* and *growth* as an indication of the struggles and hopes of marginalized people. The line, "We shall not always plant while others reap", brings a suggestion of a future when injustice will end and those who have suffered will no longer be subjected and submissive. The act of planting represents work and exertion, while the act of reaping is a hint of the advantages and rewards that ought to accrue. The "golden increment of bursting fruit" suggests the valuable outcomes of hard work, yet these rewards are often unjustly denied. Psychoanalytically speaking, this represents a profound sense of deprivation and unconscious hostility, originating from being exploited.

According to Freud's division of the personality there are three main divisions. Firstly, the Id which represents the primal, instinctual part of the mind that seeks immediate gratification and is subjected to his basic desires. Secondly, the Ego which represents the rational part that mediates between the surrendering to desires of the id the follow to the constraints of reality. Lastly, the Superego which represents the moral conscience that internalizes societal norms. Going through the writer's id, superego, and ego can reveal hidden and mysterious thoughts of the unconscious process and the complexities of the interpersonal, mind, often expressed through characters, symbols, or words of literary works (Souter, 2000: 4). Meanwhile, "lesser men" (the superego) holding "their brothers cheap" speaks to the devaluation and mistreatment of equals by those who consider themselves superior (1994:14).

Characters in "From the Dark Tower" may embody these unconscious desires and struggles, revealing the complexities of their inner lives as they confront issues of identity, race, and power. The words "Countenance, abject and mute", represent the id , pensively

reflect the poet's rejection of the dehumanization and subjugation of his people, challenging the Christian ideals of brotherhood and equality can represent the ego. Ostrom, whose work primarily explores African-American literary movements, with a notable focus on the Harlem Renaissance, claims that the following lines are hint at a future resistance against passivity and silence in the face of such dehumanization.

*Not always bend to some more subtle brute;
We were not made to eternally weep.
The night whose sable breast relieves the stark,
White stars are no less lovely being dark,
(The Dark Tower, 1922: 7-110)*

The first line of this stanza refers to the oppression imposed by those who are considered more sophisticated in their cruelty. They represent the ego when they recognize the complexity of oppression and confess that the imposed suffering may disguise their cruelty under the appearance of superiority. The declaration of "We were not made to eternally weep" rejects the notion of a fate bound to perpetual suffering. Then, this line echoes the id's yearning for liberation from pain and suffering. It expresses a primal desire for joy and fulfillment, rejecting the idea of being eternally trapped in sorrow. It also reflects a belief in a brighter future, countering the idea that African Americans are destined to endure hardship indefinitely. The superego can be seen in the rejection of the idea that African Americans are destined for perpetual suffering. This implies a moral stance against the acceptance of oppression as fate, suggesting an internalized belief in dignity, equality, and the potential for a brighter future. *The night*, depicted as a metaphor, represents the struggle and suffering of African Americans. The "*sable breast*" of the night offers relief, a kind of solace and refuge from the stark realities of discrimination. Peaceful elements are evident in Cullen's lines, particularly in the way the darkness provides comfort, suggesting that in times of trial, there is still beauty and hope to be found. The image of hiding "the heart that bleeds" in the dark further emphasizes the resilience and quiet strength of those who suffer.

The last line of the poem, "And wait, and tend our agonizing seeds" metaphorically suggest that the beauty and worth of African Americans are not lessened by their dark skin. This counters racial prejudices and affirms the inherent value and dignity of the Black community. While, in religious point views, *From the Dark Tower* doesn't explicitly reference pagan elements, it masterfully weaves together Christian imagery and natural metaphors to deliver a

compelling message about the enduring strength and hope of the African American community in the face of historical oppression.

Conclusion

Countee Cullen's poetry offers a deep exploration of the psychological conflicts in the African-American experience. Using a psychoanalytic lens, on Cullen's selected poems, this research uncovers the hidden desires, motives, religion and unresolved psychological conflicts that existed in Cullen's work. Through examining these elements, the study enhances our understanding of Cullen's poetry and the broader human experience it reflects. In psychoanalytic literary theory, these poems explored for their symbolic representations of power, defiance, love, and the interplay between natural and human forces. There is a clear acknowledgment of exploitation and an urgent need for applying freedom and equality, reflecting an internal struggle for self-worth and justice. Consequently, these poems revealed the repressed desires and frustrations of African Americans in a racially segregated society. Resuming reading other Cullen's poems reveals his hidden intentions to bring on eventual justice and recognition for Black people reflects deep-seated, often unconscious, desires for equality and validation.

