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This paper struggles to achieve coherence & logical transition from one idea to the next.

The ocean did not enable this per se but racial modernity? Proof?

Why this title?

Territorial Disjuncture of the Blacks Diaspora

"Liberate the minds of men and ultimately you will liberate the bodies of men," said Marcus Gravey. As a result of the blacks historical situatedness they responded to the ocean with visual shock, imagining a "utopian vision" beyond and through the ocean, and internalizing its effects in their consciousness. Dionne Brand's *A Map to the Door of No Return* narrates her experience in the diaspora in relation to the discussions of Jemima Pierre, Hortense Spillers, and Omise'eke Tinsley, on the Blacks experience during the Atlantic slave trade. The ocean enabled the Blacks Diaspora in the past to be constitutive to and participants in modernity and in the present to live in duality and/or double consciousness. This paper will first use character to show that Brand's inherent fear of people and loss of communication reflect the oceanic degendering, brutalizing, and objectification of the Blacks. Second, it will use symbol and figurative language to show that the Black Rapist trope relates to the vaginal waters and Black fluid bodies of the Atlantic slave trade. Third, it will show that Brand's double-consciousness owes back to the effects of ethnicization and racial differentiation that were the emblems of the epoch of the colonial rule.

Textual Evidence? Perhaps this reveals misreading of poetic language.

First, the Blacks' Diaspora inherent fear of communication with people in the present mirrors how black people were constitutive to modernity during the Atlantic slave trade. Brand has destructed relationships due to her "inherited fear of people" (143). She and her grandmother adumbrate before asking the neighbors for help (143-44). Hortense Spillers speaks to and addresses these destructed relationships in the black family life by saying that the black mother has replaced the role of the father (65). Through misnaming the female as Sapphire and the male as old man, the female became the Sapphire for the old man and the old man became subjugated to the rule of the Sapphire (66). Being in a patriarchal white dominant society, the matriarchal structure of the black family caused the father to lose self-esteem. This caused destruction of the black family life. Brand feels subjugated from the white supreme authority and also has a lost sense of self esteem. Spillers says that this results in objectification of the male and female, and destroys the relationship between the daughter and the father (66). If we say that the female has her own agenda, Spillers adds, this transports us to the Atlantic slave trade, where the black male and female bodies were brutalized, objectified, degendered, and lost their power of communication with the colonizers (67). Therefore, Brand's sense of "fear of people" and her loss of communication mirrors the loss of communication that the Blacks had with the European colonizers during the Atlantic slave trade. Brand has a general sense that the Door of No Return is always in her consciousness. She cannot forget it even if she tries to do so. What emphasizes her "horror" of the Door of No Return is her own lost sense of origin. She is a Caribbean in origin, but she has come to live in Toronto, Canada after the American troops had invaded her country, and the ocean became "absorbed [with] the bloodshed [from] this invasion" (Tinsley 207). Next, when she tries to move to Canada. She describes the relationships as routine and "bor[ing]" (Brand 71).

No, she does not but you can in an arguementative essay

Unclear

These three dims do not follow each other when? where? what's the context?

Not exactly Her argument about paternity is mis understood here

How so? You need to analyze the politics of language

What relationships?

You appear to be making arguments about how language functions but do not analyze language in order to make an argument about language's insouciant form.

Therefore, she cannot find a sense of belonging and believes that she has lost her power to communicate. Brand's situation transports us to the Atlantic slave trade: When Olaudah Equiano first met with the European settlers, he lost the full power for communication (69). The Europeans constituted modernity and the new world, which was coming to degender, brutalize, and objectify the male and female bodies. By losing their sense of communication with Europeans and displaying a visual shock, the to-be Blacks Diaspora were constitutive to the process of modernity.

Not only does Brand's lost sense of communication brings us to think of the ocean in terms of the degendering, brutalizing and lost sense of communication that occurred in it, but also the "universal Black Rapist trope" that she describes. Blacks' Diaspora "powerful Rapist trope" along with their "extremely sexualized bodies" mirrors the sexualizing of the of the black body waters in the Atlantic slave trade vaginal waters. According to Tinsley, the captive African men resisted their commodification by creating bonds with the co-occupants on the Atlantic slave trade ships (192). Benito Rigo describes the ocean as "overflowing with female sexuality," her "vagina stretched between continental clamps" (196). Her bleeding and painful reproduction ultimately yields "liberatory pleasure," that is of same-sex relationships (197). Here the ocean symbolizes the "sexualized black bodies" (197). Brand describes the overly sexualized "black body waters" of *Midnight Love* music video show as "racialized black bodies" (40). This description speaks to the sexualized black bodies of the Atlantic slave trade, resisting their oppression. They are claiming within" their state of captivity "those transformative legacies to which they were rightful heirs and they attempted to awaken the self-surpassing potentialities that are sediment within it" (Wilder 7). Although are feeling still "trapped within the Door of No Return" and "in the middle of the journey," as Brand suggests, they displaying a utopic vision of what their future could be like and what self-determination could mean. Brand's male and female sexualized bodies trace a historical link with the black body waters of the Atlantic Ocean, positing a "social erotics" and "praxis of resistance" that was "never supposed to be visible [according to] the "imperial desires for [the blacks'] disaggregation" (Tinsley 199, 208). Brand also suggests that the Black Rapist trope is powerful and "universal." The Black Rapist trope of today and the overly sexualized black bodies of *Midnight Love* that Brand describes mirror and trace the sexualized "Black Body waters...., oozing beside each other during the Atlantic slave trade (Tinsley 198). The Blacks Diaspora participated in modernity by "adopting the[ir] pragmatic utopian vision of the self-determination without state sovereignty (Wilder 7). The ocean tapped on potential sexualities that the blacks had before being boarded on the slave ships. "Rather than counterpose the autarchic notion" of their captive bodies to the "one-dimensional figure of their captors, they resisted.

