Print ISSN: 2791-2248
Online ISSN: 2791-2256
مَجلّةُ تَسْنِيمِ الدَوليّة
للعُلومِ الإنسانيّةِ والاجتمَاعيّةِ والقانونيّةِ

The Shadow of Stigma: The Black's Outrage in the Play Hang and their Journey toward Achieving Self-Awareness

Asst. Inst. Nabaa Jawad Kadhim
Open Educational College Maysan Study Center
Nabaajawad093@gmail.com

Abstract:

For thousands of years, racism has been a significant contributor to numerous civil and global conflicts, as well as a source of various societal issues such as bullying, discrimination, and humiliation. Its repercussions persist to this day. Black communities have historically been among the most adversely affected by racism. Consequently, the phenomenon known as "Black Rage" has emerged to mitigate racial discrimination faced by these communities. This movement has played a vital role in enhancing the self-awareness of Black individuals, like in the play Hang by Debbie Tucker Green. She offers a transnational and transhistorical perspective on these issues through wrath as a tool for reflection on racism and the administration of criminal justice and empowering the black people to realize their aspirations and objectives and to assert their legitimate rights.

منذ الآف السنين، ساهمت العنصرية بشكل كبير في العديد من الصراعات الأهلية والعالمية، ومصدرًا لقضايا مجتمعية متنوعة كالتنمر والتمييز والإذلال. ولا تزال تداعياتها قائمة حتى يومنا هذا. تاريخيًا، كانت المجتمعات السوداء من بين أكثر المجتمعات تضررًا من العنصرية. ونتيجةً لذلك، ظهرت ظاهرة "الغضب الأسود" للتخفيف من حدة التمييز العنصري الذي تواجهه هذه المجتمعات. وقد لعبت هذه الحركة دورًا حيويًا في تعزيز الوعي الذاتي لدى الأفراد السود، كما هو الحال في مسرحية "هانغ" لديبي تاكر غرين. تقدم الكاتبة منظورًا عابرًا للحدود الوطنية والتاريخ لهذه القضايا من خلال الغضب كأداة للتأمل في العنصرية وإدارة العدالة الجنائية، وتمكين السود من تحقيق تطلعاتهم وأهدافهم، والتمسك بحقوقهم المشروعة.

Keywords: Stigma, Hang, Three, Outrage, Self-Awareness

1. The History of Black Civilization

Tracing back the history of non-white people in England showed that they were discriminated over time. Since their first arrival in England, the British government enacted laws that belittled immigrants from the West Indies, Asia, and Africa. The whites

had developed a fantasy against the non-white people, describing them as sinners and dangerous. For them, Blackness was associated with death, grief, baseness, evil, violence, sin, and danger. They always related whiteness to beauty and purity, whereas blackness was seen as a symbol of evil. It was the color of terrible magic, sorrows, and hell's lowest reaches. Even the devil himself has a black color, an identification of the people whose skin is black (James, 1981, p. 31). According to the sociologist Ruth Frankenberg (1997), Whiteness is:

> "Multi-dimensional, it is a source of structural advantage and racial privilege. It is also a "standpoint," a vantage point from which White people view themselves, others, and society in general. It is important to note that the term Whiteness refers to a range of cultural practices that are often unmarked and nameless" (Frankenberg, 1997, p. 1).

Theorists like Fine and Dyer describe Whiteness as "a constellation of procedures and behaviors, rather than only a skin tone" (DiAngelo, 2018, p. 56). For them, Whiteness is always in motion and acting at multiple levels, including basic rights, values, beliefs, perspectives, and experiences that are supposed to be shared by everyone. For example, in Britain, white people had many privileges while others were deprived of them. As a result, Whiteness is viewed as a collection of processes and behaviors rather than a single element (a matter of color) (DiAngelo, 2018, p.124).

On the other hand, the meaning of the term "Blackness" was not very clear. However, it could be understood as a phrase used by the elites to refer to the lower classes in general or a term used to express an insult toward a specific individual (Wade, 2009, pp. 167-169). Traditional racial speech openly spread the idea that black people are "inferior and unpleasant," which paved the way for new types of racial rhetoric (Entman, 1992, p.150).

The dominant portrayals of blackness in popular culture maintain stereotypical conceptions of the color black. For instance, Blacks were considered inferior to whites on the material, cultural, and intellectual levels, besides the aesthetic aspects. The above interpretations can lead to the term "Racism". It is defined as "any form of animosity or offensiveness based on race, culture, nationality, religion or other forms of belonging" (Davidson, 1992, p. 21).

