



A Study of Immigration-Related Racial Trauma and Social Divisions in the African American Free Verse

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Abstract— *With an emphasis on African American identity, themes of migration, and cultural interactions, the presented research analyzes the free verse poetry of African American Amanda Gorman in the context of 'African diaspora' concept. The selected poems also covered poets who lived outside or in their home continent, Africa. This research is significant because, instead of focusing just on marginalization and feminism, it illuminates an axis that was overlooked in discussion of Gorman's poems: the African Diaspora. The goal of the presented study is to highlight the importance and effects of moving from one environment to another, which requires patience, fortitude and patience to complete life's journey while keeping in mind the mother environment's origins. The research examines how Gorman's chosen poems engage with communal trauma, social divisions, and the lingering effects of institutional racism while promoting unity and optimism using an analytical and qualitative methodology. The new analysis indicates that Gorman is a well-liked poet of African diaspora, not merely of feminism, marginalization, and race as previously explored.*



Keywords— *African American, African diaspora, Amanda Gorman, feminism, free verse, racism, social divisions.*

I. INTRODUCTION

During President Joe Biden's inauguration, Amanda Gorman, the first young poet, stole the show by reciting her poem *The Hill We Climb* (Foussianes). As an anthem for a new country in a new political era or "challenging time," a poem is delivered by a Black African American girl as a "message of unity, hope, and healing" (Armenti). This poet's distinctive poetry makes a difference from every viewpoint. She becomes a voice for the following generation. Gorman explores "bravery to dissolve silences," "resilience," feminism, "recovery," "unity," "racism," discrimination, diversity, "liberal civility," optimism, marginalization, disparity, and other issues in her latest poems (Beeman 1100). Her poems delve further into topics that have not yet been well studied. Further research is worthwhile due to the limitations of earlier studies. As a result, it will delve deeper into a topic that is novel and undergoing more in-

depth research, such as comparing Gorman to other Black female African poets.

This study's main goal is to connect Gorman's poetry to the idea of the 'African Diaspora' and to mention African American writers who, similar to Gorman, struggle in their new nation following involuntary or voluntary emigration. In order to better live and prosper in their new home, they consequently began pushing as advocates for change. The current article starts with a deep examination of the theoretical element through giving a thorough summary of the conceptual foundation, covering all of its economic, literary, geographical, and political aspects and its historical characteristics, context, subjects, and categories. After that, a comprehensive biography of the poet laureate (Gorman) is looked at in the presented research. With regard to analysis, the last section continues to discuss several poems that were composed with societal objectives in

mind, speaking to all of the African immigrants who have endured hardships throughout the years.

II. AMANDA GORMAN'S BIOGRAPHY

Amanda Gorman was born on March 7, 1998, in Los Angeles, California. Her twin sister, whose name is Gabrielle, is with her, as is an older brother named Spencer. Despite giving birth early, Gorman was robust and in superb condition. Her mother, Joan Wicks, was an elementary school English teacher in the Watts neighborhood of Los Angeles and was a single mother. Gorman has humble origins. Her mother worked very hard to support the family. In spite of all the challenges they faced, the three kids had lofty objectives (Tyner 12). The little child had trouble pronouncing the letter "r" because of her auditory processing issues. According to Gorman, she seeks poetry as a cheap means of self-expression (Zelazko n.p.). The little girl attended Santa Monica's New Roads School to finish her 12th grade studies. When she was a senior, she was awarded a college scholarship. Gorman attended Harvard University to further her studies. In the year 2020, she graduated with a cum laude degree in sociology (Hansen 10,2). In the year 2014, Gorman, a 19-year-old activist, was chosen as the "first National Youth Poet Laureate" in Los Angeles.

Additionally, she founded the charity organization "One Pen, One Page" in 2016 with the intention of enabling young authors to use creative writing exercises and internet platform to impact the world ("Meet the First Youth Poet Laureate"). Speaking of her works, she wrote and released her first collection, *The One for Whom Food Is Not Enough*, in 2015. It is a collection of poems about society, hunger, and other important topics. She after that gave a reading of "In This Place: An American Lyric" within the "Library of Congress" in 2017. It talks about how each person could make a difference in their life or society (Hansen 14,6). At age of twenty-one, Gorman gained immense notoriety when she stole the show at the inauguration of President Joe Biden on January 20, 2021, by performing her poem "The Hill We Climb." However, she desired recognition for more than that particular poem. "I am more than what I did that day, but I will always be grateful for that opportunity," the young poet declares.

