Chapter 4

Fanon's Concept of a Non-racial Society

In this chapter, the prime concern is to evaluate how effectively Fanon has analyzed the possibility of the process of the liberation of the colonized and the colonizer from their inferiority and superiority complexes respectively. The assessment will be by and large based on Fanon's book, Black Skin, White Masks. Though Black Skin, White Masks is autobiographical in tone and style, Fanon's ultimate purpose in this book is to show how to disalienate the black as well as the white men.

The motto lines quoted from Aime Cesaire's Discourse on Colonialism, at the beginning of the introduction to Black Skin, White Masks condition and punctuate the fabric of thought expressed in the book. The abject fear, inferiority complex, despair and abasement enforced on millions of men by the European colonizers for centuries provoked Fanon to explore the psychology of the colonized individuals, especially the black people. The pent up feelings of the oppressed, Fanon observes, will definitely explode one day. In all humility Fanon affirms that the purpose of writing Black Skin, White Masks is to evolve “a new humanism” as opposed to European racist humanism (BSWM 7). Such a move on the part of Fanon is necessitated because of the stark reality that the black man has been robbed of his manhood. The man of colour, Fanon strongly feels, has been cast
away into a zone of non-being as a result of the violence perpetuated by colonialism. Fanon's earnest attempt in BSWM is the liberation of the man of colour from himself. Neither does Fanon favour the man who adores the Negro, nor the man who abominates himself. Fanon claims that now that he is mature enough, he won't be carried away by passion when he speaks out the truths which he has been cherishing in his mind for some years. (Fanon was only 27 when he wrote Black Skin, White Masks). Such an attitude, Fanon believes, is imperative for a better understanding of the racial rigidity or what he calls "the dual narcissism" seen in the whites and the blacks (BSWM 10). Fanon further says that the white men consider themselves superior to the black men, and the black men want to prove to the white men the richness of their thoughts and the equal value of their intellect. He has the strong conviction that only through a psychoanalytical interpretation of the racial issues can he be able to evolve a new humanism. Fanon believes that the inferiority complex enforced on the Negro is primarily on account of economic reasons. Another contemporary of Fanon, the Tunisian revolutionary thinker and intellectual, Albert Memmi also believed that the economic aspect of colonialism was fundamental to it. For, Memmi observes: "the idea of privilege is at the heart of the colonial relationship and that privilege is undoubtedly economic..." (Preface. Memmi xii). In other words, the basic motive of colonization is profit. Ngugi wa Thiong'o, who is very much influenced by Fanon's works, has more or less the
same view on the economic motive behind colonialism. For, Ngugi says, "The real aim of colonialism was to control the people's wealth ..." (Ngugi 16). Walter Rodney, another writer equally influenced by Fanon, also believes that the European colonizers enslaved the Africans for economic reasons. According to Rodney, "European planters and miners enslaved the Africans primarily for economic reasons, so that their labour power could be exploited" (How Europe Underdeveloped Africa 99). Rodney further says that oppression follows logically from exploitation, so as to guarantee the latter. Rodney, like Fanon, believes that the race question is subsidiary to the class question in politics, and he emphatically says that "to think of imperialism in terms of race is disastrous" (Rodney 100). The psychological reasons, in this case, are of secondary importance. Unlike the nineteenth century psychoanalysts and Freud, who stressed phylogenetic and ontogenic perspectives respectively, Fanon approached the individual and racial problems through a sociogenic perspective. In other words, the entire issue, as far as Fanon is concerned, is "a question of a socio-diagnostic" (BSWM 11).

