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Dedication

To

✓ *My beloved parents: my father (Rahimouhou Allah), my*

dear Mother, may Allah protect her, my brothers and

sisters.

✓ *My teachers and colleagues who maintained their support*

and believe in me consistently.

Acknowledgment

I would like to thank first and foremost Allah for everything.

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My greatest respect to the teacher to whom I have been a students; toured to shape my background of knowledge and potentials to finish this piece of research pleasantly.

Abstract

This study endeavours to shed the lights on the African struggle in general, the qualities of fight and the shapes of destruction it and its people have faced in a wide set of battles, these challenges took many forms of cultural, traditional, social and religious backgrounds, which emerged from the long-termed combat over the African territories, rich treasure of several advantages that the continent has and still is saving for its African indigenous people.

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General Introduction

General Introduction

The very first points to be tackled in the first chapter were to see to what extent David Diop was ardently related to the case of Africa, its charisma as a continent and homeland worth fighting for, as well as the reasons for preferring the realm of poetry than that of literature though he excelled in both concerning his profession as a person in his field.

David felt pretty comfortable in choosing the figure of poetic agenda knowing that it will pass his message of the urgent freedom, also knowing that it will forever be revived in the archive of the national struggle across the universe of colonialism's traces of destruction, his main idea of the protest when collected into one theme was for Africa to be free at any price, as well as the eradication of the colonial indoctrinations that stood for majorly on the letting go of the originality and inclinations to what waves of persecution would mean to apply and persuade; meaning that the choice of pome was a cherry on top of a fantastic procedures to be followed, he also added the conception of Mother which heavily added to the importance of his not a case study to be reviewed, but also a matter of national pride that kept being sabotaged.

David has brilliantly personified his ideas into segments throughout his work that directly expressed anger and lamentation, but in his "Africa My Africa" He intended to personify what was meant to add extreme worry mixed with language beautiful features; semantically speaking, David brought about the deepest traits to ever be used in a poem, through which he utilized to both humiliate and encourage the "Children" who were the inhabitants themselves, into believing that great things take time and victory as it was Opposed by the colonizers vividly; would soon be eliminated for as long as resistance

Retains its ground till the last drop of blood.

The other side of his part of the struggle was perceived through novels, another literary power tool that he used to permeate his point of view on the colonial existence in the entire African territories; especially Senegal his hometown. Famous works like *Coups de Pilon* which was transformed later into English, it eventually held the title of *Hammers Blows*, a set of novels summoned into one book, this contribution has saved lots of space for other authors to follow his lead, in terms of dramatizing the African case into a point of success; and thus was the key to his mentality of sticking to the standards he stood for, as well as the fight he furtherly kept supporting. why did David use a musical tone to sing Africa? and to what extent did David Diop is committed to Africa?. Nevertheless, his standpoint continued to exist throughout the African blood, ideas and freedom vividly, that is to say; Diop succeeded and his struggles did not go to waste.

CHAPTER ONE

Theoretical Background

Introduction

In the course of the African struggle, the treats that David utilized to promote for his lamentation was literary and poetic, he introduced a piece of poem which carried a pain aching from a homesickness point of view, and a matter of persecution that the colonizers excelled in showing. David Diop has come through the path of literature because his upbringing came to define his skill as a distinctive writer, from poems to novels, to active member of the political movements to teacher, to a famous writer of the literary genres who gained voice and fame through the African case.

David went for the genre of poetry in order to illustrate the unfriendly acts of the colonizers who not only evaded his hometown Senegal entirely, but also sabotaged the Africans tribal programs of life almost the entire African territories, this genre as was supposed to deliver what a writer is ought to feel, experience and share; with literary qualities that contained means originating from African mentality, that is to say; the direct messages that are easily fetched globally, the commitment out of them in terms of making a special zone of discussing the African cases through poetry, it eases the descriptions of both persecuted and colonizers in a sense of a literary resistance.

Not to mention David's point of view on the activities he personally committed to; while burdened with allegations and in comparison to another movement which went global and spoke of the Africans as slave honours in the new world, America, and that they were considered to be African-American with low profile potentials to stand their ground, nevertheless; this is in comparison to David's case was a push to strengthen his stand on what makes resistance sturdier than what the regime could ever imagine.

The personification that played a significant role throughout the poem in depicting the meaning of David's intense comparisons, such as that of the mother; he precisely defined Africa in his poem as the Mother that protects her children at any price, David has given heaps of examples to support his claim as Africa the mother of all persecuted children, both in and out of the motherland.

I- Background of the study

Throughout the poem of David Diop, there found to be a deep musicality which expresses racial concern of this continental struggle, as always found in every type of poem; each subjects tackles several points and is therefore to convey a meaning of social, cultural and psychological weight that eventually land at the heart of the concerned underdog.