Racism was generally considered a component of human nature or country culture and strongly related to parochialism or xenophobia. The contemporary concept of racial identity was believed to have originated with the Portuguese of the sixteenth century, who tried to legitimize their early growth of the Atlantic slave trade and the "New World"

Print ISSN: 2791-2248
Online ISSN: 2791-2256
مَجلّةُ تَسْنِيمِ الدَوليّة
للعُلومِ الإنسانيّةِ والاجتمَاعيّةِ والقانونيّةِ

plantation economy (Davidson, 1992, p.19). Furthermore, racism is not limited to black people but extends to include all people of color.

The term "people of color" refers to persons of any race who are not white. It was used because it was a far better term than simply "non-white" (Eddo-Lodge, 2017, p. 10). The English society built a wrong idea of the black people, whose appearance is always associated with a danger of aggression. Many studies indicate that the photographs of black boys would be seen as a threat and an attack when shown to others (Todd et al., 2016, p.306).

Eddo Lodge (2017), in his book "Why I'm No Longer Talking to White People about Race" says: "I asked my mother when I was four years old when I would turn white because all the nice characters on TV were white, while all the baddies were black and brown. Because I thought of myself as a good person, I assumed that I would eventually turn white" (Eddo-Lodge, 2017, p. 60). It is evident that those people suffered a lot because of their color. People tend to think that whites are better than blacks and that black people are wicked. Many black individuals wish their skin would turn white in order to end bullying, injustice, and racial discrimination.

1.1. Religion Confronts Racism

From the 1600s until the 1800s, the book of Genesis was widely utilized to determine race. Biblical evidence of African males' decreed status as slaves could be found in the book of Genesis and the narrative of Noah's son Ham. In the Bible, Ham was sentenced to lifelong servitude after witnessing his father's nakedness, resulting in the so-called "Curse of Ham." According to proponents of slavery, Ham's descendants were Africa's Black Kushites. As a result, they were cursed and sentenced to slavery (Davis, 2006, p.203).

In this regard, the Bible has some goals: the first was to use the Curse of Ham to legitimize black servitude as a natural result of God's providence. The second goal was to challenge and define the humanity of black males who were seen as criminals and unfaithful (Brown, 2018, p. 56).

Religious belief systems do more than determine attitudes; they also provide a resource for justifying them. The Bible claimed Ham was cursed (for witnessing his father naked). Christian racists have used this argument in recent years to oppress and dehumanize colored people (Richards, 2012, p. 6). Some writers justify racism and persecution against black people from a religious point of view. For instance, Chas Carroll, an author, uses biblical terminology to imply that God's word

describes black men as monsters. Because of this, theology and biblical interpretation helped put black men in inferior social positions (Carroll, 1900, p. 204).

They were not only discriminated from a religious aspect but also went far, including the political aspect. In the early part of the sixteenth century, Queen Elizabeth refused to let blacks stay in her kingdom for different reasons. She claimed that the population was roughly 3,000,000, and the blacks were accused of stealing food from her subjects. Moreover, most of them were "infidels" (Jordan, 1968, p.60).

On July 11, 1596, Elizabeth issued the following open letter to the Lord Mayor of London and his aldermen, as well as the mayors and sheriffs of neighboring towns:

> "Her Majesty understanding that several blackamoors have lately been brought into this realm, of which kind of people there are already too many here . . . her Majesty's pleasure, therefore, is that those kinds of people should be expelled from the land" (Dasent, 1902, pp. 16-17).

The Negro was a beast of burden with no more legal protection than cattle. The Negro might be sold, mistreated, raped, and forced to work until he died. A black man once wrote: "We were given the surnames of the masters and our African names were substituted with European ones" (p. 76). African languages and religions were outlawed, and Christianity was imposed on them (Owusu, 2003, pp. 76-77).

1.2. The Culture Perspective of Black Communities

The whites' racist view of black people extended to include a cultural aspect. They regarded black people's culture as aggressive and no more than savages, and unable to make any cultural progress for humankind. Most black people felt ashamed of their language, costumes, behavior, and cultural traditions that were neglected by the dominant culture of English society (Eddo-Lodge, 2017, p. 78).