Third, in the contemporary period, the racial consciousness and ethnicization that were constitutive to the middle passage have enabled the Blacks Diaspora to be living in duality, feeling double-consciousness. Brand says that she is "constantly living in the middle of the journey, carrying the 'Door of No Return' in her senses, like a passport that she "can never tear and throw into the toilet... , attesting to her impossible origins" (49). Jemima Pierre suggests that the colonial state effected racial and tribal differentiation through "harnessing the moral, historical, community impetus for their larger colonial project" (12). They assigned native authorities (the middle man), the "full power to interpret customs... and disseminate the crude violence of the colonial rule to control land distribution, forced labor, and [collect taxes]" (12). They configured cultural

do you miss naming & imposition of

how so? Doesn't follow. colonial languages grammar & logic?

you seem to be having a hard time interpreting poetic language in particular metaphor

This does not follow

Define Duba's cite

classification to maintain white supremacy. The African elite had to therefore “become ‘native’ and therefore ‘African’ and ‘Black’” (Pierre 13). Ethnicization became adopted when giving the African elite the power to “refract” the colonial rule, and racial differentiation became adopted through the white racial dominance, which became “hidden beneath identities and arrangements deemed ‘tribal’” (21). Even after decolonization had happened, Europeanization had already ^{meaning?} constructed racial transcendence. Therefore, this transcendence became the “locus of discussions ^{how so?} in the formation of a new national identity, leaving intact the economic and political structures supporting white supremacy” (23). “The new post-colonial racial African renaissance struggled against the realities of persistent local ethnogenesis, foreign economic dominance, and undoubtedly disadvantaged global political positioning” (23). “African racial consciousness seemed only nominally powerful. Pan-Africanism seemed only a discursive response to a structural post-colonial dilemma” (23). “When attempting to pursue decolonialization in Ghana it was gradual and maintained the most important structures of colonial rule. Therefore, decolonialization could not be fully pursued. [Likewise,] the second vestige of colonial rule, the tribal affiliation and ethnic differentiation was neither reconfigured nor dismantled” (24). There was “political and economic denomination” (42). “The colonial state’s practices, racial and social hierarchies that were targets of social justice... were now associated with the newly independent state’s governing apparatus and ... political party... The fact that the new state had African leadership meant that the government’s practices could no longer be challenged in explicitly racial terms. Just as the colonial state’s practices became internalized in the governing apparatus after decolonialization, the racial consciousness and ethnicization that have been brought about by the colonial rule’s power is incorporated in Brand’s senses that she cries “we are constantly carrying the Door of No Return in our senses” (--). The notion that she originates from the Door of No Return casts in her in “hypervisible” terms as a being who is “obscured” by “layers of attenuated misnaming” (Williams--; Brand --; Spiller--). She furthermore “obscures herself,” she says as a result of her constant memory of the door of no return bearing down on her (--). Brand is constantly looking at herself through white lens, detached from her history feeling temporal disjuncture that she cannot make sense of her time and territorial disjuncture and she feels strange discomfort while being in the market, sighs and takes off against herself” (--).

Despite the fact that we are several hundred years away from the Door of No Return, despite the fact that the door does not exist; despite the fact we live in every state of self-agency, some exceedingly powerful, some less so of course but self-agency nonetheless. On meigen argue for the sheer magnificence or our survival against history. Yet... (Brand 52).

Her double-consciousness emanates from living as a being inside and outside herself (50). “Outside herself” shows that she is thinking looking at herself through white lens. In other part she says that the past has been bearing down on her; she wishes to forget the past to have relief (--). Spillers also mentions that whenever we write, we do that with the past affecting us (--). The loss of communication is due to the middle passage, he says, due to the captors objectifying their captives.

?
 You are the most convincing in your decision of where the textual evidence is b/c literally historical

The black people so far have been implicated in thinking about the door of no return and thinking about their bodies as sexualized and their sense of communication as lost. There could be a stronger force that is pulling them to imagine beyond the door of no return and beyond lost sense of origins. This force could be their strong bonds and social unity. This can be the stronger force that may pull them. Is their behavior still reflecting the loss of communication between the captives and their captors? Are their bodies still extremely sexualized? Are they still taking a life against themselves, feeling strange discomfort as a result of remembering the middle passage?

Your conclusion should explore the implications of your work for current conversations and future directions in the field (represented by our readings).

This essay is unclear & disjointed. It often misreads textual evidence. You seem to be having a hard time reading symbolic and figurative language. You may want to read a book or two on poetic techniques & uses of language. It may open up your readings of poetic technique. Right now your readings are far too literal. You also should have discussed your arguments & do not follow the evidence. As we provide.

Works-Cited

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