The recurring tone herein is but mere introduction to the sufferings of Africa's children, even when they were born outside of Africa; these children as the poem depicted had still felt related by blood and intuition, proposing that though distance is of great deal to worsen the torment not just dramatically, but also vigorously, that is to say that, distance has never been a part of Africa's children whatsoever the situation they shared globally.

The list of famous poets is remarkably full of bravery and sacrifices, David Diop, Jack Mapanje who wrote "Chameleons and gods" that were wrote in the U.K in 1981. As for Antjie Krog, we have "*Lures and Glimmers (Leurres et Lueurs*, 1960". These figures were what the African most profound matters have depended to specialize timing and insert tender care globally, thus for Africa to come to an understanding of racial Dilemmas, to persuade and bring attention to the outside media and is therefore was the epitome of poets' goals.

Comes the voice for colonialism in such case of Africa, only a few who spoke and stood for it, in the matter of a defiance against the oppressive face of colonizers whatsoever reasons they had in mind, David's case was quite poetic and direct in conveying the message of lamentation towards the major concern of the people's thoughts on the colonialist powers, where he supported the combative mentality in Africa, and portraying it as a black woman, in which he upholds the entire continent with hope and energetic spirit to retain the struggle through his immense touch to personifying the country as a fighting man, though incapable and seeming to fail every time, it still maintained its sturdy point of view.

II- Diop's Life and Works

The Senegalese David Diop as an author and a poet was born on July 9, 1927 in Bordeaux, France, his mother is Cameroonian and his father is Senegalese, he lives between France, Senegal and Cameroon, his early eight years in France fatherless and lonely, as well as his five brothers and sisters by his mother Maria Diop, who have experienced mild poverty, health problems especially for David; who spent long period of time in hospitals when war was consuming France's resources.

At the beginning of his early years of studies, David showed great enthusiasm of literature and poetry intrigue, he started as an amateur and still he excelled in ultimately, he remained his weight at his domain till he moved to Senegal where his first occupation as a high school teacher gave him a high status within the Senegalese community, there Where he inserted himself and triggered his first poems to publish *Presence Africaine* which took a form of a collection titled (The Pestles Strokes) this first effort occurred in 1956, the Senegalese poet and author happened to be the epitome of African poems,

where such Continental plight throughout the saddest history maintained a clear point of discontinuous struggle. An upbringing that clarified his profound worry though he never came clear to knowing the standards Africans shared and mollified in between one another to cooperate the combat, yet he conveyed his messages forcefully and interpreted his outlook to a standpoint of a global worry, dramatic views that made a curfew over years of oppression. The subversion he criticized the most was the longer decades the worse Africa has endured and still would combat powerfully, as well as noticeably expressed; summoning the point of view of every single individual, black and white, as such of the poet when it stated:

“beautiful black blood... The blood of your sweat.... The sweat of your work ...your back that is unbent.” David Diop; Africa My Africa (1927 – 1960)

Diop’s work congregates the entire concern that consumed Africa’s both children and its status, these precise timing where the conception of colonialism begun to further its landscapes and dominance, as well as power that grew to devour potentially on Africa. Long Time ago when civilization started to make existence meaningful, the highly developed countries that are many; commenced by conquering the open African territories, which they were many, such weight of power over the defenseless people at that time; gave huge amount of advantage to sabotage the slightest tools of fighting back, and from those points on; feelings and empathy began to thrive and literature figures triggered to come up with poems, books and essay that combat the colonizers’ depravity.

At this point David Diop prominently shared more than one poem in which claiming the rights of Africa as the key to his wholesome work, noticeably *“The Vultures”* *“Close to You”* and famously *“Africa My Africa”*.

III- Why African Poetry and not Prose-Fiction?

Poems in general happened to be a great deal of creating a nexus at the heart of literature, a delicate figure of expressing the subversion and persecution of countries towards one another, in this realm of this discursive type of expressions, since Africa is a major flourish of enriched cultural backgrounds, and that both Europe and the New World back then had a tremendous share of it, it was high time for the African citizens to decide to combat these acts of the colonial figures in the most available way, the tyranny that impaled Africa's major flow of livelihood and vitality of life in fact fostered the total understanding of beginning to realize its position and share of the world's central significance, and ever since tradition, culture and independent rights of choosing the decisions that look and work better for Africa's own children, this participated to summon a whole new critical and most importantly a respectful outcome of Africa's dilemma of colonialism and their preferable patterns of handling and maneuvering the negligence of the outsiders' improper interventions.

Away from the African significance of enlisting priorities of the people's concern, struggle and lethal desires for freedom, African poetry happened to create the most spacious vicinity of relating such social topics to the publicity and care of the world outside; penetrating the rest of the conservative societies with the lowdown of problems occurring to mother Africa, poems have made a valuable deal concerning reaching that message, irrelevant to the vast globe of literature, poems though reliably working as the Voiceless individuals who suffered and fought in blood; as well as the corrupted politicians who connived for their own good and sold the country, nevertheless; such subject matters were the main concern poems have dealt with.