In the first three chapters of BSWM, Fanon deals with the modern Negro. The modern Negro, Fanon asserts, has two selves - the self that he evinces when he speaks with his fellows, and the other self is evident when he speaks to the white man. Fanon is sure that "this self-division is a direct result of colonial subjugation" (BSWM 17). The ability to speak a language manifests a culture. Now that the Negro of
Antilles has mastered the French language, the oppressor's language, he/she is whiter in proportion to his/her mastery of that language. For, Fanon says, “Mastery of a language affords remarkable power” (BSWM 18). He goes a step further and adds that every colonized people finds itself face to face with the language of the colonizing nation; that is, with the culture of the mother country. The erasing of the cultural originality of the oppressed by creating in them an inferiority complex has been the reason for such an impasse. Fanon illustrates this point further saying that the Antillean who has mastered the colonizer’s language, is “inordinately feared” in Antilles because “he is almost white”; whereas, in France he is admired, for, “He talks like a book” (BSWM 20-21). When the black man of Antilles, who has lived in France for a considerable period, returns to his native land, one can notice a radical change not only in his language but in his entire behaviour too. He no longer greets his native friend or relative with the wide sweep of the arm; instead he bows slightly. Fanon further clarifies this change of attitude in the Antillean by citing a story from the folklore of Antilles. The story is that of a country boy who returns to Martinique after several months of stay in France. At home, when he makes it out that he has forgotten the name of a farm-implement, his father ‘replies’ by dropping the implement on the boy’s feet, and the “amnesia vanishes”. Fanon calls this “remarkable therapy” (BSWM 23-24). The middle-class of Antilles refuses to speak Creole except to their servants. The middleclass
mothers of Antilles are very particular that their children must speak the French man's French, the French (emphasis mine).

The native of Martinique arriving in France becomes very self-conscious about his diction. Fanon is of the view that there are definite reasons behind this apparent change in the Negro who comes to France. It is from France that the Negro of Martinique has acquired knowledge of philosophers like Montesquieu, Rousseau and Voltaire. One can discern two groups of people among the Martiniqans who return home from France: those who speak only in French (the alienated or duped blacks), and those who even after mastering French, speak to their natives in Creole when the occasion demands it. What Fanon tries to do in Black Skin, White Masks is to “help the black man to free himself from the arsenal of complexes that has been developed by the colonial environment” (BSWM 30). Fanon has the strong conviction that there has been an ‘unconscious’ move on the part of certain whites to classify, imprison, primitivize, and to decivilize the Negro. The portrayal of Negro stereotypes in picture magazines and films with a view to make out that the Negro has no culture, makes the Negro angry. The Negro is conditioned to believe that he has no culture, no civilization, no historical past. As Fidel Castro observes, imperialism will use “all its might and force to keep away anything that stands in its way and culture is one of those things very much in its way” (On Imperialist Globalization 88). It is on account of the colonizer's negative attitude towards the Negro’s
culture that the Negro strives to prove that there exists a black civilization. Fanon’s attempt in BSWM is to teach the Negroes not to be the slaves of their archetypes. In other words, what Fanon attempts in BSWM is “the disalienation of the black man” (BSWM 38).