"I am more than my most famous moment," she continues, asserting this, "I am all the moments, the light and the dark. That seems to be quite true, and astonishingly, she has since had two books published: The graphic book *Change Sings: A Children's Anthem* has been published in September 2021, while the collection of poems *Call Us What We Carry* was published in

December of the same year. Something, someday: Her most recent collection of children's poetry was published in 2023 and is a timeless picture book for the next generation of authors. She reportedly created history by being the first poet to perform at the "Super Bowl," and she worked hard to build a reputation apart from her remarkable debut (Ukiomogbe n.p.). During August 21, 2024, Gorman delivers "a new verse" titled "This sacred scene" during the third night of the Democratic National Convention in Chicago, promising to restore "liberty" and patriotism (Bierman). Amanda Gorman's comments can encourage people of all ages (Hansen 20).

III. THE 'AFRICAN DIASPORA:' DEFINITION AND CATEGORIZATION

The Hebrew term "Galut," which comes from the verb "speiro" (to seed; to disperse) and the prefix "dia" (over), is where the Greek word "diaspora" comes from. Thus, migration and colonization are associated with the term in Ancient Greek (Berthomière and Anteby-Yemini 262). Sophocles, Thucydides, and Herodotus coined the term "diaspora" in the fifth century B.C. However, its use in Jewish tradition is more closely linked to its modern meaning (Dufoix 4, 5).

Oliver Bakewell defines "diaspora" as (a) the movement of individuals from their country of origin to several nations, either voluntarily or due to forced dispersal in search of better living conditions; (b) a strong sense of ethnic grouping consciousness that is sustained over an extended period of time based on a shared past/history, culture, and beliefs; and (c) an ongoing chain of societal relations with other group members residing in multiple nations or settlements (3). In his 1986 book *Modern Diasporas in International Politics*, Gabriel Sheffer argues that the term "diaspora" should not be restricted to the Jewish people since various other communities, such as the Phenicians, Nabatheans, and Assyrians, have long lived in exile. Furthermore, in the second half of the 1800s, a number of communities that bear numerous similarities to the Jewish diaspora appeared in Europe, including the Chinese and Greek diasporas (1–15).

According to Robin Cohen, the study of diaspora has undergone four stages: the eighties pre-classical stage, the eighties to mid-nineties stage, the mid-nineties stage, and the last stage, which is the shift to the twenty-first century and beyond (1-2). Cohen also outlines six forms of diaspora in an effort to distinguish between them. These include "labor," "victim," "trade," "imperial," "deterritorialized," and "incipient" (11, Table 1.2). Cohen's diaspora classifications show that Armenians and

Africans make up the first category, "victim," whereas "indentured Indians and the British" make up the second and third categories, "imperial" and "labor." The Lebanese and Chinese are therefore included in the fourth category, "trade." The fifth form is the forced deportation of Africans (the Black Atlantic) to change their cultural and political identities. Afghans and refugees from other countries continue to be the emphasis of the final category, "incipient" (ix–xi).

TYOLOGIES OF DIASPORA

Another expert on this topic, Michel Bruneau, claims that the typology has to be grounded on the diasporic organization in his book *Diasporas* (1995). He distinguishes three main types of diasporas: (1) entrepreneurial diasporas (e.g., Lebanese or Chinese); (2) religious diasporas (e.g., Greeks or Jews); and (3) political diasporas (e.g., Palestinians and Tibetans) (67). The African diaspora is defined as follows by historian Joseph E. Harris:

...the African Diaspora resulted from unique historical developments, namely, the global slave trades conducted for centuries primarily by Arabs and Europeans, and the Berlin Conference of 1884-85 that partitioned Africa and set boundaries that continue to divide ethnic groups and inspire irredentism (2007 86).

Harris' identification, on the other hand, also sets the African Diaspora apart from the outcomes, occurrences, and actions of forced "transnational migrations" between other human groups. The African phenomenon is more distinct than the experiences of Chinese, Indians, Greeks, Armenians, Palestinians, and other diaspora groups, even if all of these global occurrences fit the more general conceptual definition (Dodson 50). The African diaspora is different from other diasporas mainly because of its unique history of forced displacement, which was influenced by the transatlantic slave trade; its size; and specific historical circumstances of displacement and colonialism. However, all diasporas involve the dispersal of an individual away from their homeland.