The list of famous poets is remarkably full of bravery and sacrifices, David Diop, Jack Mapanje, Antjie Krog. These figures were what the African most profound matters have depended to specialize timing and insert tender care globally, thus for Africa to come to an understanding of racial dilemmas, to persuade and bring attention to the outside media and is therefore was the epitome of poets' goals.

Prose-Fiction on the other hand, as a part of literature; tells the story of an odyssey, an adventurer whose life experiences mirror the ups and downs of their upbringing, perspective and coping with life's hardships into be a mainly stepping stone for overcoming the greed over the African case in the aftermath, as the story proclaims a batch of: Plot, Setting, Characterization to the globe's empathy; and respectfully adding to the importance of them with a prospective from which the story is being told, its depth and contribution not only to a commercial surface, but also to a profound tackle which scrutinizes the tension occurring nowadays in Africa.

This literary genre consumes what a case study broadly stands for, such as cross-examining a problem, a dilemma or a plight that has ravaged a critical situation and touched the inner working system of that problem's motor of motion, Prose-Fiction differentiates the exploration of a sensitive case such as the Black history being sabotaged globally, for that reasons behind their movements over racism, discrimination represents why Prose-fiction evened the treatment by creating famous writers of this very style, great figures such as Chinua Achebe, Chimamanda Ngozi Adichie and many others articulated their framework throughout a sturdy plateau of Africa's classical struggles such as the colonial regime, the native's resistance against the dictatorship and the ethnicity as an inevitable fact whose dimensions of definitions appeared to be spoiled,

and erased from existence, Only because Africa's vicinity of existence is bound by its posterity to be working hard from early years of oppressions head starts.

The difference is amiably expressed in both plateau and content, though conveying the same format of clarifying a case study as harsh as Africa's, and as significant as Africa. Poem beautifies and adds mushy emotions to its content with awareness to inferring the message, Prose-Fiction on the other hand; it congregates the mechanism of any problematic case and clarifies its ground by examining both individual, societal and environmental footing, landing eventually at a realm of a compact triumph whose potentials summon the backgrounds Africans for instance have fought for by blood and sweat.

IV- What is particular with the African poetry?

David Diop's yearning for freedom for both Africa and its children was to be depicted by all means throughout his poem, when colonialism became more than a coincidence to the destruction of several African countries; in the case of David, it was prominent that the addition of freedom and liberty as clear acts of premises yet to be achieved strenuously.

The clear insights that David pushed through the poem was to make African literature an actual proportion in the realms of the academic enquiries, in which performing that was to thrust standpoints with these colonial hardships that the entire Continent has been going through, and ultimately emerge a critical new outlooks on the subject matters in the most decent criteria of social case studies, as for the multiple views that Seemed to confront the difficult realities despite their huge fields such as Political,

Social, Cultural and Domestic, Were the mere inaugurations of the new face of struggles that caused sacrificial materials Of human being as David pointed to by stating regular people as Warriors, was just another addition of the modern ways of pushing freedom through the platform of reconciling rights and liberal voices in order to achieve peace somewhat critically acceptable.

Due to the urge of cross-examining African literature into a subject matter was quite significant to David, several reasoning were to exalt as well the valuable comprehension of that African struggle in every part of its aesthetical drama, not only to get attention to the publicity over weaknesses and strength, but to clarify the need of liberty in the eyes of the competent citizens whose main worry were the free Africans' blood and sweat portion of fighting to the last drop of the authentic loyalty that specialized them from any other Warriors.

VII- The Negritude Movement in comparison to David Diop's commitment

Starting from a delicate point of view in France, The Negritude Movement commenced between the 1930's and the 50's, when French-Speaking African writers protested against the colonial regime and the stratifications that exaggerated its voice over the Black inhabitants in France, this movement was influenced by the Harlem Renaissance; around (1918 – 1937), this foundation is known as an African-American culture that fundamentally gained its power from the reach history of the Black in fields such as: Music, Theatrical Visual Arts, History and what literature wings the most.

The Negritude Movement was what a group of black artists, thinkers, authors and intellectuals who competently overthrew all cruelty against the Blacks, famous

writers such as Claude McKay, Langston Hughes who paved the way of ascertaining the lost rights of the Africans round the globe, the novel *Home To Harlem* that first introduced Claude's Standpoint on those who shook the world with extreme behaviours in the seek of weakening the colonizers's pace of drowning the African case, *McKay* supported his call by saying: " If a man is not faithful to his own individuality, *he cannot be loyal to anything*" Claude Mckay; Home to Harlem 1927. Claude's idea here is to urge defense and the strong persona throughout his protagonist Jake Brown, the naively sweet man who endures Harlem's based mentality of racial discriminations, excessive pride and ignorant sustainability.