In quite clear and specific terms Fanon highlights why the Negro has to master the oppressor’s language. To acquire the ability to speak a language is gaining mastery over the “cultural tool that language is”, as Fanon puts it (BSWM 38). Aime Cesaire, Fanon’s teacher, and the well-known orator of Antilles had proved in his election campaign in 1945 that the eloquence of the Negro, who has mastered this ‘cultural tool’ called language, would leave the Europeans breathless. For, a European woman apparently fainted on account of the excitement caused by the refined style of Cesaire’s speech in impeccable French. It was a specific instance of “seizing the language of the centre, and replacing it in a discourse fully adapted to the colonized people”, to use the words of the authors of The Empire Writes Back (Ashcroft 2002, 37). In Fanon’s case, as Renate Zahar observes, “the necessity of expressing oneself in the colonial language turns out to be a virtue” (Zahar 47). The Antillean Negro wants to speak French because, to quote Fanon, “it is the key that can open doors which were still barred to him” (BSWM 38). It may be noted that Fanon did make use of this cultural tool in a very effective manner in The Wretched of the Earth, and thus proved the power of language.
In the second chapter of BSWM Fanon illustrates to what extent authentic love will remain unattainable in the relation between the woman of colour and the white man. Unless one purges oneself of inferiority complex, one cannot enjoy the bliss of authentic love. Fanon elucidates this point citing fictional and real life characters. Citing the autobiographical novels of Mayotte Capecia of Martinique, Fanon makes it clear that the women of colour are never respectable in the white man's eyes. The coloured woman's earnest desire to embrace whiteness ends up in eventual frustration. By citing the works of Mayotte Capecia, Fanon once again underscores his earnest conviction that historically, inferiority has been felt economically. As the heroine of the novel *je suis Martiniquaise* observes, "One is white above certain financial level." (Quoted in BSWM 44 from Mayotte Capecia's *je suis Martiniquaise*). Apart from whiteness, Capecia has been motivated by the mansions of Didier, the center of the richest people in Martinique. Fanon wants to drive home the fact that white love is beyond the reach of the coloured women of all nations. The coloured people's eagerness to embrace whiteness has been described by Fanon as "lactification" (BSWM 47). That this eagerness to embrace whiteness at any cost has been felt by the coloured people is borne out by the observations of Albert Memmi and Eldridge Cleaver. As Memmi observes, "The first attempt of the colonized is to change his condition by changing his skin" (*Memmi* 120). By copying everything about the colonizer, the colonized eventually tears away from his/her
true self. The desperate attempts made by the Negro women to uncurl their hair (which keeps curling back), and torturing their skin to make it a little whiter are the other attempts at lactification resorted to by the coloured people, according to Memmi. Eldridge Cleaver, in his autobiographical book, *Soul on Ice* tells that the white woman occupied a peculiarly prominent place in the frames of references of himself and his friends. In the psyche of the colonized individual even rape was "an insurrectionary act" (Cleaver 14), and the coloured man is very delighted when he defiles the white women, because he is "very resentful over the historical fact of how the white man has used the black woman" (Cleaver 14). Fanon tells us that even among students who have been educated in France this desire for lactification, or to have "whiteness at any price" (BSWM 49) persists. Commenting on Capecia's 'achievements' as a novelist, Fanon says that, "all the Negroes whom she describes are in one way or other, either semi-criminals or "sho' good" niggers (Fanon's emphasis BSWM 52-53).

The attitude of the mulatto woman towards the black man is worse than the attitude of the white man towards the woman of colour. Fanon emphasizes this idea by quoting from Abdoulaye Sadji's story, *Nini*. In spite of the fact that Mactar the Negro makes himself the slave of Nini, the mulatto woman of St. Louis, to win her love, she and her fellow mulattoes consider the move of Mactar as a gesture of "utmost insolence", a grievous offence which warrants castration (BSWM 56). Being a mulatto, Nini considers herself as an "almost
white" woman (BSWM 55). On the other hand when a white man formally requests a mulatto to marry him, the mulatto society enthusiastically looks upon this gesture as a mulatto woman joining the white world. Fanon believes that the Negro woman and the mulatto woman through their frantic attempt to embrace 'whiteness', are feigning to understand the "proofs of a genuine black aesthetic" (BSWM 58). This attitude is all the more professed in the case of the mulatto students who consider Negro men as either "lacking refinement" or having "ugliness" (BSWM 58). Fanon's argument is that the aspiration of the Negro woman to win whiteness can be traced back to inferiority complex. What aids the Negro woman to materialize her aspiration, according to Fanon, is "affective erethism" (BSWM 60). In the relationship between the woman of colour and the white man, both are enslaved by inferiority and superiority complexes respectively. Fanon is of the view that the superiority complex of the white, and the desire in certain Negroes that the white man should be made to adopt a Negro attitude to them are to be condemned.

