

Amanda Gorman: The National Young Poet Laureate of the African Diaspora

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¹Received: 29/08/2025; Accepted: 08/10/2025; Published: 12/10/2025

Abstract

The current study examines the poetry (free verse) of African American Amanda Gorman in the light of the African diaspora concept, with a focus on themes of migration, African American identity, and cultural interactions. Additionally, the chosen poems discussed poets who resided in or outside of Africa, their native continent. The importance of this study lies in the fact that it sheds light on an axis that has been ignored in criticism of Gorman's poems—specifically, the axis of the African diaspora—rather than just feminism and marginalization. The purpose of this research is to emphasize the value and impact of leaving one environment to live in another, which takes adaptability, patience, and fortitude to finish the journey of life while remembering the roots of the mother environment. The study uses the qualitative and analytical approach to examine how Gorman's selected poems interact with communal trauma, social divides, and the ongoing consequences of systematic racism while encouraging optimism and unity. According to the study's findings, the current article estimates that Gorman is a well-received poet of the African diaspora, not just of marginalization, feminism, and race as studied before.

Key words: *Amanda Gorman; African diaspora; marginalization; optimism; African American; feminism.*

1. Introduction

Amanda Gorman, the inaugural young poet, stole a spot light in an inauguration of Mr. President Joe Biden when she recites her poem *The Hill We Climb* (Foussianes). A black African American girl delivers a poem as a 'message of hope, unity, and healing' like an anthem for a new nation in a new political era or 'challenging time' (Armenti). This poet makes a difference from all angles with this unique poetry. She turns into a voice for the next generation.

In her recent poetry, Gorman examines 'resilience,' bravery to dissolve silences, feminism, 'unity,' recovery, 'racism,' diversity, discrimination, 'liberal civility,' marginalization, optimism, disparity, and other challenges raised in her poetry (Beeman 1100). Her poems also dig into more in-depth issues that have yet to be robustly researched. The limitations of preceding studies make it worthwhile to investigate further. Accordingly, it will expand on an aspect that is new and is being studied more thoroughly like comparative study between Gorman and any other Black Female African poetess.

The primary objective of this research is to relate the concept of the African diaspora to Gorman's poetry and to refer the African American poets who, like Gorman, struggle in their new country after the involuntary or voluntary migrations. As a result, they started advocating as activists for change in their Nuevo home to better survive and thrive.

¹ How to cite the article: Kamal N.N. (2025); Amanda Gorman: The National Young Poet Laureate of the African Diaspora; *Multidisciplinary International Journal*; Vol 11 No. 2 (Special Issue); 124-136

The present piece begins with a close frame of the theoretical aspect by providing a detailed overview of the conceptual basis, including all of its literary, economic, political, and geographical facets as well as its historical context, traits, categories, and subjects. Following that, in this current study, a thorough biography of the poet laureate (Gorman) is examined. In terms of analysis, the final section continues to cover a number of poems that have been written with societal goals in mind, addressing all of the African immigrants who have suffered throughout time.

2. Biography of Amanda Gorman

On March 7, 1998, Amanda Gorman was born in Los Angeles, California. She has an elder brother named Spencer and a twin sister named Gabrielle. Gorman was strong and in good health, even though she gave birth early. Joan Wicks, her mother, was a single mother and an elementary school English teacher in the Watts area of Los Angeles. Gorman came from modest beginnings. Her mother put in a lot of effort to provide for the family. The three children had big goals despite all the obstacles they had to overcome (Tyner 12).

Due to her auditory processing difficulty, the little girl found it challenging for her to say the letter r. Gorman claims that she looks for poetry to be an inexpensive way to express herself (Zelazko n.p.). The young girl completed her 12th grade education at Santa Monica's New Roads School. She received a college scholarship when she was a senior. Gorman continued her education at Harvard University. Her field of study was sociology, and she received a cum laude degree in 2020 (Hansen 10,2).