But when such magnitude of this mutiny of the Blacks in the form of uncontrollable mutiny, and that it influenced the African American by pushing it to engage in further activities that promotes for the same tone that was used in the French connotations concerning the same struggle and sacrifices.

David Diop's sheer commitment has already come clear concerning his lamentation over Africa, he was committed since the day he began writing as an amateur, he showed a great deal of passion towards his mother land, though he felt nothing but sweet feelings which every citizen feels, but that changed vigorously when he moved to France and activated himself in defending Africa throughout a literal outlook, this was his literal commitment; respectfully inferring a new beginning of professional challenges, it was distance and nostalgia which urged him even worse to grieve, an encouragement that empowered him and thrust him.

1- The Literary Commitment

The literary commitment was beyond the realm of poems, it was books and dissertations that made his voice overheard, and thus was the result of defying the colonialist oppression. That weighed an amount of a global concern since many writers with the same aims who shot colonialism powerfully, and thus was the turning point for Africa's voice to overwhelm its plateau of an educational purpose; with grounds laid literarily.

The head start of his literal commitment was clearly seen when the underdog of social class struggle pointed to the importance of varying the figure of the combat to a wider interests

In domains such as Theatre, Visual Arts, Music and History, as these motors worked to fill in the gaps of writing with predecessors not only to confirm the traces of what literature is capable of with such mass of weaponry, but also to put to applications these figures of face-off in the field on an edgy dimension of that African-American contribution and the dramatic visual aids it managed to demonstrate and persuade through.

A very famous author who was Langston Hughes; wrote in his novel *The Weary Blues* about the negroid qualities, features and basically beings' importance of living and more importantly surviving within the society with every aspect that is available, there where he proudly stated:

We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it doesn't matter. We know we

*are beautiful. And ugly too. The tom-tom cries and the tom-tom laughs.
If colored people are pleased we are glad. If they are not, their
displeasure doesn't matter either*

Langston Hughes; The Weary Blues; 1960 Langston herein sounds pretty pleased With himself and his people as well when insinuating that interaction is of an obligatory thing from the Black's revolt momentum on; at then deeds of demanding for rights and excelling in showing efforts and praise while performing that become the fatality and the inevitability.

Eventually Langston and many others' operations of this literary message; went to land beyond expectations of the mere literature as a weapon to defy colonialism with, they broadly gained the power to pave the sociability to bridge a share of severe applications of what to come from the tyrannical resistance.

2- The Social Commitment

As for the social commitment, David was more than a poet and an author, he was to pinpoint the social case of Africa by overthrowing the colonial brainwash into a corner of Criminal activities, but his purpose was beyond that, it was to summon the voice to a bigger pile of societal concern with vivid attitude towards the African case of oppression.

The Negritude Movement as a prominent addiction to the deep belief of a free Africa, this movement that created Black intellectuality within every society around the globe, and gave them power and dominance to use in the sense of a mad demonstration, to instigate an immunity against the colonial psychological sabotage to drop the case and follow the budget of a corporate establishment. Here is a famous writer who intertwined his famous negro discussions in this piece of work, Leopold Sedar Senghor in his

“Anthologie de la nouvelle poésie nègre et malgache” and using other famous Connotations from other writers like Aimé Césaire, the point here was to socially commit to the African case and by that means to do it with figures who share the same goals.

Here is another socially-experienced quote from one of the Harlem Renaissance’s biggest figures who was Claude McKay, an excerpt of the five poems that he published when he was far away from home that is Jamaica; a societal close-up to the misery and assimilation applied in America:

I am a black man, born in Jamaica, B.W.I., and have been living in America for the last years. It was the first time I had ever come face to face with such manifest, implacable hate of my race, and my feelings were indescribable ... Looking about me with bigger and clearer eyes I saw that this cruelty in different ways was going on all over the world. Whites were exploiting and oppressing whites even as they exploited and oppressed the yellows and blacks. And the oppressed, groaning under the leash, evinced the same despicable hate and harshness toward their weaker fellows. I ceased to think of people and things in the mass. [O]ne must seek for the noblest and best in the individual life only: each soul must save itself.” Claude McKay; The Harlem Renaissance 1920.

This very piece of information came in an essay to impart the political activities’ pride in continuation despite the efforts of the hectic movements preaching otherwise.

David has inserted set of notions in accordance with his style of writing optimistically, that style that demanded extra work of him encouraged many other authors who have done the same thing; as well as their origins that played a significant role in conveying this social commitment and its full dimensions in achieving victory.

3- The Political Commitment

The political commitment for Diop was the futuristic aims he wanted to reach, ascertain and fulfill respectfully. The act of putting famous writers to exile was an active thing to practice by the colonial policies before Diop even came to France, the politically active ones were what confronted the banishment the most, that was the case in not only in France but (England, Holland, Portugal etc) but when Diop appeared, he came with heavy potentials that did not alarm the act of banishment, quite the contrary; it helped him publish his work profoundly in Europe, and that of Africa when the oppression grew uncontrollably.