After having dealt in detail about the relationship between the woman of colour and the white man, Fanon analyses what happens when the man is black and the woman is white. In this instance, the principal characters of a seemingly autobiographical novel of Rene'Maran are analyzed. Jean Veneuse, though born in Antilles, has had his education in Bordeaux (France), and is now holding a supervisory post in Bordeaux. So, virtually he is a European; but he is
a black. He has a feeling that the Europeans ignore and repudiate him. Being a voracious reader, Jean Veneuse befriended the well-known writers and philosophers of the world from his school days onwards. His association with 'dead' and 'absent' writers (BSWM 65) has helped him a lot in forgetting his orphan-like lonely life, especially during vacations, in the provincial boarding school in Bordeaux. He knows that the Negro is a man like the rest of the people, and that he is the equal of others. But, curiously enough, when he falls in love with Andree Marielle, he is "incapable of escaping his race" (BSWM 67). This traumatic state is caused by his strong belief that the white race would not accept him as one of its own; and the black would virtually repudiate him. He has a strange notion that 'when a man loves he must not speak' (qtd in BSWM 67 from Rene' Maran). Andree Marielle loves Jean Veneuse without any reserve. But, it is very difficult to convince him of this fact. Jean Veneuse's bosom friend Coulanges assures him that for all practical purposes he is a European. He further tells him that unlike other Negroes, he is "extremely brown" (BSWM 69), implying that European education and culture have brought about a colour change in him. In spite of this assurance Jean Veneuse is not convinced. For, when he is face to face with Andree again, he takes refuge in silence. Fanon's conclusion in this case is that Jean Veneuse is a neurotic, and that "his colour is only an attempt to explain his psychic structure" (BSWM 78). Jean in fact fails to stand up to the world. "Abandonment neurosis" (BSWM
76) is the term which Fanon has borrowed from Germaine Guex to describe the state of mind of Jean Veneuse. Through out his life, Jean has been cherishing the feeling that he was abandoned by his mother to be apprenticed to loneliness in a provincial boarding school in France. Like all abandonment neurotics, Jean also demands proof of the love of Andree. He is still under the hangover of his neglect (abandonment) in childhood days, when he desired the tenderness of others, including his mother. That is why Jean finds it very difficult to reciprocate the love of Andree frankly. By downplaying his worth and ability, Jean is evincing his “Cinderella complex”, as Fanon puts it (BSWM 77). By analyzing the story of Jean Veneuse, Fanon is trying his best to make the man of colour understand that certain psychological elements are responsible for his alienation from his fellow Negroes. Fanon was confident that a healthy encounter between black and white was possible. Fanon’s exhortation to the man of colour is to try to formulate a healthy outlook on the world. The Negro should not regard his colour as a flaw. Such an outlook, Fanon feels, is imperative for the restructuring of the world.

While analyzing the book of Dominique O Mannoni, *Prospero and Caliban: The Psychology of Colonization*, Fanon quite honestly acknowledges the fact that Mannoni is a writer who has grasped the psychological phenomena that govern the relationship between the colonizer and the colonized. Fanon calls this book ‘dangerous’, and later tells us why he differs from Mannoni. While endorsing the view
of Mannoni that "the white colonial is motivated only by his desire to put an end to a feeling of unsatisfaction" (BSWM 84), Fanon disapproves of Mannoni's argument that 'inferiority complex' is an inborn trait of the Malagasy (the citizen of Madagascar). In other words, Fanon rejects Mannoni's contention that the inferiority complex of the Malagasy is something which antedates colonialism.