Returning to the forced relocation, this involuntary mobility, along with ongoing discrimination and marginalization, makes the African diaspora different from diasporas formed by other types of movement, such as voluntary emigration or exile (McLeod and Hine 107). Among the traits that distinguish the African diaspora are "Racialized Oppression," "Forced Displacement," "Transnational Networks," "Complex Identity Formation," and "Ongoing Challenges." However, because of the institutional oppression and forced migration, the Irish, Jewish, and Armenian diasporas have all

experienced some form of displacement, yet not to the same degree as the African diaspora. While other diasporas may face challenges such as cultural integration and political marginalization, they do not share the same historical context of slavery and racialization (Hine and McLeod, 72-80, 118).

The term "diaspora" is gaining new meaning in relation to ideas such as "transnational migration," "cultural hybridity," and global "deterritorialization" (Kokot et al. 1). Therefore, it is necessary to discover and decolonize the idea of "African identity," which is shared by everyone with African heritage. The African Diaspora is therefore defined by the evaluation of Africa as a whole as the cultural identity source and a possible place for repatriation. Many of these groups believe that dominant ideologies were developed by "Blacks for Blacks" and then appropriated and perverted by Whites for the sake of hegemony. They compare their present situation to that of the scattered tribes of Israel (Dorsch 83–5). Furthermore, individuals who participated in the African diaspora were unable to identify with specific African regions or ethnic groups, which would have enabled them to promote their own independence and religious and political beliefs (Dorsch 105).

No one has provided a more thorough, accurate, and succinct description of this idea than the "African Union." Therefore, the following definition was settled upon in 2004 during an African Union technical workshop in Trinidad:

that the definition of African Diaspora refers to the geographic dispersal of peoples whose ancestors, within historical memory, originally came from Africa, but who are currently domiciled, or claim residence or citizenship, outside the continent of Africa. This definition recognizes both dispersal and subsequent reconstitution of African Diaspora identities in new locations as equally important elements. Therefore, such peoples are committed to the advancement of continental African and Diaspora communities worldwide. (African Union 15)

In other words, everyone who has left the continent and created diasporas in the past or present is regarded as a member of the African diaspora (Zezeza 34, 5). In summary, the idea led to a large-scale forced migration of enslaved Africans from their home countries, creating the "African Diaspora," a major worldwide phenomenon that was the first of its type in nearly five centuries of human development. In other words, there is a common ancestral past and historical events and situations that took place over a significant amount of the preceding 500 years. Two essential traits that characterize its members are "geo-social displacement and migration"

(Dodson 47–54). For instance, African immigrants assimilated and created links with other minority groups, especially "native-born Black Americans" (Okpewho 19).

GEOGRAPHICAL AND HISTORICAL OVERVIEW

African Americans undertook the first notable northward migration in the early 1900s. Following the abolition of slavery and the conclusion of the "American Civil War," sometimes referred to as "Reconstruction," these migrations occurred (Wilkerson, 8,9). Thus, the first diasporic wave (1916–40), which was a traditional trade diaspora, began at the beginning of the British occupation; the second, and much larger, wave came after the harsh end of British partition and control (Cohen 125). Over the course of the 20th century, around eight million African Americans moved to the South. After that, between 1940 and 1980, around five million Black people moved to the west and north. During the years of World War II and the rest of the 1940s, about 1.5 million Southerners left their homes, marking the start and conclusion of the second phase of the great migration (economic migration). On average, more than a million black Southerners left the region every ten years after the war. Between the 1980s and 1990s, such numbers drastically decreased (Gregory 21).

The "sub-Saharan Africa," "African homeland," "Old World diaspora" (1400–1600), and "Atlantic diaspora" (1492–1600) are the three main geographical locations that comprise the African diaspora (Manning 3,61). In his book *The African Diaspora: A History Through Culture*, Manning explores the various forms of the African diaspora from a historical standpoint:

More precisely, this perspective on the history of the African diaspora explores four overlapping types of connections in the history of black people: (1) interactions among black communities at home and abroad, (2) relations with hegemonic powers, (3) relations with non-African communities, and (4) the mixing of black and other communities. (4)

Throughout their history, African Americans have had to share their optimistic view for perpetual freedom (Mohammad 164).