The young activist, the 19-year-old, Gorman was elected the very "first National Youth Poet Laureate" in 2014 in Los Angeles. Also, she established the nonprofit corporation "One Pen, One Page" in 2016 with the goal of empowering young writers to influence the world through innovative writing activities through an online platform ("Meet the First Youth Poet Laureate").

Speaking of her works, in 2015 she writes and publishes her debut collection *The One for Whom Food Is Not Enough*. It is an anthology of poetry on hunger, society, and other significant issues. Then, in 2017, she delivered a reading inside the 'Library of Congress': "In This Place: An American Lyric" was her performance. It discusses how each individual can generate change in the life/society (Hansen 14,6).

Gorman received enormous prominence at the age of twenty-one after she stole the spotlight at President Joe Biden's inauguration on January 20, 2021, by reciting her work of poetry, "The Hill We Climb." But she wanted to be recognized for more than just that poem. The little poet says, "While I'll be eternally grateful for that opportunity, I am more than what I did that day." She asserts that by adding, "I am more than my most famous moment. I am all the moments, the light and the dark." That appears to be very accurate, and surprisingly, she has had two books published later: *Change Sings: A Children's Anthem*, as a pictured book, which came out in September 2021, and *Call Us What We Carry*, a collection of poems, which took out in December of the same year. *Something, someday: A timeless picture book for the next generation of writers*, her most recent children's poetry collection, was released in 2023. Apparently, she made history by being the first poet to take the stage at the 'Super Bowl,' and she strove to establish a reputation separate from her spectacular debut (Ukiomogbe n. p.).

On the third night of the Democratic National Convention (Chicago), Gorman performs 'a new verse' titled "This sacred scene" that promises to regain 'liberty' and patriotism on Aug. 21, 2024 (Bierman). People of all ages can be inspired by Amanda Gorman and her words (Hansen 20).

3. The African Diaspora: Definition and Classification

The Greek word "diaspora" originates from the Hebrew word "Galut," which is derived from the verb "speiro" (to seed; to distribute) and the prefix "dia" (over). Accordingly, the expression in Ancient Greek is related to colonization and migration (Anteby-Yemini and Berthomière 262). The term "diaspora" was first used in the fifth century B.C. by

Thucydides, Sophocles and Herodotus. Yet, its contemporary meaning is more strongly associated with its utilization in Jewish tradition (Dufoix 4,5).

According to Oliver Bakewell, a "diaspora" is defined as: (a) the move of people from their homeland of origin to multiple countries, either voluntarily or because of compelled dispersal in seeking better living conditions; (b) an intense sense of ethnic grouping consciousness that is maintained over a long duration of time grounded in a common past/history, beliefs, and culture; and (c) an ongoing chain of societal relationships with other group members who reside in multiple nations or settlements (3). In 1986, Gabriel Sheffer asserts, in his book *Modern Diasporas in International Politics*, that it is incorrect to limit the definition of diaspora to the Jewish people because many other groups have lived in exile for a long time (such as the Nabatheans, Phenicians, or Assyrians). Additionally, several communities that have a lot of resemblance to the Jewish diaspora emerged in Europe in the second part of the 1800s, such as the Greek or Chinese diasporas (1-15).

Based on Robin Cohen, the study of diaspora has passed via four stages: the pre-classical stage at the 1980s, the period from the 1980s to the mid-1990s stage, the middle of the 1990s stage, and the last one, which is the transition to the twenty-first century and beyond (1-2). Additionally, in an attempt to differentiate between the types of diaspora, Cohen lists six kinds of diaspora. They are: 'victim,' 'labor,' 'imperial,' 'trade,' 'deterritorialized,' and 'incipient' (11, Table 1.2).

According to Cohen's classifications of the diaspora, it can be seen that the first category 'victim' comprises Africans and Armenians, while the second and third 'labor'/'imperial' go to the 'indentured Indians and the British.' Then, the fourth category 'trade' includes the Chinese and Lebanese. The Africans (the Black Atlantic) were forcibly deported in order to reshape their political and cultural identities is the fifth type. The last category 'incipient' is still focusing on Afghans and refugees from other parts of the world (ix-xi).