Fanon wonders how, Mannoni could be objective in delineating the man of colour confronting the white man. Fanon's unmistakable honesty is quite evident when he says that "it is not possible for me to be objective" (BSWM 86). He has the strong opinion that all racisms show the "bankruptcy of man" (BSWM 86). He further rejects the argument of Mannoni that colonial exploitation is not the same as other forms of exploitations, and adds that "all forms of exploitations resemble one another" (BSWM 88). Man being the object of these exploitations, Fanon's prime task is that of "restoring man to his proper place" (BSWM 88). He emphatically argues that "colonial racism is no different from any other racism" (BSWM 88), and that he will be committing "metaphysical guilt" - a term which he borrows from Jaspers - if he remains silent. But, unlike Jaspers, Fanon does not see any role for God in the task of restoring man to his 'proper place'. For man's obligation and responsibility towards the fellow man does not stem from God. The remarkable influence of Aime Cesaire on Fanon is conspicuous, when he disapproves of Mannoni's argument that European civilization was not responsible for colonial racism. In
fact, every European is responsible for the racism perpetuated in the
guis of a benevolent colonialism. And, Fanon further says that, “the
feeling of inferiority of the colonized is the correlative to the
European’s feeling of superiority” (BSWM 93). In other words, Fanon
courageously asserts that “It is the racist who creates his inferior”
(BSWM 93 Fanon’s emphasis), just as “it is the anti-Semite who
makes the Jew” (qtd. in BSWM 93 from Sartre’s Anti-Semite and the
Jew). “Racism”, as Sartre observes, “is ingrained in the actions,
institutions, and in the nature of the colonialist methods of
production and exchange” (Introduction. Memmi xxiv). Albert Memmi
also opines that “racism is part of colonialism through out the world”
(Memmi 69-70). In Memmi’s opinion, racism sums up and symbolizes
the fundamental relation which unites the colonialist and the
colonized. He further observes that racism is “a consubstantial part of
colonialism” (Memmi 74). Memmi, like Fanon, denunciates the moral
and cultural mission of colonialism, in pungent language. Though
Memmi does not pinpoint Mannoni, when he speaks of the myth
fabricated by the colonized, he has in mind Mannoni’s book.
Mannoni’s book is a specific example of the buttress myth fabricated
by the colonized in support of the myths of colonization propagated by
the colonizers. Memmi’s virtuous task, like Fanon, is that of
“debunking the myth of colonization” (Preface. Memmi xv). Benevolent
colonialism is only a myth, for, as Memmi observes, “humanitarian
romanticism is looked upon in the colonies as a serious illness, the
worst of all dangers" (Memmi 21). Walter Rodney further confirms this view. Rodney is of the opinion that the racist theory of the inferiority of the black man was one of the pretexts for lowering the wages of the black people. All these observations substantiate Fanon's contention that racism is one of the instruments of cultural degradation. But Mannoni says that the Malagasy has "no choice save between inferiority and dependence" (BSWM 93). Mannoni makes it out that the arrival of the Europeans, strangers from the sea, bearing wondrous gifts with them, was unconsciously expected by the natives of the different countries of the world. In other words, the white man comes with an "authority complex", and the Malagasies (and the other colonized peoples) obey a "dependency complex" (BSWM 99). Fanon pooh-poohs Mannoni's contention that the colonizer has a "Prospero complex" (BSWM 107). He further calls in question the argument that the "paternalist colonial" (BSWM 107) finds it very difficult to discipline his urge to dominate. But, Fanon is of the strong view that the racist society derives its stability from the perpetuation of inferiority complex in the colonized. The unconscious wish of the colonized to become white is generated by this inferiority complex. Fanon's task is to make the Negro conscious of his unconscious desire, and to help him abandon his attempt at "hallucinatory whitening" (BSWM 100). Fanon's ultimate aim is a change in the social structure itself.
Fanon, who has had ample opportunities to understand the predicament of the black man on account of his colour, speaks of the objectifying tactics of the white man. The culture of the colonized is being wiped out as it is in conflict with a culture that has been imposed on him. Fanon reminds the black man that however best he tries to throw away "the burden of that corporeal malediction" (BSWM 111), he will not be able to achieve this unless he understands the historical and social schema behind colour prejudice. Over the years the white man has come out with several anecdotes and stories to make it out that the man of colour is a symbol of evil. As the white man repeatedly refuses to acknowledge the worth of the coloured man, he has no other option but to assert his blackness. In other words, Fanon tells the Negro that he is no longer the slave of his own appearance. A black man who tries to run away from his existential condition of blackness manifests alienation. For Fanon, alienation is always a pathological condition. In fact, alienation is another word for assimilation. In other words, alienation is the condition of the separation of the individual from his individuality, his culture, or his existential condition. Physical violence, political oppression, economic deprivation, and social and cultural degradation are the real reasons behind colonial alienation. The predicament of the Negro is that however best he tries to rationalize the world, the world rejects him on the basis of colour prejudice. Fanon's comment on this trauma is that
"for a man whose only weapon is reason, there is nothing more neurotic than contact with unreason" (BSWM 118).

Fanon's subjective approach to the problems faced by the man of colour has helped him to 'rediscover' the valid historic past of the man of colour. The substantiation of this argument has been made beforehand by white scholars who delved into the antiquity of the black man. Fanon makes special mention of the contributions done in this regard by Frobenius, Westermann, and Delafosse – all white scholars (BSWM 130). It is now sure that the black man is not a primitive as the whites make it out. What is more, his ancestors were "gentlemen, polite, considerate, unquestionably superior to those who tortured them", as Aime Cesaire observes (qtd. in BSWM 130 from Cesaire's introduction to Victor Schoelcher's *Esclavage et Colonisation*). Thus Fanon succeeds in the demystification of the "Negro myth" as propagated by the whites. Fanon's attempt is to prove that Negro civilization is one among the numerous civilizations the world has witnessed and experienced. It is this realization of a pre-existing culture which will be the torch with which the black man will burn down the world, make history. He outrightly rejects the view of Jean Paul Sartre that "the Negro . . . creates an anti-racist racism for himself" (qtd. in BSWM 132 from the preface to *Orphee Noir* xi). Fanon regrets that "the friend of the coloured peoples", Sartre, fails to render the much sought after help (BSWM 133). It is this attitude of Sartre
that draws Fanon more and more towards Aime Cesaire, the exponent of “negritude”.