IV. LITERARY DIMENSIONS

African American literature literally addresses "a passionate concern for race and identity, nationhood and dignity, self-integration and self-assertion, and a general quest for roots and freedom stemming from the physical and psychological dislocation which slavery had caused" (Jegade and Dasyuva, 191). These concepts are further developed by James T. Tsaaior: "race differentia and

tension, political dominance and marginalization, economic exploitation and alienation, oppression and cultural deracination, and the quest for roots, which inevitably results in an epiphanic homecoming." (1). African American literature and African American history are closely intertwined based on their respective subjects. It is easy to contend that a people's literature's themes can be comprehended by looking at their historical context (Akujobi and Okolo 28). After all of this, it is crucial to remember that one of the great things about "African American women's poetry" is that it transcends Black issues and is currently considered to be among the best in the nation (Shafiq 392).

IMPACT OF EDUCATION AND ECONOMY

In terms of the economy, the African diaspora contributes significantly, favorably, and "robustly" to the rise in real income per person in Africa. Estimates show that the impact of the Diaspora rises with emigrants' educational achievement when it is broken down by skill level. Consequently, the revenue analysis shows that the Diaspora positively affects all aspects of income. However, regardless of level of education, the African Diaspora as a whole contributes significantly to the advancement of the continent. Members of the diaspora with higher levels of education consistently have the most influence (Anyanwu and Gnimassoun 4,19). Furthermore, the African Diaspora greatly contributes to the continent's economic development, irrespective of the immigrants' educational level. For example, the "African Diaspora" in wealthy OECD countries significantly advances African democracy. The higher the diaspora's impact on democracy in relation to educational attainment, the larger the coefficients of estimation. Accordingly, the African Diaspora contributes to the improvement of living conditions in Africa (Anyanwu and Gnimassoun 19,36).

TRUE IDENTITY

Lastly, an African diaspora may include any permanent resident of the US who travels frequently to Africa, the continent of his competence (Falola, 262). To put it simply, a "truly Black identity" "group is forcefully dispersed from one center to two or more foreign regions" (Tölölyan, 12, 3). One of the most important aspects of diaspora is relationships with the motherland, which are strengthened by an ongoing interest in domestic matters. An exalted and romanticized national memory must be shared by members of the diaspora. The term "diaspora" always carries a negative connotation of trauma and suffering (Marandi and Al-Hilo 12). When the elite of the diaspora are together and in similar circumstances in other foreign nations, they begin to write original works of literature that center on their African literature, heritage, or

history in an effort to express the alienation, suffering, or dispersion they experience.

V. LITERATURE REVIEW

Emma Corbin highlights the most important topics in three of Gorman's poems in her paper "Amanda Gorman and Her Way with Poetry" (2022). The latter focuses on "social injustice," "climate change," "racial inequality," and "perseverance and togetherness" (1) Corbin goes on to describe the deeper points in Gorman's poetry, saying that she wants to convey that there has never been a satisfactory solution when it comes to rights, whether they are for black men, women, or people from other countries (3). Corbin's research highlights the coronavirus outbreak, another prominent motif that appears in Gorman's poetry. According to Gorman, despite the fact that each person was alone during this quarantine, people may come together, stand up for their convictions, and work together to improve the world (5). This essay is as up to date as Gorman's poetry at the time, when the COVID-19 pandemic—a dangerous disease with far-reaching effects that claimed many lives—was the main topic of discussion. Gorman addressed this issue in most of her poetry, and Corbin made reference to it. Additionally, without addressing the latter, this study only briefly discusses the research subject in general terms, like social and racial inequalities brought about by African diaspora.

The young poet Gorman argues in her poems about "dread," "fear," "defiance," "angst," "wrong and right," and marginalized individuals who are around us everywhere on a continuous and regular basis, according to Marc Shapiro in the foreword of his book *Word Up: The Life of Amanda Gorman* (2021) (n. p.). Shapiro's book is noteworthy since it describes Gorman's long-term suffering along the previously mentioned axes (marginalization, fright, worry, etc.) without addressing the reasons behind it. It is important to remember that this sorrow is not unique to our young poet; rather, it is united and shared with generations who came before her, were her peers, and will follow her. Her poetry is merely an effort to identify the bleeding wound and try to cleanse it in order to prevent infection.