Undeniably, the devastation of African culture was a key factor in the continuation of slavery. Cedric Robinson, a professor in the department of Black studies, referred to the blacks as: "the Negro… who had no civilization, no cultures, no religions, no history, no place, and eventually no humanity that might compel consideration" (Robinson, 1983, p. 324).

The white people did not like the idea of being treated equally to the black. In North Kensington, Brawls, riots, and racist attacks had become a daily fixture of life.

Print ISSN: 2791-2248
Online ISSN: 2791-2256
مَجلّةُ تَسْنِيمِ الدَولِيّة
للعُلومِ الإنسانيّةِ والاجتمَاعيّةِ والقانونيّةِ

Furthermore, petrol bombs were thrown into the homes of black people, including pregnant mothers. These attacks were accompanied by a warning message, "we're going to raid you tonight if you don't clear out" (Fryer, 2018, p.385).

After all the attempts to end racism in the world, specifically in Britain, the distinction between colored people, particularly the blacks and the whites continued. Rights and fair treatment between blacks and whites were not applied. The theory that being white is better, more beautiful, more innovative, and superior than being black is still applied in the world. Many blacks today suffer from major bullying because of their skin color or nationality, so there must be highly effective campaigns and decisions to eliminate the problems and difficulties people of color suffer from.

2. The term of Stigma: Definition and Interpretation

Stigma (στίγμα) was a prevalent Greek noun that meant (a mark, dot, puncture, or symbol) and was derived from the στίζω (puncture). The word stigma was used in Ancient Greece and Roman Empire to describe marks on the skin caused by tattooing. This tattoo was given to someone as a punishment. Being stigmatized meant having a crime written on one's body, for instance, "Thief or Stop me, I'm a runaway." Moreover, stigma could represent a specific penalty such as a forced exile from the city-state and incarceration in a labor camp (Jones 1987, p. 145).

Non-citizen slaves and other resident immigrants were subjected to these humiliating punishments like tattooing captured enemy soldiers during border battles and expropriating enemy territory. Because an ink tattoo was nearly impossible to erase and frequently difficult to conceal, stigmatization limited mobility, making both routine movements through public spaces and cross-border travel dangerous. This original connotation is still there in the word stigma (Tyler, 2018, p.1793).

The Greeks coined the term "stigma" to describe body indicators intended to reveal something uncommon and undesirable about the signifier's moral position. Moreover, it declared the bearer to be a slave, a criminal, or a traitor-a blemished, ritually unclean individual who should be avoided, especially in public settings. Nevertheless, in contemporary studies, the term is now used to refer to disgrace rather than any physical proof of it (Davis, 2006, 205).

In the 1960s, "stigma" was first articulated by the sociologist Erving Goffman. The term has undergone significant changes both in definition and characterization. He defined

Print ISSN: 2791-2248
Online ISSN: 2791-2256
مَجلّةُ تَسْنِيمِ الدَوليّة
للعُلومِ الإنسانيّةِ والاجتمَاعيّةِ والقانونيّةِ

stigma as: "a process based on the social construction of identity that is largely responsible for the present concept of stigma" (Goffman, 1963, p. 120). The attitudes and actions toward a person with a stigma are well known. They consider a person with a stigma "not quite human" (Riesman, 1951, p. 122).

The concept of "race" from which the notion of "racism" was derived, was first employed in Europe, North America, and Australasia to identify collectivities based on skin color with "races" being either "black or white." This meant that only physical characteristics were used to define 'races' in specific situations. (Miles & Brown, 2004, p. 89). Europeans have relied on somatic attributes like skin tone to describe human beings, which had a favored choice among the many bodily features.

The OED (Oxford English Dictionary) Supplement of 1982 defines racism as "the belief that different human features and capabilities are determined by race" (Miles & Brown, 2004, p. 58). This shows that a person's intellectual and creative abilities and his position in society are affected by their race and the history of that race.

Whereas UNESCO (United Nations Educational, scientific and cultural organization) characterized racism as a denial of scientific understanding of human biology because "Racism incorrectly argues that there is a scientific basis for categorizing people into groups based on immutable and innate psychological and cultural features." The statement further defined racism as an "antisocial view and practices founded on the assumption that discriminatory intergroup relations are legitimate on biological groups" (Montagu, 1972, p. 10).