“Negritude”, as Aime Cesaire observes, was really the resistance of the Negro against the politics of assimilation. It was the violent affirmation of the defiant will of the Negroes. It was, in fact, “... a militant metropolitan diasporic anti-colonial radicalism ... which would enable African colonized subjects to transform themselves from the object status of abject deculturalization to which they had been reduced” as Robert J. C. Young observes (“Sartre: the ‘African Philosopher’”. Preface. Colonialism and Neocolonialism By Sartre vii-xxiv). In short, ‘negritude’ is the celebration of black authenticity, the first step towards disalienation. For, Fanon says, “I need to lose myself completely in negritude. One day, perhaps, in the depths of that unhappy romanticism ... .” (BSWM 135). It is from the depth of this unhappy romanticism that the black consciousness emerges. For Fanon says, “My Negro consciousness does not hold itself out as a lack. It is. It is its own flower (Fanon’s emphasis BSWM 135). In this black consciousness, coupled with the rhythm of the Negro art and the accompanying tom-tom one can see the germ of a black aesthetic, later developed by the Afro-American poets and playwrights. In short, Fanon proudly says that the Negro is no longer the slave of his appearance.

According to Fanon, “a normal child that has grown up in a normal family will be a normal man” (BSWM 142). But, in the case of
the Negro child, he says, this assumption is not at all true. For, he adds, "A normal Negro child, having grown up within a normal family, will become abnormal on the slightest contact with the white world" (BSWM 143). Fanon is of the view that "the abnormal man is he who demands, who appeals, who begs" (BSWM 142). Fanon, for the time being, calls this abnormality "psychic trauma", a term he borrowed from Freud. He asserts in unquestionable terms that this traumatism in the Negro child occurs in his/her formative period. Because, in childhood, the Negro child, especially of Antilles is introduced to the games and illustrated magazines which are organized by the white man for the white child. "In the magazines," Fanon observes, "the Wolf, the Devil, the Evil Spirit, the Bad Man, and the Savage are always symbolized by Negroes or Indians' (BSWM 146). Thus colonial alienation is brought about in the Negro child by dissociating himself/herself from his/her natural and social environment. Moreover, the teaching of history, geography, music etc. in the colonial system of education is based on the concepts of Europe as the centre of the world. Similarly, the aggressive tendencies of childhood are given outlet through games organized in schools. As the games and magazines are primarily meant to cater to the interests of the white children, the Negro children too are forced to indulge in what Fanon calls "the collective catharsis" (BSWM 145). In a broader sense, "the white family is the workshop in which one is shaped and trained for life in society" (BSWM 149). In Fanon's view, the establishment of
childhood magazines, especially for the Negro children, and the publication of history texts for them, at least during their formative period, are imperative to avoid the possibility of "psychic trauma" in the Negro children. Albert Memmi is also of the view that, generally speaking, the heritage of a people is bequeathed and recorded in their history. But, curiously enough, the history that the colonized children learn from their class rooms is not their own history. As Waiter Rodney remarks, "to be colonized is to be removed from history" (Rodney 246). This is equally true in the case of the literature, art and philosophy the colonized children are taught as they grow up. What they learn is the history, literature, art and philosophy of the colonizer in the colonizer's language. This in turn creates in the children, what Memmi terms, "linguistic dualism" (Memmi 106). Hence bilingualism becomes a necessity as far as the colonized children are concerned.