Still for the political motion to propel in a mastered longevity with the help of that Negritude Movement which expedited the process and advanced the matter of voice to be heard successively, such commitment once again got pass David's realms of fulfillment, the Harlem Renaissance associated itself with every artistic views on how to make negro voices appreciated by extremely negotiating the situations they could permeate their reign even when bothered by the white people and the white colonial policies, this was for the domestic side and overseas as well, the African-American literary movement did not stop at the literature's activism, but the fervour for defending Africa wore garment of a political attitude when its reputation engaged in civil rights international relationships, from internal affairs to organizations, here is a noticeably hectic activity that the movement invests its political goals and commitments enthusiastically (**NAACP**) the abbreviation that stands for **The National Association for the Advancement of Colored People**. (**UNIA**) **Universal Negro Improvement Association**. (**OL**) **Organized Labour** as also known with (**TU**) **Trade Unionism**.

The very task of these multi-national African-American societies is to ban the acts of discrimination and racism from the realm of education, employment, election and voting, housing and especially rights of a decent life.

Conclusion

The key to the understanding of David's poem relates so much to the hardships Africans faced throughout life, from upbringing to adolescence; an individual is to see the shapes of torment, segregation and racism, for what David has provided broadly of voices and global care to Africa, as well as the surroundings of his case that majored in overthrowing the colonial acts by creating the Negritude Movement, a movement which helped save Africa's delicate situation from its drastic end; on an international wide range.

David has succeeded in choosing the pattern of poetry, a type which addressed the audience of every age and involved them personally in the case, especially those who were foreigners to it, unfamiliar and with ability to do that case good, David lamented a serious acts of pain and humiliation through his plateau of works; every single piece of art he wrote was like a message to something special, but Africa My Africa came to specialize the entire Africans' worry over the limitless cruelty that oppression's regime would proceed to devour on the rest of the continent, David found a way in addressing the world by laying a what the colonizers stood for, he commenced his plan from the first essay he wrote till the last poems he chose as a genre to ease the interaction between Africans all over the world and those with help to provide, as well as paving the way for resistance to take place in a determination like he always stated and believed.

CHAPTER TWO

The Linguistic Analysis of *Africa*

Introduction

The figurative language in the poem of David has been stuffed with poetic devices that made it not only distinctive amongst his work, but also notified his career with an outcome yet to be achieved due to the things he spoke of. They were so many, and specifically in Africa My Africa, where he took the picture of Africa and beautifully transformed to the Mother off all Africans, he knew how to channel the message directly to a global care, but his investigation in doing so has given him the potentials to develop his writing into an imminent threat, especially after gaining support from the outside world, with the Negritude Movement and the rest of racial cases that struck the colonial acts.

Diop has given a set of mother and child picture in a very poetic way, where he addressed Africa as a continent and the citizens of it as the children who fight for it vigorously, and that on the other hand the continent who would endure the torment and genocides of the invader; by so many qualities David used to further his explanation poetically, and that through his use excessive of imagery. To him, it was Africa as the Mother, its people as Children, especially those of indigenous origins who never left, sold nor exiled from the country, that sense of imagery he focused on the most was to accommodate to the reader, the case's dangerous direction and the global care the fact that it was high time for the tyrants to let go of their dreams of reigning Africa; and that the "Impetuous child" as he referred to generally; by blood and sweat will put up with whatever the arch enemy to use for their dictatorial plans, the inhabitants in the end Would still hold on and find a way to make victory happen.

I- The Personification in the Poem

David has personified the entire notion of defiance against colonial movements in the form of a merciful black woman that could still feed its children as his described them “Impetuous”, in which the amount of fear to the oppressed people was to be empowered in the form of the magnitude of mother Africa that deliberately enhances and epitomizes the figure of patience that is meant to be performed upon these desolate children, on top of the human qualities that David intentionally attributed to Africa; such of *“beautiful black blood... The blood of your sweat.... The sweat of your work ...your back that is unbent.”* Was a mere love for the usual feelings meant to express the poetic dramatization for such a crucial case.

From figurative language to poetic devices David found a solace of smoothing over the plight Africans felt at that time, Diop’s indescribable feelings evinced why he excessively used words of graphic terms like Blood, Sweat and Impetuous, such signs bring about the interaction that David infused with a dead heart, but still pleased for the struggle that was not to perish in vain.

Though when expressing ideas in a form of illustrious depiction, it meant several points he wanted for the publicity and the globe to sympathize by insinuating the imagery of extreme pain and tremendous efforts, stating the following lines:

“Is this your back that is unbent

This back that never breaks under the weight of humiliation

This back trembling with red scars

And saying no to the whip under the midday sun.” David Diop; Africa My Africa (1927 – 1960)

These lines come in the form of a direct quote which comforts one's spirits and soul once entering the battle, the imagery herein works to soothe the anger and swallow the pain in a victorious masculine statement.