In the United Kingdom, Barker, a scholar of media studies and culture, refers to "New Racism" as a new political discourse. In the aftermath of the Conservative Party's electoral setback in 1974, Barker believed that new racism evolved in the UK as a section of a broader revision of Conservative Party doctrine. Immigration was one aspect of this revision. It was seen as bringing a population to Britain that shattered the country's cultural homogeneity, as well as threatened to swamp the culture of "our people" as it grew in size (Barker, 1981, p. 13).

Kwesi Owusu, an author, says that racism in Britain has historical origins, dating back to the conquest of India, Africa, a large section of Asia, and the British Caribbean. In the eighteenth and nineteenth centuries, British imperialism's official propaganda and education resources were devoted to portraying subjugated colonial peoples as "lesser races, inferior colored peoples, and savages" (Owusu, 2003, pp. 56-57). He claims:

"Wherever colonization is a fact, the indigenous culture begins to rot. And among the ruins, something begins to be born which is not a culture but a kind of

subculture, a subculture which is condemned to exist on the margin allowed by European culture" (Owusu, 2003, p. 73).

There was a prevailing belief that Western countries were more advanced and developed than other countries. The West's argument for colonizing any country was justified by the claim that the West's intellectual, cultural, and scientific advancements would help a colonized country reform and flourish. The reality, however, is precisely the opposite. The West took over many countries in the world in order to gain more power and use their resources.

2.1. The Black Outrage

The concept of black outrage has a lengthy history in the United States; James Baldwin wrote, "To be Negro in this country and to be relatively conscious is to be in a rage virtually all of the time […] the first difficulty is how to regulate the rage so that it doesn't destroy you" (Baldwin et al., 1961, p. 205).

The phrase "black rage" became popular in the late 1960s with the publication of William Grier and Price Cobbs' book (Black Rage 1969). As part of their research, Grier and Cobbs looked into how racial supremacy affects mental health and found that it presents itself as internal wrath. The usefulness of black anger was also disputed since then. The writer and feminist Audre Lorde write about black women's fury:

> "Every black woman in America lives her life somewhere along a huge curve of old and unexpressed anger […] how to train that wrath with accuracy rather than reject it has been one of the primary tasks of my life" (Lorde, 1984, p. 145).

In 2014, hip-hop singer Lauryn Hill posted her song "Black Rage (Sketch)" on the internet dedicated it to demonstrators in Ferguson, Missouri, who were seeking justice after a white police officer fatally shot a youth black male named Michael Brown. The song expresses historical rage and current racial injustice (Adiseshiah & Bolton, 2020, pp. 25-26).

> "BLACK RAGE is founded on two-thirds a person
> Rapings and beatings and suffering that worsens.
> Black human packages tied up in strings" (Hill, 2014).

Lauryn Hill's statement that wrath might be used to overcome the fear of racial vehemence has become an anthem for the BLM (Black Lives Matter) movement (Adiseshiah & Bolton, 2020, p. 26). According to Soyica Diggs Colbert, in the face of claims of "post blackness" in the twenty-first century that racial differences are no longer significant, Hill's song "animates a black political collectivity" developed and perpetuated

Print ISSN: 2791-2248
Online ISSN: 2791-2256
مَجلّةُ تَسْنِيمِ الدَولِيّة
للعُلومِ الإنسانيّةِ والاجتمَاعيّةِ والقانونيّةِ

through time as a result of the "racial dynamic peculiar to the United State that mandates black wrath return again and again" (Colbert, 2016, p. 338).

Debbie Tucker Green (1964–London-based) is a black British playwright, screenwriter, and director with a continuously creative and aggressive voice in English theater. She is marked by heightening demotic poetry and rejecting social realism's assumptions. Her work has been determinedly woman-centred, controversial, radical, and indignant. She explores racism and the criminal justice system from a trans historical perspective (Adiseshiah & Bolton, 2020, p. 24).

The play is based on appeals and black diasporic theater traditions. It shows and talks about the problems that black women and their families face and highlights "Black Lives Matter," to paraphrase the political slogan. The fact that the play's critics failed to comprehend this information demonstrates a post-racial notion that the woman's experience as a victim and the (man's) motivation as a criminal are unaffected by race. Tucker Green established the theory that execution can be done in any manner the victim desires. For the first time in history, a black lady determines to hang a white man, an act that was long connected with prejudice and violence and remains inexplicable (Adiseshiah & Bolton, 2020, p. 24).