4. Typologies of Diaspora:

Michel Bruneau in his book *Diasporas* (1995), another expert on this subject, states that the typology has to be founded on the diasporic arrangement. He identifies three primary categories of diasporas: (1) the diasporas of entrepreneurship (such as Chinese or Lebanese); (2) the diasporas of religion (such as Greeks or Jews); and (3) the diasporas of politics (such as Tibetans and Palestinians) (67).

The historian Joseph E. Harris identifies the African diaspora as follows:

...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).

However, Harris' identification also distinguishes the African Diaspora out of the actions, occurrences, and outcomes associated with forced 'transnational migrations' among various human groups. Even if all of these worldwide phenomena follow the broader conceptual description, the African phenomenon is more unique than the Indian, Chinese, Greek, Armenian, Palestinian, and other diaspora experiences (Dodson 50).

While all diasporas involve the dispersal of an individual away from their homeland, the African diaspora differs from other diasporas primarily due to its distinctive past of forced displacement, which was shaped in part by the transatlantic slave trade, magnitude, and particular historical circumstances of displacement and colonialism. Referring back to the forced relocation, the African diaspora is distinct from diasporas created by other forms of

movement, which include voluntary emigration or exile, due to this involuntary movement as well as continuous marginalization and discrimination (McLeod and Hine 107).

"Forced Displacement", "Racialized Oppression", "Complex Identity Formation", "Transnational Networks", and "Ongoing Challenges" are some of the characteristics that set apart the African diaspora. On the other hand, the Jewish, Irish, and Armenian diasporas have all undergone some sort of displacement, but frequently not to the same extent like the African diaspora due to institutional oppression and forced migration. Although other diasporas could also experience issues like political marginalization and cultural integration, they are not subject to the same historical background of racialization and slavery (McLeod and Hine 72-80, 118).

In regard to conceptions like 'cultural hybridity,' 'transnational migration,' and global 'deterritorialization,' the term diaspora is taking on new significance (Kokot et al. 1). So, the notion of an 'African identity' needs to be uncovered and decolonized, an identity shared by all who have African ancestry, and the assessment of Africa as a whole as the source of cultural identity with a potential destination for repatriation are thus what constitute the African Diaspora. Many of such groups construe dominant ideologies as having been created via 'Blacks for Blacks' and subsequently seized and twisted by Whites to serve their hegemony purposes. They relate their current circumstances to those of the dispersed tribes of Israel (Dorsch 83-5). Moreover, those who indulged in the African diaspora lacked the ability to identify with particular African locations or ethnic groups, which would have allowed them to advocate for their own political as well as religious beliefs and freedom (Dorsch 105).

Seeking a comprehensive, precise, and concise definition, none has defined this concept with greater clarity than the 'African Union.' Thus, in 2004, during a technical workshop held in Trinidad by the African Union, the next definition was decided upon:

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)

Put simply, this means that all people who have left the continent and formed diasporas in the past and present are considered to be part of the African diaspora (Zezeza 34,5).

In short, the concept resulted in the vast involuntary relocation of enslaved Africans from their countries of origin, establishing the 'African Diaspora' (a significant global phenomenon) as the very first of its type in almost five centuries of human growth and progress. To put it another way, there is a shared ancestral history, as well as historical incidents and scenarios that occurred in common over a large portion of the previous 500 years. "Migration and geo-social displacement" are two key characteristics that define its members (Dodson 47-54). For example, the African immigrants built bridges and assimilated to other minority groups of people, particularly 'native-born Black Americans' (Okpewho 19).

5. Historical and Geographical Overview:

In the early decades of the 1900s, African Americans made the first significant movement northward. These migrations came following the abolishment of slavery and the ending of the 'American Civil War,' which was known as 'Reconstruction' (Wilkerson, 8,9). So, the first diasporic wave (1916-40), that was a traditional trade diaspora, was created at the start of the British occupation; the second, and significantly larger, wave followed the brutal end of

British control and division (Cohen 125). Approximately eight million African Americans immigrated to the South throughout the 20th century. Then, around five million Black people relocated north and west between 1940 and 1980. Nearly 1.5 million Southerners abandoned their homes throughout the world war years and the remainder of the 1940s, representing the beginning and the end of the second phase of great migration (economic migration). Every ten years following the war, over one million black Southerners on average departed the area. These figures sharply declined in the decades between the 1980s and 1990s (Gregory 21).