Another figurative language with a respect to the symbolism of manhood, David is being up-front about it when he stated a personal outrage and instantly eradicated it by denoting a small child as a sturdy man lonesome in that very resistant way, here is how he announced it:

“Impetuous child that tree, young and strong

That tree over there

Splendidly alone amidst white and faded flowers.” David Diop; Africa My Africa (1927 – 1960)

David was being fair and patient when he symbolized the lonely helpless child as a tree whose evergreen was still standing; respectfully amidst the dead flowers that represent life but, and the splendidly adverb which rendered the beauty of that stand in a combative attitude.

To the extent of attempting to damage the identity of those African populations throughout the times of persecution, mother Africa as reportedly strong by David; he petrified the colonizers by that consistency of the beautiful and powerful landscape that did not seem to lose its charisma of giving and resistance whatsoever exercises of torture and misery pushed furtherly to achieve.

II- The linguistics appearances in the Poem

David's poetic devices prevail through the most explicit imagery ever, in the form of a linguistics mannerism that infuses the similarity of Africa to an actual person, as he stated: "*Beautiful Black Blood*" in the sixth line, and "*Bit By Bit acquires*" in the twenty first line; are the excessive use of alliteration, pounding his point of view into suggesting its qualities as those of humans; reinforced, sturdy and seemingly tired of these laborious acts of damage.

Comes the second device that is Apostrophe, where the apparent use of it corresponds throughout the entire poem, David was preferably addressing Africa as if it were a person whose qualities meant to match the same that was of Africa's current circumstances of misery at that time, even though he never knew how or even experienced what was it like to be there, yet he managed to draw perfect sensation quite overwhelming for his mother land.

This highly delicate theme of Africa being colonized, happened to create a device called Parallelism, though of those strong emotion for his continent, those three lines right after each other where he stated: "*The blood of your sweat/ The sweat of your work/ The work of your slavery*" clearly identifies how enthusiastically he was struggling some hidden part deep down his heart to urge the public attention to feel massive destruction Africa was going through.

As for Paradox obviously at the end of the lines, where David stated: "*The bitter taste of liberty*" makes a clear message of every single effort consumed for the continent, Whether it was blood, men, landscapes or even casualties, those were all of the

Sacrificial Devices that were meant to be taken for granted during the era of colonialism whatsoever shapes had to disguise. The bitter taste of liberty in accordance to David Diop, was a documented line that summons multiples types of misery, poverty, fear, diseases and the ultimate anarchy that subvert the cost of freedom once it lands unexpectedly welcomed, though felt bitter but eventually worth all those appalling experiences and perhaps even worse, liberty just granted it grace of independence.

III- The metaphor of Mother in David Diop's Poem

To the extent of depicting the sufferings of Africa for her “Impetuous” children, David exceeds his outlook on the situation unfolding dangerously, still he encourages the fight to proceed at any price, bringing subjects such as blood, slavery and liberty as the main drive that has always kept these obstinate children to combat without having to worry about triumph eventually, the splendid of Africa would nurture and save these unprecedented ways of eliminating oppression once and for all.

Though the idea was already there and meant to go beyond the dimensions of setting Africa free, it was to summon the groundwork of both concept of Mother and Africa, herein comes the perfect combination the common qualities between them, for this continent as a place and a mother to be carrying this burden on its own, David set the angry tone of resistance on a semantic level when he stated: “*Your beautiful black blood that irrigates the fields* “.

This line that was figuratively expressed here was Africa's sweat, as well as the Mother's; all expressed in one form of a complaint that investigated what pushed David to Utilize that two-faced feelings of grief and elation, this figurative language he used

Along As a trope was only there to pick the **Common Ground**, precisely the discursive way here meant to clarify the complex comparison of the Mother and Africa and that by metaphorically using what is known as **Tenor and Vehicle**, these two parts that when David in the **Tenor** exemplified the blood as the cruel sacrifices that do not seem to end, as for the **Vehicle** was clearly the act of irrigation of the blood one more time; supplying both martyrs and lands with such lavish ingredient. There where the **Common Ground** appeared in showing then comparing in a sheer demonstration between the meaning and its driving image.

Another sign of metaphor is when rhetorically comparing anything of importance into a quality with explicitly, that is to say; the subject that is meant to be compared would be called **Primum Comparandum**, as for the quality, picture that is meant to be put utilized would be **Secundum Comparatum**. The relationship between these two titled analysis of metaphor is formatted in his saying: “*Impetuous child that tree, young and strong*” Then he insisted on his Imagery when added: “*That tree over there*”. Herein the Child is the **Primum Comparandum** who was also the picture of what establishment of resistance truly would be, as for the **Secundum Comparatum**; it was the Tree that its qualities, connotations and references that took the imagery from the Child.