Gorman's *Call Us What We Carry* (2021) receives an e-educator guidebook from the Disrupt Texts Team. The most important issues of this collection of poems by Gorman are discussed throughout ten pages. Themes like "loss, grief, and trauma, while also providing a powerful through line of change and hope" are listed by the teams. In addition, Gorman explores themes of "language," "history," "identity," and "erasure" in his collage work. Making use of the collective suffering caused by a global pandemic (Corona Virus 2021) (3). A few of the concerns

voiced during this health crisis are intended to be addressed in the team's guide. It also offers hope for surviving and overcoming the pandemic disaster by tenacity and change. The themes have also been presented and handled concisely because the manual was small and contained only a few brief pages. Thus, questions remain unanswered, potentially allowing readers to come up with their own explanations.

Susanne Rubenstein tells her students about laureate poet Gorman, in her book *Speak for Yourself: Writing with Voice* (2018), that "whose work confronts the social injustice our students live with every day ... On the internet, we watch her deliver commanding poetry on race, feminism, and the need for social change," and sometimes reads from her poems to them (18). In order to inspire her students to face injustice in all of its manifestations and to inculcate in them the spirit of change that penetrates many of Gorman's lines, Rubenstein invites them to consider her book, which honors the work and life of the gifted poet Gorman. Despite Rubenstein's point of view, the book is objective and neutral.

However, this research looks at Gorman's poetry from the viewpoint of the African diaspora and everything that goes along with it, such as alienation, classism, injustice, and a preference for white people over people of dark skin. The term "African diaspora" also refers to other facets of marginalized Africans and racist political supremacy, especially those who have immigrated (involuntarily or voluntarily) outside of the Black continent. All of that is based on exploitation and dependence, yet from an optimistic instead of a pessimistic viewpoint that advocates for constructive change, taking advantage of possibilities, and learning from the past in order to create a hopeful future different from what it was.

V. METHODOLOGY

By closely examining a few poems and concentrating on themes related to the 'African diaspora,' this research is qualitative and analytical. In order to demonstrate the use of the 'African diaspora' notion, it collects data about a young poet and examines her writings. The poems provide an example of how to directly change the community. This research examines a few poems written by an African American poet who, despite residing in America, draws inspiration from Africa and works to create a better future that honors the past. These poems were chosen and examined based on their diction and subject. Therefore, this research will examine three poems based on the idea of diaspora literature.

“MAKING MOUNTAINS AS WE RUN”

The poem "Making Mountains as We Run" was recited and performed during the 2018 inauguration event at the Tercentenary Theatre in honor of Laurence S. Bacow, the 29th president of Harvard University (Walsh). A group of African immigrants who came to America in quest of a better life are the subject of Gorman's long poem. The poet describes these two migrants' characteristics in detail in the third stanza. The main motivation for their expatriation is that they are fighters for survival and have a hope of a bright future and new prospects for their child. Leaving one's home country is a difficult choice with unclear consequences:

He grew up in Pontiac, Michigan.

The son of two refugees

who immigrated to America:

Two fighters who came here looking shoreward,

Two survivors dreaming higher, looking forward

At the new opportunities their son could seize. (13-18)

As mentioned, Bacow was raised in Pontiac, Michigan, as the son of Jewish immigrants who were well acquainted with the atrocities of the Holocaust. They leave Europe to emigrate. Their experience in this labor is dreadful - "witnessed oppression's worst -" given that they are the most notable example of the dispersion caused by religion. Thus, they anticipate "the American dream."

Being raised by parents who'd witnessed oppression's worst

Is what makes President Bacow so well-versed

In the American dream. It speaks to his personality,

But also, the fact that this dream is his reality. (25-8)

Every refugee hopes to be set free from the struggles they face back home. They understand that obtaining freedom is expensive and necessitates hardship and sacrifice. "Freedom" requires "daring," "diligence," and "diversity." If all of the aforementioned objectives are achieved, reform is carried out in the most exquisite way. In the stanza that follows, Gorman puts all of this into words:

Tikkun olam, to repair the world.

He knows that to repair it is to share its

Freedoms and dreams, especially at a university

Dedicated to excellence through diligence, daring and diversity. (31-4)

The most important feature of the African diaspora is its plea for solidarity. For people who were relocated to another country to survive there, they

need a bonding force. The links that diaspora people have are an important feature. Here, words like "we are all comrades" and "this extraordinary gathering" embody the poem's appeals for unity.