The geographical framework of the African diaspora is arranged into three major regions, which it is designated as the 'African homeland; 'sub-Saharan Africa;' the 'Old World diaspora' (1400 to 1600); and the 'Atlantic diaspora' (1492 to 1600) (Manning 3,61)

Historically speaking, Manning, in his book, *The African Diaspora: A History Through Culture*, examines the types of the African diaspora as follows:

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)

African Americans must share their hopeful outlook for unending freedom throughout their history (Mohammad 164).

6. Literary Dimensions:

Literarily, the topics of concern, or themes, in African American literature are "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" (Dasylva and Jegede 191). James T. Tsaiior develops these ideas even further: "—race differentia and tension, political domination and marginalisation, economic exploitation and alienation, oppression and cultural deracination, and the quest for roots, which results, inevitably, in an epiphanic homecoming" (1). Based on its subjects, African American literature and African American history are intimately related. It becomes simple to argue that the themes of a people's literature can be understood simply by studying their historical background (Okolo and Akujobi 28). After all of this, it is important to note that one of the great things about 'African American women's poetry' is the way it transcends black issues and is now regarded as some of the best in the country (Shafiq 392).

7. Impact of Economy and Education:

Economically, the impact of the African diaspora makes a substantial, advantageous, and 'robustly' contribution to the increase in real income per person in Africa. When the influence of the Diaspora is distinguished down by level of skill, the estimations indicate that the effect of the Diaspora increases with emigrants' educational attainment. Subsequently, the analysis of revenue reveals that the Diaspora has a favorable impact on every aspect of income. Nonetheless, the African Diaspora as a whole, irrespective of educational attainment, makes a significant contribution to raising the continent's development level. High-educated diaspora members always have the biggest influence (Gnimassoun and Anyanwu 4,19).

Moreover, regardless of the immigrants' educational background, the African Diaspora significantly advances the continent of Africa's economic growth. 'African Diaspora' in OECD affluent nations, for instance, makes a huge contribution to the advancement of African democracy. Where the larger the coefficients of estimate, the stronger the influence of the diaspora on democracy, relative to educational attainment. Thus, the African Diaspora helps raise living standards in Africa (Gnimassoun and Anyanwu 19,36).

8. True Identity

Finally, any permanent resident of the United States who makes frequent trips back to Africa, the source of his expertise, can be belonging to an African diaspora (Falola, 262). Simply, a 'truly Black identity' "group is forcefully dispersed from one centre to two or more foreign regions" (Tölölyan, 12,3). Relationships with the homeland, enhanced by a persistent interest in domestic affairs, is among the most significant characteristics of diaspora. Members in the diaspora should share a romanticized and exalted national memory. Diaspora invariably has a negative connotation of pain and trauma (Al-Hilo & Marandi 12) When the diaspora elite are together and in comparable situations in other foreign countries, they start to write original works of literature that focuses on their African heritage/literature/history and attempt to convey the pain, alienation, or dispersion they feel.

9. Literature Review:

Emma Corbin in her paper "Amanda Gorman and Her Way with Poetry" (2022) displays the most significant themes at three poems of Gorman. The latter focuses on 'climate change,' 'social injustice,' 'racial inequality,' 'perseverance and togetherness'(1). Corbin adds, describing the deeper points in Gorman's poetry, that she wants to say that when it comes to rights, there has never been a satisfactory solution, be it for women, black males, or individuals of other nations (3). In her research, Corbin draws attention to the coronavirus epidemic, which has place in Gorman's poetry and is another notable motif. Considering the fact every individual was solitary in this quarantine, according to Gorman, people can manage to unite, fight for our beliefs and to be together in order to enhance the world (5). This paper is as contemporary as Gorman's poetry topics at that time, when everyone's focus was on the then-current health crisis, the COVID-19 pandemic (a serious illness with far-reaching consequences that cost many lives), which Gorman addressed in the majority of her poetry and Corbin referred to. Furthermore, this paper merely touches on the research issue in general terms, such as social and racial inequality as a result of the African diaspora, without discussing the latter.