Fanon has the strong conviction that psychoanalysts like Freud, Adler and Jung did not take into consideration the Negro in their investigation. He is of the view that the cultural situation in which an individual lives is very decisive in shaping his or her personality. That is why he comes to the conclusion that "every neurosis, every abnormal manifestation, every affective erethism in an Antillean is the product of his cultural situation" (BSWM 152). Herein lies the importance of Aime Cesaire's concept of 'negritude'. Whatever may be the impact of the cultural imposition on the Negro, he cannot
negate the fact that he is a Negro. For, as Fanon puts it, "wherever he goes the Negro remains a Negro" (BSWM 173).

Fanon once again highlights the need to restructure the world to bring about a true culture. Then only one can think of speaking about a Black genius. Being a psychoanalyst, Fanon's first step in this direction is to expose the hollowness implied in Jung's concept of the "collective unconscious". The "collective unconscious", Fanon asserts, is not dependent on cerebral heredity (as Jung defines it), but "it is the result of... the un-reflected imposition of a culture" (BSWM 191). In other words, the collective unconscious is purely and simply the sum of prejudices, myths, collective attitudes of a given group. Fanon makes his point specific when he says that "the collective unconscious is cultural, which means acquired" (BSWM 188). He shares the view of Jung that in order to grasp certain psychic realities one has to go back to the childhood of the concerned individuals. But the mistake committed by Jung, according to Fanon, is that he went back to the childhood of Europe, instead of going back to the childhood of the world at large. The result is that in the collective unconscious of the European, the Negro symbolizes evil, sin, wretchedness, death, war and famine. Hence, Fanon says, there is no wonder in the Antillean (on whom the European cultural imposition has been done) partaking the same collective unconscious as the European. Fanon further adds that "through the collective unconscious the Antillean has taken over all the archetypes belonging to the European" (BSWM 191). In short,
the black Antillean is a slave of this cultural imposition. It is when the Antillean is twenty years old that he recognizes that he is living in error. In Fanon's view, by the age of twenty, the collective unconscious has been more or less lost or resistant at least to being raised to the conscious level. At this stage the Antillean recognizes the fact that he is a Negro. In his collective unconscious black for him symbolized ugliness, sin, darkness and immorality. Thus, Fanon observes, "cultural imposition is easily accomplished in Martinique" (BSWM 193). The ambiguity in which the Negro has to live hereafter is what Fanon calls "psychopathology" (BSWM 192), a term perhaps stronger than "psychic trauma". The Antillean realizes that he cannot achieve a white totality however best he tries to be white. Fanon very well knows that the blame for the baser drives and impulses of any individual has to be shouldered by the entire culture, not the individual alone. But in reality, this 'collective guilt' as Fanon calls it, is being borne by the 'scapegoat', namely, the Negro. The only solution for this impasse as far the Negro is concerned, Fanon thinks, is "to rise above this absurd drama that others have staged" around the Negro (BSWM 197). In other words, the Negro has to come out of his 'black hole' from which will come "the great Negro cry with such force that the pillars of the world will be shaken by it" (BSWM 199). The ultimate aim of Fanon is to lead the Negro "on the road to disalienation" (BSWM 184).

Fanon observes that the sense of insecurity experienced by the individuals should not be attributed to individual psychology only, as
Adler would have it. That this is especially true of the Antillean Negroes is driven home by Fanon's study. According to Fanon, all Antilleans suffer from a feeling of inferiority. An analysis of the social structure is imperative for a better understanding of such a situation. For, Fanon says, if there is a taint, it lies not in the 'soul' of the individual, but rather in the environment. Being a Martiniqan by birth, Fanon knows that the cultural environment has made the Antilleans 'inferior' to the European. In other words, the colonizers have imposed a sense of inferiority in the colonized. That is why he pooh-poohs the arguments of Mannoni and Adler to the effect that the Martiniqans have an indisputable complex of dependence on the white man.