Hang by Tucker Green examines the parallels between the American and British criminal justice systems regarding racial bias. Even though Hang predated the BLM protests in London in 2016, its themes are similar to those on the protesters' banners, especially the sad deaths of Azelle Rodney and Mark Duggan at the hands of British police (Adiseshiah & Bolton, 2020, 27). Tucker Green challenged audiences with a unique and challenging method. Since 2005, she has developed a series of plays that address human rights issues and world injustice like the African AIDS crisis and child soldiers (Adiseshiah & Bolton, 2020, 89).

Fragkou and Goddard present a persuasive argument for the efficiency of these plays, arguing that audiences are "empowered as they are asked to react, which suggests abetment to responsibility and action" as a result, the audience "can follow their theatre experience by seeking the understanding that hastens the direct action" (Fragkou & Goddard, 2013, 162).

The play Hang premiered in 2015 at the Royal Court Theatre in London under the direction of Tucker Green (Tucker Green, 2015, p. 2). The dramaturgical analysis of hang focuses on the play's major themes of race and racism. Hang conjures historical horrors of bondage as well as lynching that are tied to the global maltreatment of black people, with a more vital link in the British context. Although the death penalty is not lawful in

the United Kingdom, it is easy to envision that parents whose children are victims of vehement crimes like homicide would possibly wish for such an executed punishment (Adiseshiah & Bolton, 2020, p. 120).

Hang's action takes place in a sparsely equipped office environment, which revolves around a meeting between Three, One, and Two. The reader is not informed where or when the event takes place. The play interacts with racism and criminal justice. The main way to create ambiguity is to suppress information regarding the offense committed against Three (an unnamed black woman). She is referred to in the text as "Three." The objective of the meeting becomes more apparent as the play progresses; One and Two (the two officials) tell Three that the perpetrator sent her a letter and that they ask her to explain how he would be executed. Even though there are no scenes or acts in this play, it's better to conceive of it as organized around these two significant episodes (Adiseshiah & Bolton, 2020, p. 30).

From the perspective of race, Tucker Green's depiction of a ritual of injustice in the play's opening section is well-known. Because the audience doesn't know about the crime, Three's suffering stands out as a "mid-transition" case between her life before the crime and her desire for
justice to be found (Turner, 1967, p. 110).

Albin Dearing states that, for victims' rights to take center stage in the criminal justice system, the process must shift from a state-centered to a human-rights-based approach. To do so, a criminal offense must be seen as a breach of a person's rights rather than a "violation of a criminal statute defending the public interest" (Dearing, 2017, p. 3). Three's presence is just required that One and Two can complete their bureaucratic formalities :

> "Three: This isn't about me. I think it's all about him.
> Still. This isn't about me, today. He wants to know. You want to know.
> […] so he will know where he stands" (Tucker Green, 2015, p. 20).

In the play, Three's fury is portrayed chiefly through language; her sharp and ferociously poetic sentences convey the emotional complexities of her circumstance (Johns, 2003, p. 33). Despite her preference for angry language rather than acts of violence in the play, Three's Wrath combines mental and physical aggression. Tucker Green's depiction of black women should be considered in the light of a long history of black women's art in which "both body and speech generate meaning" (Allen, 2005, p. 14).

The play frequently refers to the quivering hands of Three when emphasising the importance of Three's impact on the perpetrator's future. Three's trembling hands serve

Print ISSN: 2791-2248
Online ISSN: 2791-2256
مَجلّةُ تَسْنِيمِ الدَوليّة
للعُلومِ الإنسانيّةِ والاجتمَاعيّةِ والقانونيّةِ

as a reminder of the vital work at hand when she signs the documents declaring her determination to hang him and when she reads his letter. However, her quivering does not stop her from moving; instead, it reminds her of the past and helps her stay strong (Adiseshiah & Bolton, 2020, 33).

Three uses of wrath exemplify Lorde's idea that racism is not something to be afraid of but rather a feeling that can be mobilized "against those oppressions, personal and institutional that brought that anger into being" (Lorde, 1997, 280). Because there is a culture of silence concerning race, institutional racism is kept hidden despite assertions that people live in a post-racial community.

The play uses numbers instead of names to show how state bureaucrats control and manage people's lives. This becomes clearer when you read the play instead of seeing it in person. For example, One and Two employ language from the start of the play to try to pacifist Three's feelings; One tells Three, "this is about you, and making you comfortable as we can" (p.14). On the other hand, Three rarely speaks, and when she does, she ignore the officers' requests, "I don't need your care" (Tucker Green, 2015, 12). One and Two's repeated attempts to display compassionate understanding are flatly rejected. Early one, Three expresses her belief that the meeting is really for "him" (the person who committed the crime against her) (Tucker Green, 2015, p. 20).