Marc Shapiro, in his preface of his book *Word Up: The Life of Amanda Gorman* (2021), claims that the young poet Gorman argues in her poetry about 'fear,' 'dread,' 'angst,' 'defiance,' 'wrong and right,' and marginalized people who are around us everywhere on a regular and continuous basis (n. p.). Shapiro's book is significant because it outlines Gorman's lifelong suffering along the previously indicated axes (fright, marginalization, worry, etc.) without addressing the causes of this suffering. It is worth noting that this suffering is not limited to our young poet but is shared and united with generations who preceded her, were her contemporaries, and will come after her. Her poems are nothing but an attempt to locate the bleeding wound and try to purify it so that it does not become infected.

Disrupt Texts Team's gives an E-educator guide book (2021) to Gorman's *Call Us What We Carry*. Through ten pages, they circulate the most significant themes about this Gorman's poetry collection. The teams list themes such as 'grief, loss, and trauma, while also providing a powerful through line of hope and change.' Besides, Gorman's collage work delves on topics of 'history,' 'language,' 'identity,' and 'erasure.' Utilizing the collective anguish of a worldwide epidemic (Corona Virus 2021) (3). The team's guide aims to address some of the issues that raised throughout this health crisis. Additionally, it provides a hope for surviving and conquering the pandemic calamity through perseverance and reform. Since it was a compact manual in a few short pages, the topics were presented and handled succinctly as well. As a result, questions are left without answers, possibly enabling readers to solve them with their own solutions.

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). Rubenstein encourages her pupils to reflect on her book, which celebrates the life and work of the talented poet Gorman, as a source of motivation to confront injustice in all its forms and to instill in them the spirit

of change that permeates many of Gorman's lines. Rubenstein's viewpoint notwithstanding, the book is neutral and objective.

On the other hand, this current study examines Gorman's poetry through the perspective of the African diaspora and all that it involves, including alienation, injustice, classism, and a preference for whites over dark skin. The concept of the African diaspora also encompasses other aspects associated with racist political dominance and marginalized Africans, particularly immigrants (voluntarily or involuntarily) outside the black continent, as well as all that is underpinned by dependence and exploitation, but from an optimistic, rather than pessimistic, perspective that calls for positive change, seizing opportunities, and benefiting from past experiences to build a promising future other than what was.

10. Methodology

This study is an analytical, qualitative one through close reading of some poems and focusing on themes that relate to the African diaspora. It gathers information about a young poet and scrutinizes her works to illustrate the application of the African diaspora concept. The poems serve as an illustration of how to directly alter the community. This research is a study of selected poems by an African American poet who, although living in America, is inspired by Africa and strives to build a better future that enriches the past. Those poems have been selected and analyzed according to their themes and diction. So, three poems will be discussed during this study on the basis of its concept of diaspora literature,

10.1. ‘Making Mountains As We Run’

The recitation and performance of the poem, ‘Making Mountains As We Run’ was at the inauguration ceremony at the Tercentenary Theatre for honor Laurence S. Bacow, Harvard University’s twenty-ninth president in (2018) (Walsh).