Another technique called **Tertium Comparationis**, this latter states the use of the very common qualities, aspects, features or imagery in between two subject matters being discussed, David also paved the way for this use when he said: “ Impetuous child that tree “ He compared the tree to the child because Africa throughout the colonial time, the child who represents all shapes of resistance and independence; appeared in the form

Of the tree that also keeps on to stand its ground as a sign of anti-hunger and anti-break quality, as for What clarified his point of view on the sturdy Africa that is the Mother, was the use of the adjective “Impetuous” whose meaning was to denote the child’s behavior that risks his everything; recklessly attempting to provide sacrificial actions for the sake of his belief.

Catachresis or also known as **Mixed Metaphors**, is the improper use of words and adjectives in order to add a rhetorical effect in the meaning, the use of this technique deliberately blends the mixture of two dissimilar meanings and is thus to metaphorically confuse the reader, as David said: “*Under the weight of humiliation*“ This line shares the idea of the extremity Africans were enduring, as Weight that is ought to be considered concrete, lifted or felt; for David it is beyond what it means universally, it is the actual Humiliation that actually weighs such profusion of messages apart from the real meaning Of weight as a word for lifting something that could be touched with the bare hands.

To close the idea better, David proceeded to state: “*And saying yes to the whip under the midday sun*“ Here David is clearly clinging to his mixed metaphor of manipulating language to insinuate the toughest hardships and torment Africans underwent, though those shapes that take place and time are not necessary to happen under the midday sun as David beautifully stated, in fact; they are to happen whenever the colonizers feel free to do that.

IV- David Diop’s imagery throughout his work

The process of imagery deploys a supplementary sense of understanding and relating to any subject being handled in a deep concern, the emphasis of meaning and the

Depiction of the lyrical expression for clarifying calamities; are what imagery stand for when dramatically convey something of social, cultural matter. Diop's point of view herein Pinpoints the very essence of the brave attitude he illustrated in rendering and prompting the sense of ambush bound by no respect to the subversive mentality the colonizers used, from this standpoint on; he began by revolutionizing the state of convenience, readiness and valour which found no place by the African population, and it was respectfully by thrusting the burden of humiliation, the sweat that perished in vain and freedom which marked his outlook heavily.

David stated several points, and prominently when said: *"This back that breaks Under the weight of humiliation"* And also when he prompted the actual fight by blood and sweat when he emphasized: *" The blood of your sweat The sweat of your work The work of your slavery"* Poetically speaking, he finds it more than intriguing to use this tone to describe the precarious stance of Africa, in fact he fosters the deeds to that edgy act so that not Only indigenous realize that bloody toil for their goals, but to be eager while performing it, and none of the Africans themselves would contribute to provide those sacrifices vigorously.

When imagery and drama are put to face the harshest realities, they put tons of efforts in depicting dire need of the world's messages and urges, once again with David's case that went far beyond the realm of freedom, David mechanically instigated to embark upon the odyssey of and international succor and concern, and shared his side of the story in the form of a crisis, a plight with no solution but the voices that from him and many other authors the globe sincerely commences to treat and empathize with the situation.

The tone as an approach has epitomized Africa's plateau of genocide, slavery and labour, colonizers found pleasure and David drove to make the advantage of eliminating it by politically engaging to promote for qualities such as Anti-Colonial convenience, Resistance and the Treachery of the Apostates, these very themes that twinkled the most through education in both Senegal and The Republic of Guinea; qualities like teaching and writing helped David permeate the inner working system of liberty by blood and victory by sweat, eventually David won the ideal race of planting the seeds of energy within the hearts of both worlds and inhabitants through the poetic tone; its attitude and personification with respect to the realm of his case.

VII- David Diop and the conception of Homeland

David Diop has epitomized the conception of Homeland into a real pain that ached throughout his puberty when he moved to France, his very first poems integrated the personal feelings he carried for homeland Africa; precisely Senegal, the segregation of the Black and White based on a political system at that called "Apartheid" what he wrote before came to talk about the prediction of the entire Blacks' futuristic chances with the regime. He reviewed his very adolescence by commencing on writing about the shapes of the persecution, racism and assimilation of the black on the overseas range, while domestically he retained his early knowledge of the urban sufferings, and they were oppression, slavery, subversion and basically the white supremacy that permeated to control both sides of the Black problems, to psychologically indoctrinate the inhabitants, African-European and African-American of a little value of themselves.