> "Three: You want me to take that thing that he's written […] thing that he's written with his, tone. His intonations. His accent. His breath, weight of his breath. […] his sweat, the weight of his sweat, his... Them fuckin blue blue eyes, his eyes in my... and it will be in his voice that I hear, that I hear it in that I read it, that I read it in, because you wouldn't read it – no. No" (Tucker Green, 2015, p. 67).

Three explains why she could not take the letter with his memory of the crime back to her house during a speech in which the audience hears of the perpetrator's blue eyes, the crime is almost revealed as rape during the speech. She is hesitant to read the letter because it will reintroduce her into his presence, physically and force her to relive the attack. (Adiseshiah & Bolton, 2020, p.105). The main point of the attacker's message is apparent in the published script; even though it is not in the play as performed, he states he is "sorry" (Tucker Green, 2015, 71). An insufficient and deceptive apology that ties her into racist and gender-inflected effective structures is answered with Three commands for him to be hanged. The play's title "Hang" is ultimately fraught with risk; metaphorically, she, not he, is sentenced to hang (Adiseshiah & Bolton, 2020, 186).

After seeing the play Hang, the audience was given a postcard after they exited The Royal Court Theatre, which stated, "his life in her hands #hang join the discourse." The invitation to participate in the Twitter discussion evoked the #blacklivesmatter

movement in the United States and the phrase “no justice, no peace”, provoking thought on how social media is reshaping global political engagement in the twenty-first century. However, unlike Black Power’s male-dominated leadership, BLM was founded by three women committed to including “all Black persons across the gender spectrum” in their mission to “rebuild the Black liberation movement.” (Garza, 2014).

Tucker Green shows how rage may be a beneficial tool for challenging the norms that exist in many Western institutions. As the title of the play implies, she presents an angry black woman who serves as an uncomfortable reminder of annoying past events. In the play, the writer wants the audience to stay focused on the victim by refusing to mention the crime in the play.

2.2 The Self-Awareness of the Black Society

Self-awareness refers to the state of being aware of either a particular facet of oneself or oneself in its entirety. It is a mental condition in which a component of oneself becomes the focus of one's awareness (Glas 2017, p. 145). An individual's "self-perception or self-value" is referred to as their "self-interpretation." Self-awareness and self-referential elements of particular acts are the building blocks of self-interpretation (Glas, 2019, p.147).

A new art subsidy section named ‘arts of ethnic minorities or ‘ethnic arts’ created because of the activists’ battles with the regime. It was an act of conciliation thrown to an enraged Black population by a hesitant cultural establishment to deflect accusations of years of racial inaction. Britain needed to recognize that it had become a multicultural society as a result of its historical activities (colonialism) as well as the actions of others (immigration) (Owusu, 2003, p.85).

There are different basic ways the British anti-racist experiment has been shaped. At first, the labor unions championed an anti-racist solidarity movement in the 1960s. In this way, it was the direct power of the anti-racism movement of the late 1970s, led by the RAR (Rock Against Racism) smovement in response to an increase in racist attacks on the streets of Britain. Then, led by the Anti-Nazi League. The second way is based on the self-organization of people of African descent and other "ethnic minorities" in the 1970s. It is heavily inspired to a significant extent by the Black Power (American movement). Through this movement, the concepts of political "blackness and community" are evolving as critical discourses of an anti-racist lexicon anchored in the racialised experiments in British society (Bourne, 2001, p.15).

The main goal of the anti-racism movement was to combat institutional racism in the United Kingdom. Anti-racism advocates frequently point out that no distinct biological

Print ISSN: 2791-2248
Online ISSN: 2791-2256
مَجلّةُ تَسْنِيمِ الدَوليّة
للعُلومِ الإنسانيّةِ والاجتمَاعيّةِ والقانونيّةِ

populations can be grouped into distinct races. A person's ethnicity has nothing to do with his or her gender (Bartlett, 2001, p.45).

Black women played a significant role in standing up to racist treatment and oppression that caused long periods of suffering for black people. In addition to achieving equality with white people, education was one of the first fields that black women tried to enter forcefully to achieve high positions and develop themselves. The ground of education is the place where black females learn to recognize their position and the battle they are engaged in. It was not limited to school education, but there were great contributions to the entry of black women into higher education. Mohanty saw that universities for black women were: "Education is a central terrain where power and politics operate out of the lived culture of individuals and groups situated in asymmetrical social and political positions" (Mohanty. 1993, pp. 43–44).