Gorman's lengthy poem is about a group of African immigrants who migrated to America in search of a better life. In the third stanza, the poet specifically outlines the traits of these two refugees. They are fighters for survival and have a dream that is realized in a promising future and new opportunities for their child, and this is the primary reason for expatriation. Leaving one's native country is a difficult decision with uncertain outcomes:

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 it is stated, Bacow grew up in Pontiac, Michigan, as a son of Jewish immigrants intimately familiar with the horrors of the Holocaust. They immigrate from Europe. Considering they are the most prominent example of the dispersion brought on by religion, their experience in this labor is terrible ‘witnessed oppression’s worst.’ So, they look forward to ‘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 has aspirations of being freed from the hardships they endure in their homeland. They are aware that achieving freedom comes at a high cost and requires suffering and sacrifice. 'Freedom' necessitates hard work 'diligence,' bravery 'daring,' and variety 'diversity.' Reform is accomplished in the most exquisite manner if all of the aforementioned goals are met. Gorman expresses all of this into words in the following stanza:

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 African diaspora's appeal for solidarity is its most significant characteristic. A bonding force is necessary for those who have been moved to a different nation in order to survive there. One significant characteristic of diaspora individuals is their ties. Here, the poem's calls for unity is embodied in lines like 'we are all comrades' and 'this extraordinary gathering:'

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)

As a result, they should never give up and work toward living a better, more respectable life deserving of God's earthly paradise.

10.2. 'Alarum:' The Division; the other face of 'diaspora'

The poem 'Alarum' appears in the anthology *Call Us What We Carry* 2021. It is an eighteen-line poem that is written in unrhymed free verse. The word 'alarum' is the archaic spelling of the word alarm. One can pretend that Gorman deliberates to reunite her readers with the distant past that they are no longer able to locate. Furthermore, it might serve as a warning 'its new-faced alert. /' to every one of us individually and as members of the community. It is possible that the general ambiance of the poem stems from the poet's stored and suppressed sentiments of diaspora, its agony, negativity, and repercussions, which she has personified in these words. The poet throws light on the sensation of separation, distance, and dispersion from one another: 'We were divided / from each other, person / person:.'

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 'Alarum' poem emphasizes separation among people by using a lot of slashes in its structure. So, the central idea of this poem is the division in American society symbolized by the slashes which are not overcome. Critically, the voice/the alarm in this poem calls for acknowledging the risks of detachment to take steps towards further cohesion, togetherness, and compassion 'walked beside.' As she states and argues, the losses are enormous 'Our loss/colossal.' All of these emotions can be experienced by someone who has left his nation and people for a variety of reasons, only to begin his endless agony and unfathomable tragedies in the new location.

The concept of 'diaspora' seizes the poem from the beginning to the end through telling a story or teaching a lesson of harmony between people across the rivers which stands for the troubles or obstacles that divide people apart:

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)

The African American poet in this poem, succeeds in arousing specific emotions in the audience. The "Alarum" urges us not to prejudice or hate one another in order to achieve mental serenity and societal harmony. Instead, it offers us an appeal about shared and friendly coexistence. Gorman asserts that it is difficult to neglect the differences/variations within society and that the best moment for confronting them is right now.

In the second half of the poem, the poet, who now resides in a place that is not her native country, goes on to ask: What are the effects of this division and dispersion felt by both the indigenous population, immigrants and refugees since the place is their place, the environment is their environment, and the homeland is their homeland. The disastrous outcomes might be summed up as follows: they have failed to love Mother Earth and maintain a clean environment, and as a result, they are constantly carried away by a torrent of pollution for which we pay a heavy price. In the closing lines of her poem, Gorman keeps listing the injustices in an effort to find a workable remedy that will save mankind from its current predicament. According to her, the mother earth has the ability to bring her sons of different races together again. On one condition, that they love her and stop hurting her:

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 question why, at the early stages of her literary career, this young poetess becomes more and more interested in the topic of the effects of the repercussions of divisions. This paper, which connects the topic of the African diaspora with this Black African girl who uses her poems as a platform and lighthouse to fight against the breakdown of society, may hold half of the answer. If strong and effective steps are taken to break the habit of splits in most societies, we may see the other half of the answer in other studies, for which this study will serve as a starting point to find deeper answers that are consistent with the evolution of societies. Practically, this is only 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)

10.3. "There's No Power Like Home"