His contemplation over the total warfare towards the indigenous to the area where he originated was made clear, especially on the poetic sides; one of the most

Prominent ones were Africa My Africa, the poem that went famous and gained not only global tender sympathy, but also buzzed his homesick emotions when he overlaid the poetic devices by stating:

“The blood of your sweat

The sweat of your work

The work of your slavery” David Diop; African My Africa (1927 – 1960)

Here David is clearly postulating the exhaustion of native Africans, whose homeland became a prison cell, ruled by sadistic regulations. *“The blood of your sweat”* means the native people who sweat for it with blood and toil, *“The sweat of your work”* as well alluded to the efforts pulled by the slave who were the native themselves; in a form of labour in their own homeland working so hard with their own sweat mercilessly, as for *“The work of your slavery”* This last line that announced both internal and external struggle, on the internal side; he meant to pinpoint the incredible efforts Africans had to endure when they were face to face with unusual tasks made by the colonizers to do, the external side on the other hand, it went to tackle those of African origins and were used as sheer slave; kept in a constant captivity and used only for labour and work hardships.

David is apparently trying to draw a cruel paradigm of a physical and mental presence; by touching the reader with an attitude of truthful homeland dilemma mixed with pride in its determination in bringing victory home, another sign of conceit is where he voluntarily spoke his mind and mentioned Africa’s blood that will forever be rolling in his veins, such a metaphorical use indicates the ruthless pain he feels towards his home Africa being pure and solid in pertaining the lamentation.

David has prototyped the idea of Homeland when he also talked about that child deeply, as he called him (Impetuous) and said: “*That Impetuous child*“. David here has connoted to his very upbringing as a multi-ethnic person that he was from childhood to adulthood, the same thing for the Child in his poem, rhetorically inferring that he seemed To be lost, away from home and family, the Child hitherto is ultimately feeling homesick and abused as well.

Conclusion

The early realization of Africa’s imminent state is what every famous author; who is African and with literary or political potentials were able to provide and protect it by blood and sweat, such weight of protection indicates the importance of those who fought by knowledge and physical toil that the Mother they have been representing; was no longer a piece of land or a property to be angry about, it was a homeland that carried everyone’s tragic lives.

David’s full attention headed for the personification, the metaphorical devices to a mere state of self-expression, the pain he felt inside for his motherland being ravaged and the fact he could not do anything about it except for raising voice and attention to a full publicity, precisely what other authors did when fighting seemed to get no results but exaggerating bloodshed and inappropriate loss of innocent citizens, now that his purpose has made him honest and direct about his message; he found no tool but the set of commitments he made and the lamentations he overwhelmed expressing them grievingly, he deliberately showed such compassion to overthrow the colonial regime by any means possible, to empower the native Africans and also those who have been banished and exiled by force, that the victory will someday be achieved.

General Conclusion

The entire world knows better of the African case study to be the speech of the century, up till now the talk of the historical backgrounds is still mentioning the dramatic changes Africa has went through, from the declaration till the independence that some of the colonized territories has encountered; this indicates why famous and other unknown authors have launched their profession in accordance with their homeland's struggle being taken by force, the African case has spread to include not only David Diop who furthered his struggle for it, but also went to personally involve those who sacrificed their life to make success happen; in the face of betrayal, treason and many other mechanisms that also worked against the flow of resistance.

David has maintained his point of view to be the subject of the century as well; knowing that the world was too busy paying attention to lands and treasures capture, for that he raised voice by tackling notions of Racism, Resistance, Oppression and Negritude movements to be not only heard, but also shared in the provision of solace for those who were too helpless to defend themselves.

The ideas that David felt free to express and share with the world were the mere layouts of the native Africans, and their meaning in those combats they performed by blood as David pointed to poetically, his major interest were to keep the merriment of resistance consistently absorbed, and that of close-up of grief he demonstrated through the most illustrious ways, Diop's intrigue has played a major role in effecting those colonial ideas such as low self-esteem; and the landless indigenous who would convert to slavery and captivity as a better alternative for their miserable life. Consequently David

came to define the empowered Africans and their aims in standing their grounds till the last drop of blood.

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الملخص

تسعى هذه الدراسة إلى إلقاء الضوء على النضال الإفريقي بشكل عام ، وخصائص القتال وأشكال الدمار التي واجهها الشعب في مجموعة كبيرة من المعارك ، وقد اتخذت هذه التحديات أشكالاً عديدة من الخلفيات الثقافية والتقليدية والاجتماعية والدينية. التي انبثقت عن القتال الذي طال أمده على الأراضي الأفريقية ، كنزاً ثرياً بالعديد من المزايا التي تمتلكها القارة وما زالت تدخرها لشعوبها الأفريقية الأصلية.

Résumé

Cette étude s'efforce de jeter la lumière sur la lutte africaine en général, les qualités de la lutte et les formes de destruction qu'elle et ses peuples ont affrontées dans un large éventail de batailles, ces défis ont pris de nombreuses formes culturelles, traditionnelles, sociales et religieuses. , qui a émergé du combat à long terme sur les territoires africains, riche trésor de plusieurs avantages que le continent a et garde encore pour son peuple indigène africain.