According to Casey, education takes on a new meaning in the context of racism:

> "In a racist society . . . to become educated is to contradict the whole system of racist signification . . . to succeed in studying white knowledge is to undo the system itself . . . to refute its reproduction of black inferiority materially and symbolically" (Casey, 1993, p. 123).

Black British women were influenced by the ideas of the writer Alice Walker and her term "Womanist." By being a part of the feminist cultural discourse, black British women began to demonstrate that they were "womanists"(Walker, 1991, p. 11).

> "A woman who has evolved beyond "girlish" activities and into the weighty responsibilities of womanhood; it refers to a black woman hungry for knowledge; a Black woman determined to take charge of her life and resolute in her pursuit of this goal" (Walker, 1991, p. 280).

According to Walker, any black woman evolved from doing simple work confined to housework and raising children to a working woman who contributes effectively to society. A black woman can take on great responsibilities and achieve as much for herself as a white woman.

The effective movement of the people and blacks, in particular, contributed to the passage of the Equality Act. In 2010, the Equality Act was enacted to ensure that no one is discriminated against in the workplace or society. Next, in April 2011, the Public Sector Equality Duty was inserted to help people of color participate more fully in the labor force (Bhopal, et al., 2016, p. 244).

Women's advancement in STEMM (Science, Technology, Engineering, Medicine, and Math) fields was shown. Concerning higher education, the Athena SWAN charter was launched in the United Kingdom by the ECU (Equality Challenge Unit) in 2005. Universities get a gold, silver, or bronze award if they can show they are working hard to make these areas more equal (Bhopal, et al., 2016, p. 253).

Black British writers were influenced by the ideas of British and American activists and artists and their great role in attracting attention to the black community like Nelson Mandela. Mandela joined the African National Congress in 1944 and spent many years fighting the apartheid policies of the ruling National Party. He earned the Nobel Peace Prize in 1993 and was sworn in as South Africa's first democratically elected president (Mandela, 2011, pp.24-25).

Furthermore, one of the most inspiring black figures is the American minister Martin Luther King. His words are still inspiring people more than a half-century after his death. He says: "Let us continue to hope, work, and pray that in the future we will live to see a warless world, a better distribution of wealth, and a brotherhood that transcends race or color. This is the gospel that I will preach to the world" (Jackson, 2008, p. 78).

References

1. Adiseshiah, S., & Bolton, J. (Eds.). (2020). debbie tucker green: Critical perspectives. London: Palgrave Macmillan.
2. Allen, R., & Cunningham, G. P. (2005). "Cultural uplift and double-consciousness: African American responses to the 1935 Opera Porgy and Bess." The Musical Quarterly, 88(3), 342-369
3. Baldwin, J., Capouya, E., Hansberry, L., Hentoff, N., Hughes, L., & Kazin, A. (1961). "The negro in American culture." CrossCurrents, 11(3), 205-224.
4. Barker, M. (1981). The new racism: Conservatives and the ideology of the tribe. Junction Books.
5. Bartlett, R. (2001). "Medieval and modern concepts of race and ethnicity." Journal of Medieval and Early Modern Studies, 31(1), 39-56.
6. Bhopal, K., Brown, H., & Jackson, J. (2016). "BME academic flight from UK to overseas higher education: Aspects of marginalisation and exclusion." British Educational Research Journal, 42(2), 240-257.
7. Bourne, J. (2001). "The life and times of institutional racism." Race & Class, 43(2), 7-22.