This poem which is included in the collection *Call Us What We Carry*, December 7, 2021. consists of twenty lines. It is about the restrictions that are imposed by Covid-19 explicitly. It also dismantles the legacy of racism that is the diaspora's archenemy/mortal enemy. As a result, the reason for writing this poem are the challenges of living alone, the shifts that have occurred in everyday life, the loss of many people's jobs, the financial difficulties, and the loss of loved ones, which have all had an impact on many people's mental illness and well-being during the epidemiological

along with psychological crisis caused by the Corona pandemic (Alameri and Alomosh 291). The title's use of the term "Home" draws attention in a powerful way to the importance of the home on a concept, highlighting the homeland's existence. The title also comes in the form of negation to increase the significance and strength of the meaning. This poem expresses profound melancholy and a sick and depressed feeling due to all the symptoms that can arise through missing homelands that are fundamentally exposed to racial issues, that happened and continue to happen in the American society in which the poet resides: "We were sick of home/Home sick" (1,2). But, as we have already discussed, the poem's title encapsulates the power that homelands bestow upon their people—power that no other force can equal.

In the lines that follow, the poet speaks about the concept of the mask. The 'mask' here is the one we used to put on our faces during the Corona days; we promptly remove it as we enter the home. The mask may serve as a metaphor for every mask we put on when we leave the house. For fear, shyness, or other reasons, every one of us wears one or more masks that conceal his actual self from the world. There are several reasons why we choose not to reveal our inner self or our genuine selves to others. We seem to be purposefully and purposely isolating ourselves from other people. Our society and future suffer as a result of this mask, which prevents us from speaking the truth to one another. Herein lies the diaspora's problem: we are not truly open up to others and do not embrace the person who is exiled from his nation when he arrives to other countries. We never imagine that we one day would be forced to live as expatriates in a country other than our own and that the weight of dispersion would come upon us:

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 faded place of residence with faded features or virtually featureless; a ghost homeland with eyes furrowed with melancholy. The homelands of every diaspora on this planet are in this predicament. Yet, hope is expressed in a grin on their cheeks:

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

In this poem, the vivid images are strewn with the highest magnificence and beauty, revealing the poet's intelligence. The images of sadness are expressed in the howl of a sad dog, in the adventure of a squirrel, and in the fragile beauty (which covers the eyes in the faces) with the thinness of the paper that wraps the ears of rice. In this waste land, everything displays its melancholy in a unique manner, and there are a lot of reasons to be unhappy:

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 fact, the mask obscures everything in our features until we lose sight of other people's faces at that time. This is precisely what occurs when we put on masks that do not seem like us. We lose sight of our own identities and become unaware of the characters and their inner selves. What we perceive in others is everything that we are. As a result, this poem uses the symbolism of the Corona mask to convey a brilliant message: /Our mask is no veil, but a view. What are we, if not what we see in another/ (19-20).

The mask in this poem is employed as a clever and effective metaphor. People have visible public faces and invisible ones that they fail to recognize. Each nation has its own language, culture, religion and history.

11. Conclusion

The sensual and moral aspects of the diasporic tendency that Gorman envisions in her poems are attempted to be addressed in this research. Due to the conditions she has experienced and encountered, the young poetess is unable to avoid this tendency, which is nearly present in the majority of the poems. This study also comes to the conclusion that people who are scattered over the planet are ruled by their pasts before their present. They are the nucleus of their mother societies and the fruit of their new ones. This study may serve as the nucleus for a more comprehensive study in the future into how the poetry of these scattered poets affected their peers in the nations they visited/lived in, rather than only the nations they left, whether voluntarily or under coercion. The poems present in this research indicate how migration and the replacement of one's country have influenced the substance of free poetry in the millennia of the new century. The reader is aware that starting a new life in a foreign nation is difficult and calls for fortitude, tenacity, patience, and confidence in one's ability to succeed. This is what Gorman achieves, and the study continues with it from beginning to end. Analytically, this research takes a unique perspective on Gorman's poetry, which has hitherto only been presented via the themes of feminism, freedom, racism, and marginalization. However, no study has taken the initiative to talk about the African diaspora, from which Gorman drew most of her verses, and presents ideas that would dismantle the so-called diaspora as a whole, or so she hopes.

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