When he says: "Call me Larry".

He understands we are all comrades who carry

The very weight of getting to create the world here,

This extraordinary gathering of legendary luminaries and visionaries. (60-3)

They must therefore never give up and strive to live a better, more honorable life worthy of God's earthly paradise.

“ALARUM:” THE DIVISION; THE OTHER FACE OF ‘DIASPORA’

The anthology, *Call Us What We Carry 2021*, includes the poem "Alarum." The poem is written in unrhymed free verse and has eighteen lines. The archaic spelling of the word alarm is "alarum." It is possible to assume that Gorman intends to bring her readers back to the far-off past that they can no longer find. Additionally, it can be a warning - "it's a new-faced alert" - for each of us as individuals and as community members. The poem's overall tone may be derived from the poet's repressed feelings about diaspora, its negativity, agony and consequences, which she has embodied in these lines. With the line, "We were divided / from each other, person / person/," the poet illuminates the feeling of distance, separation, and dispersion from one another.

We're writing as the daughter of a / dying world / as its new-faced alert. / In math, the slash / also called the solidus / means division, divided by. / We were divided / from each other, person / person. / (1-4)

The poem "Alarum" uses a lot of slashes to highlight the separation of humans with the use of a lot of slashes in its structure. The poem's main theme, then, is the split in American society represented by the slashes which are not overcome. Critically, the poem's voice/alarm urges us to recognize the dangers of disengagement in order to move toward greater compassion, cohesion and "walked beside." The losses are huge, as she claims and contends, "Our loss/colossal." Someone who has left his country and people for a number of reasons, just to start his unending suffering and unfathomable tragedy in the new place, can feel all of these feelings. The idea of "diaspora" takes over the poem from start to finish by narrating a story or imparting a lesson about harmony between people across

rivers, which represent the problems or barriers that separate people:

Some
griefs, like rivers, are uncross / able. They are not to be
waded across / but walked beside. Our loss / colossal
& blossomed / is never lost on us. (4-7)

In this poem, the African American poet is successful in evoking particular feelings in the audience. For attaining mental serenity as well as social harmony, the "Alarum" urges us to avoid prejudice and hatred toward one another. Rather, it makes a case for friendly and shared coexistence. According to Gorman, it is hard to ignore the distinctions as well as variations in society, and now is the ideal time to address them.

In the poem's second half, the poet—who is currently living abroad—asks, "What are the effects of this division and dispersion felt by the indigenous population, immigrants, and refugees since the place is their place, the environment is their environment, and the homeland is their homeland?" The catastrophic results can be summed up as follows: they are continuously carried away by a river of pollution for which we pay a terrible price since they have failed to love Mother Earth and preserve a clean environment. Gorman continues enumerating the injustices in the poem's last lines in an attempt to come up with a practical solution that can rescue humanity from its current situation. She believes that Mother Earth has the power to reunite her sons of different ethnicities. As long as they cease harming her and show her love:

Love the earth / like
we've failed it. To put it plain / we have shipwrecked
the earth / soiled the soil / & run the ground aground. /
nor all the species / slashed / down / in one smogged
swoop. / Extinction is a chorus / of quiet punching /. (7-9,15-6)

The reader could wonder why this young poetess gets increasingly engaged in the subject of the consequences of divisions in the beginning of her literary career. Perhaps part of the solution lies in this research, which links the subject of the 'African diaspora' with this Black African girl who uses her poem as a lighthouse and platform to fight against the breakdown of society. We might see the other half of the answer in other research if effective and strong measures are implemented to break the habit of splits in most cultures. This research will serve as a beginning point to identify deeper answers that are

consistent with the evolution of societies. In actuality, this is merely half the truth: "to tell / only half / of the story:"

that same note. What can never be brought back / can
still be brought forth / in memory / in mouth / in mind.
To say it plain is to tell / only half / of the story. (17,9)

"THERE'S NO POWER LIKE HOME"

This poem published on December 7, 2021, in the anthology *Call Us What We Carry*, has twenty lines. It concerns the stated limitations established by COVID-19. Additionally, it eliminates the legacy of racism, which is the archenemy and terrible enemy of diaspora. The difficulties of living alone, the loss of many people's jobs, the changes in daily life, the financial hardships, and the death of loved ones are the reasons for writing this poem. These factors have all affected many people's mental health as well as well-being during the psychological and epidemiological crisis brought on by the corona pandemic (Alomosh and Alameri, 291).