8. Brown, A. L. (2018). "From subhuman to humankind: Implicit bias, racial memory, and Black males in schools and society." Peabody Journal of Education, 93(1), 52-65.
9. Carroll, W. (1900). The Negro a beast, or in the image of God. St. Louis, MO: American Book and Bible House.
10. Casey, K. (1993). I answer with my life: Life histories of women teachers working for social change. Routledge.
11. Colbert, S. D. (2016). "Black rage: On cultivating black national belonging." Theatre Survey, 57(3), 336-357
12. Dasent, J. R. (1902). Acts of the Privy Council of England(Vol. 26). HM Stationery Office.
13. Davidson, B. (1992). "Columbus: the bones and blood of racism." Race & Class, 33(3), 17-25.
14. Davis, L. J. (2006). The disability studies reader second edition. Routledge.
15. Dearing, A. (2017). "Criminal Justice Respecting Human Dignity." In Justice for Victims of Crime: Human Dignity as the Foundation of Criminal Justice in Europe (pp. 293-361). Cham: Springer International Publishing.
16. DiAngelo, R. (2018). White fragility: Why it is so hard for white people to talk about racism. Beacon Press.
17. Eddo-Lodge, R. (2017). Why I'm no longer talking to white people about race: Bloomsbury Publishing.
18. Entman, R. M. (1992). "Blacks in the news: Television, modern racism and cultural change." Journalism quarterly, 69(2), 341-361.
19. Fragkou, M., & Goddard, L. (2013). "Acting in/action: Staging human rights in debbie tucker green's Royal Court plays." In contemporary British theatre (pp. 145-166). Palgrave Macmillan, London.
20. Frankenberg, R. (1997). "Introduction: Local whitenesses, localizing whiteness." In Displacing whiteness (pp. 1-34). Duke University Press.
21. Fryer, P. (2018). Staying power: The history of black people in Britain. Pluto Press.
22. Garza, A. (2014). "A herstory of the# BlackLivesMatter movement." The Feminist Wire, 7 October. http://www.thefeministwire.com/2014/10/.
23. Glas, G. (2017). "Dimensions of the self in emotion and psychopathology: consequences for self-management in anxiety and depression." Philosophy, Psychiatry, & Psychology, 24(2), 143-155.
24. Glas, G. (2019). Person-centered care in psychiatry: Self-relational, contextual, and normative perspectives. Routledge.

25. Goffman, E. (1963). Stigma: Notes on the management of spoiled identity. NJ: Prentice-Hall.
26. Hill, L. (2014). "Black Rage" (Sketch). MsLaurynHill. com, 20
27. Jackson, T. (2008). Becoming king: Martin Luther King, Jr. and the making of a national leader. University Press of Kentucky.
28. James, A. (1981). " 'Black': An inquiry into the pejorative associations of an English word." Journal of Ethnic and Migration Studies, 9(1), 19-30.
29. Johns, Ian. (2003)."Review: dirty butterfly." The Times.
30. Jones, C. P. (1987). "Stigma: tattooing and branding in Graeco-Roman antiquity." The Journal of Roman Studies, 77, 139-155.
31. Jordan, W. D. (1968). White over black: American attitudes toward the Negro, 1550-1812. UNC Press Books.
32. Lorde, A. (1984). Eye to eye: Black women, hatred, and anger. Sister outsider. Trumansburg. NY: Crossing.
33. Lorde, A. (1997). "The uses of anger." Women's studies quarterly, 25(1/2), 278-285.
34. Mandela, N. (2011). Nelson Mandela by himself: The authorised book of quotations. Pan Macmillan.
35. Miles, R., & Brown, M. (2004). Racism second edition. Routledge.
36. Mohanty, C. T. (1993). "On race and voice: Challenges for liberal education in the 1990s." Cultural critique.
37. Montagu, A. (1972) Statement on race, London: Oxford University Press
38. Owusu, K. (Ed.). (2003). Black British culture and society: A text reader. Routledge.
39. Richards, G. (2012). Race, racism, and psychology: Towards a reflexive history. Routledge.
40. Riesman, D. (1951). "Some observations concerning marginality." Phylon (1940-1956), 12(2), 113-127.
41. Robinson, C. J. (1983). "CLR James and the black radical tradition." Review (Fernand Braudel Center), 6(3), 321-391.
42. Taylor, P. (2008). "Review of random". Independent, 12.
43. Todd, A. R., Simpson, A. J., Thiem, K. C., & Neel, R. (2016). "The generalization of implicit racial bias to young black boys: Automatic stereotyping or automatic prejudice?" Social Cognition, 34(4), 306–323. doi:10.1521/soco.2016.34.4.306.
44. tucker green, D. (2015). Hang. London. Nick Hern.

45. Turner, V. (1967). The forest of symbols: Aspects of Ndembu ritual (Vol. 101). Cornell University Press.
46. Wade, P. (2009). "Defining blackness in Colombia." Journal de la Société des Américanistes, 95(95-1), 165-184.
47. Walker, A. (1991) In search of our mother's gardens: A womanist prose London: Women's Press.