References

- Barrett, M. (2001). *Freud and the Human Soul*. London: Penguin.
- Buchanan, T. W. (2007). Retrieval of emotional memories. *Psychological bulletin*, 133(5), 761.
- Busch, B., & McNamara, T. (2020). Language and trauma: An introduction. *Applied Linguistics*, 41(3), 323-333.
- Cauwe, J., Vanheule, S., & Desmet, M. (2017). The presence of the analyst in Lacanian treatment. *Journal of the American Psychoanalytic Association*, 65(4), 609-638.
- Cullen, C. (1927). *From the Dark Tower In Selected Poems*. New York: Harper & Brothers.
- Conway, M. A., & Pleydell-Pearce, C. W. (2000). The construction of autobiographical memories in the self-memory system. *Psychological review*, 107(2).
- Gabriel, O. U. (2021). *The Indictment of God and The American Society in Countee Cullen's Poetry*. *Journal of African American Studies*, 15(3), 73-80.
- Hossain, M. M. (2017). *Psychoanalytic Literary Criticism: A Reassessment*. *Journal of Literary Criticism*, 8(1), 43-52.
- Jenkins, T. A., Robison, M., & Joiner, T. E. (2023). Dehumanization and mental health: clinical implications and future directions. *Current Opinion in Behavioral Sciences*, 50, 101257.
- Kirby, K. (2016). *Countee Cullen and the Harlem Renaissance*. *African American Review*, 30(1), 16-23.
- Kuenz, J. (2007). *Modernism, Mass Culture, and the Harlem Renaissance: The Case of Countee Cullen*. *American Literary History*, 9(4), 100-111.

Opipari, B. R. (2006). *American Drama and the Disabled Family Member: A Family Systems Approach*. The Catholic University of America.

Ostrom, H. (1994). *Langston Hughes, Countee Cullen, and the Negrotarian Literary Movement*. *Southern Review*, 30(2), 14-22.

O'Loughlin, M. (2020). Whiteness and the psychoanalytic imagination. *Contemporary Psychoanalysis*, 56(2-3), 353-374.

Ramey, L. (2016). *Reclaiming Heritage: The Cultural Legacy of African American Poetry*. *African Studies Review*, 39(1), 9-11.

Rudnytsky, P. L. (2002). *Reading Psychoanalysis: Freud, Rank, Ferenczi, Groddeck*. Cornell University Press

Souter, K. T. (2000). The products of the imagination: psychoanalytic theory and postmodern literary criticism. *The American journal of psychoanalysis*, 60, 341-359.

Tarzian, M., Ndrio, M., & Fakoya, A. O. (2023). An Introduction and Brief Overview of Psychoanalysis. *Cureus*, 15(9).

Wang, W., & Jia, Y. (2021). Lacan's Theory of Desire and Its Practical Value. *International Journal of Linguistics*, 13(5), 104-110

Westen, D. (1998). *The Scientific Legacy of Sigmund Freud: Toward a Psychodynamically Informed Psychological Science*. *Psychological Bulletin*, 124(3), 340-365.

Zhang, S. (2020, April). Psychoanalysis: The influence of Freud's theory in personality psychology. In *International Conference on Mental Health and Humanities Education (ICMHHE 2020)* (pp. 229-232)

الجوانب النفسية في قصائد كاونتي كولين المختارة

المدرس: شيماء سليم يوسف

Shaymasaleem80@gmail.com

وزارة التربية/ مركز البحوث والدراسات التربوية

الملخص

يعد الشعر نافذة لعكس حقائق الأفراد أو المجتمع. وعلى مدار مسيرته الشعرية، تناول كاونتي كولين (1903-1946) موضوعات مثل العنف السياسي، والرغبة الجنسية، والدين، والطفولة، والذكريات. ولاستكشاف هذه الموضوعات، يتعمق هذا البحث في التفسير النفسي لثلاث من قصائد كاونتي كولين المختارة: "من البرج المظلم" (1922)، و"التراث" (1925)، و"الحادث" (1925). ومن خلال تطبيق نهج نفسي لبعض الأبيات ذات الصلة في القصائد المذكورة، تكشف الدراسة عن الأسباب والرغبات والدوافع الخفية خلف كتابة هذه الأعمال. يخلص البحث إلى أن الشعر يمكن أن يعمل كنافذة لإبراز المشاعر والأفكار والدوافع الداخلية، الواعية وغير الواعية. في حالة كولين، تكشف قصائده عن استجابة شخصية عميقة ضد أقصى درجات التمييز والعنصرية التي نشأ خلالها.

الكلمات المفتاحية: علم النفس، الوعي، الصراع، الرغبة، الدوافع.