After having rejected the arguments of Adler, Fanon analyses the attitude of Hegel towards the Negro. Hegel is of the opinion that man's individual effort to impose his existence on another man, and the eventual recognition of each other's being makes man human. In other words there must be absolute reciprocity in the relationship between man and man. Fanon further clarifies this point quoting from Hegel's *Phenomenology of Mind*: "Action from one side only would be useless, because what is to happen can only be brought about by means of both" (BSWM 217). Fanon makes a clear differentiation between this reciprocal relationship and the concession being granted to the slave by his master. In the latter case, what the master wants from the slave is not recognition, but work. Hence the master's
concession to the Negro. In this instance, Fanon extols the fighting spirit of the American Negro. Whatever the American Negro has achieved so far is the result of his fighting spirit. And when the colonized fights, that fight has a boomerang effect. For, as Albert Memmi observes, "The colonized fights in the name of the very values of the colonizer, uses his techniques of thought and his methods of combat" (Memmi 129). Memmi adds that the colonizer can understand only this kind of action. And this action of the colonized is the expression of his self-realization. While responding positively to life, love and generosity, Fanon observes, man has to develop the guts to say "NO to the scorn of man, NO to the degradation of man, NO to the exploitation of man, NO to the butchery of what is most human in man: freedom" (BSWM 222).

While speaking about the quest for disalienation, Fanon opines that there is a remarkable difference in this regard between the well-educated intellectuals and the ordinary labourers. In the case of the educated intellectuals the alienation is intellectual in nature, whereas, in the case of ordinary labourers, "it is a question of a victim of a system based on the exploitation of a given race by another" (BSWM 224). Fanon does not think that appeals to reason or to respect for human dignity can alter reality. As far as the Negro is concerned the only way disalienation is possible is to fight against exploitation, misery and hunger. In this context Fanon says that "Intellectual alienation is a creation of middle-class society" (BSWM 224). And,
according to Fanon, "middle class society is any society that becomes rigidified in pre-determined forms, forbidding all evolution, all gains, all progress, all discovery" (BSWM 224). He describes middle-class society further as "a society in which life has no taste, in which the air is tainted, in which ideas and men are corrupt" (BSWM 224). In Fanon's opinion, a man who takes a stand against this rigidity is in a sense a revolutionary.

Even while validating a very good historic past, Fanon does not want the Negro to be a slave of the past. Fanon does not have in mind the revival of a dead society. It is a non-racial society, "a society rich with all the productive power of modern times, warm with all the fraternity of olden days" as envisaged by Fanon's teacher, Aime Cesaire (Discourse 52). Fanon is quite sure that only those Negroes and white men "who refuse to let themselves be sealed away in the materialized Tower of the Past" (BSWM 226) will be disalienated. In quite emphatic terms Fanon says that he does not want to exalt the past at the expense of his present and his future. He cites the heroic fight of the Vietnamese adolescents of the Resistance Movement to highlight this point. For, he says, "The Vietnamese who die before the firing squads are not hoping that their sacrifice will bring about the reappearance of a past. It is for the sake of the present and of the future that they are willing to die" (BSWM 227). Fanon is not "a prisoner of history" (BSWM 229). Moreover, his strong conviction is that "the real leap consists in introducing invention into existence"
(BSWM 229). In other words, he is "not the slave of the Slavery that dehumanized" his ancestors (BSWM 230). Fanon stresses the need to spoil all the attempts to encase man, for, as he asserts, it is man's "destiny to be set free" (BSWM 230). Everyone, irrespective of the fact that he or she is a Negro or a white, who has "contributed to the victory of the dignity of the spirit" and "said no to an attempt to subjugate his fellows" can feel himself or herself as disalienated individual (BSWM 226). Fanon says that he is even ready to sacrifice his life for upholding two or three truths. For, he says, "I undertake to face the possibility of annihilation in order that two or three truths may cast their eternal brilliance over the world" (BSWM 228). (It is generally believed that the CIA and some other agencies conspired against Fanon that he was not given timely medical care, and that resulted in his untimely death. He was annihilated indeed). What Fanon demands from the white is humane behaviour. Fanon's exhortation to humanity at large is to love the fellow beings. The enslavement of man by man has to cease forever, Fanon says. The Negro and the white, Fanon entreats, must turn their backs on inhuman voices which were those of their respective ancestors, in order that authentic communication is possible. In other words, "freedom requires an effort at disalienation" (BSWM 231) before it can adopt a positive voice.

What Fanon has been trying to drive home is that normal relationship between Blacks and Whites can be possible only if both
Blacks and Whites succeed in disalienating themselves from their inferiority and superiority complexes respectively. In The Wretched of the Earth, Fanon ultimately succeeds in fulfilling his earnest desire of "restoring man to his proper place" (BSWM 88).