The title's usage of the word "Home" effectively highlights the existence of the homeland and the significance of the home as a concept. In order to strengthen the meaning and make it more significant, the title takes the form of a negative. Because of all the symptoms that could result from missing homelands that are fundamentally exposed to racial issues, which have occurred and continue to occur in the American society in which the poet lives, this poem conveys deep melancholy and a depressed and sick feeling: "We were sick of home/Home sick" (1, 2). However, as we've already covered, the poem's title captures the strength that homelands give their citizens—power that no other force can match.

The poet discusses the idea of the mask in the verses that follow. When we enter the home, we immediately take off the "mask" that we wore on our faces throughout the Corona days. The mask could be a metaphor for all the masks we wear when we go outside. We all put on one or more masks to hide our true selves from the outside world for a variety of reasons, including fear and shyness. We decide not to show others our true selves or our inner selves for a variety of reasons. We appear to be deliberately keeping ourselves apart from other people. This disguise keeps us from being honest with each other, which is detrimental to our future and society. The issue facing the diaspora is that we are not genuinely accepting of others and do not welcome those who are banished from their country when they travel to other nations. We never would have thought that we would eventually be compelled to live abroad and bear the burden of dispersion:

That mask around our ear
 Hung itself into the year.
 Once we stepped into our home,
 We found ourselves gasping, tear-
 ing it off like a bandage,
 Like something that gauzed
 The great gape of our mouth. (3-9)

The entire poem is about a ghostly hometown with melancholic eyes, a place of abode with faded features or almost no features at all. Every diaspora on the earth faces this dilemma in their native countries. However, a smile on their faces conveys hope:

Even faceless, a smile can still
 Scale up our cheeks,
 Bone by bone,
 Our eyes crinkling. (10-3)

The poet's intelligence is evident in the poem's vivid images, which are dotted with the greatest beauty and magnificence. The howl of a sad dog, the adventure of a squirrel, and the delicate beauty (which conceals the eyes in the faces) with the thinness of the paper wrapped over the rice ears all convey images of grief. There are many reasons to feel miserable in this waste land, where everything exhibits its melancholy in a different way:

Delicately as rice paper
 At some equally fragile beauty-
 The warbling blues of a dog,
 A squirrel venturing close,
 The lilt of a beloved's joke. (14-8)

In actuality, the mask completely hides our features until we are unable to see the faces of others. When we put on masks that don't look like us, this is exactly what happens. We become oblivious to the characters' inner personalities and lose sight of our own identities. Everything about ourselves is reflected in what we see in other people. Consequently, this poem conveys a wonderful message through the symbolism of Corona mask: /Our mask is no veil, yet a view. If not what we perceive in another, what are we? (19–20). In this poem, the mask serves as a deft and powerful metaphor. Individuals have both invisible and visible public faces that they are unable to identify. Every country has its own language, history, religion, and culture.

VI. CONCLUSION

This study attempts to explore the moral and sensuous dimensions of the diasporic trend that Gorman imagines in her poems. The young poetess is unable to resist this propensity, which is almost evident in most of the poems, because of the circumstances she has faced. This research concludes that individuals who are dispersed throughout the world are governed by their pasts prior to their present. They are the offspring of their new communities and the core of their mother societies. This research could be the foundation for a more thorough investigation in the future into how the poetry of such dispersed poets impacted their peers in the countries they visited or resided in, instead of just the countries they left, whether under duress or voluntarily.

The poems included in the presented study show how the content of free poetry in the millennia of the new century has been impacted by migration as well as the replacement of one's home nation. The reader is aware that beginning a new life abroad is challenging and requires tenacity, fortitude, confidence, and patience in one's own abilities. Gorman accomplishes this, and the study proceeds with it all the way through. This study offers a distinctive analytical viewpoint on Gorman's poetry, which has previously only been discussed in terms of freedom, feminism, marginalization, and racism. Yet, Gorman believes that no study has made the initiative to discuss the African diaspora, from which she got the majority of her verses, and offers concepts that can undermine the diaspora as a whole.

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