
Poetics and Deconstruction in Frantz Fanon's *Black Skin White Masks* (1952)

Said GADA⁽¹⁾

Résumé

Le présent article propose une approche analytique de « Peau noire, masques blancs » (1952) de Frantz Fanon afin de montrer que l'auteur identifie la force fondamentale qui sous-tend sa démarche critique qui combine la poétique et la déconstruction. L'analyse repose sur l'exploration de la poétique de l'auteur, de son recours à la métaphore, du récit personnel et d'une rhétorique symbolisée, qui incarnent une force littéraire et agissent comme des outils efficaces pour révéler la vérité vécue du racisme et du colonialisme. L'article propose dès lors, une étude de la manière dont Fanon mobilise des stratégies textuelles en relation avec son travail thérapeutique et son engagement libérateur. L'analyse repose essentiellement sur l'usage par l'auteur d'un style poétique qui allie à la fois son œuvre littéraire à ses analyses critiques, qui visent à démanteler les formes de déconstruction Derridienne et qui s'inscrivent dans une lutte unifiée pour la libération.

Mots-clés : Fanon - Déconstruction - Poétique - Racisme colonial - Psychanalyse - Colonialisme et Libération.

⁽¹⁾ Université Mouloud Mammeri, Faculté des lettres et des langues, 15 000, Tizi Ouzou, Algérie.

ملخص

يقترح هذا المقال نهجًا تحليليًا لكتاب "بشرة سوداء، أقنعة بيضاء" (1952) لفرانز فانون، بهدف إظهار أن المؤلف يحدد القوة الأساسية التي تكمن وراء منهجه النقدي، والذي يجمع بين الشعرية والتفكيك. ينفذ كتاب "بشرة سوداء، أقنعة بيضاء" نهجًا وطريقة خاصة من التفكيك الاجتماعي-السياسي والنفسي، تتجاوز ما يقترحه دريدا. لا تطبق هذه الدراسة التفكيك كمنهج تحليلي للنص، بل تظهر أن نص فانون تفكيكي في هدفه وفي المنهج المستخدم لكشف أمراض العنصرية والاستعمار المتأصلة داخليًا. يعتمد التحليل على استكشاف شعرية المؤلف، واستخدامه للاستعارة، والرواية الشخصية، والخطابة الرمزية، التي تجسد قوة أدبية وتعمل كأدوات فعالة لكشف الحقيقة المعاشة للعنصرية والاستعمار. يقترح المقال، إذن، دراسة لكيفية تعبئة فانون لاستراتيجيات نصية في علاقة بعمله العلاجي وتعمده التحرري. يعتمد التحليل أساسًا على استخدام المؤلف لأسلوب شعري يجمع بين عمله الأدبي وتحليلاته النقدية، التي تهدف إلى تفكيك أشكال التفكيك الديردي وتندرج ضمن نضال موحد من أجل التحرير.

الكلمات المفتاحية: فانون - تفكيك - شعرية - عنصرية استعمارية - تحليل نفسي -

استعمار وتحرير.

Abstract

*This article suggests a fresh analysis of Fanon's *Black Skin and White Masks* (1952) to argue that the author identifies the fundamental force behind his critical approach by fusing poetics and deconstruction. Rather than applying deconstruction to analyse the text, this analysis demonstrates how Fanon's text is deconstructive in its aim as well as in the method used to unveil the internalized pathologies of racism and colonialism. The basis of this project is to examine Fanon's poetics, his literary use of metaphor, personal narrative, and embodied rhetoric that function as an efficient tool for unmasking the experienced truth of racism and colonialism. This study helps to illustrate how Fanon uses textual strategies in relation to his therapeutic and liberatory work. The focus will be on examining the author's use of a poetic style making his literary work and critical analyses dismantling the forms of deconstruction in a unified struggle for liberation.*

Keywords: Deconstruction - Poetics - Fanon - Colonial racism - Psychoanalysis - liberation.

Analyzing Frantz Fanon's *Black Skin, White Masks* is not an easy task because the book has been extensively studied by many scholars and literary critics since its publication in 1952. A variety of books, theses, and articles have been written on this text examined from various perspectives and it would of course take us far beyond our intent to review all the contributions. Suffice to mention just few critical studies among many. *Black Skin, White Masks* has attracted the interest of Hussein Bulhan (1985), who examined how Fanon methodically dissects the "psychology of oppression" illustrating how the internalization of racist stereotypes creates a fractured consciousness. Max Silverman (2005) underlines the interest in Frantz Fanon's work, prized for its contribution to the ongoing discourses on the impact of colonial oppression. For his part, Lewis Gordon (2015) studied Fanon's text from a philosophical perspective by focusing the existential phenomenology of the racialized and dehumanized subject in the text. In addition, forwarded by Mireille Fanon-Mendès France, the daughter of Fanon, Leo Zeilig (2016) stresses the "voices of liberation" and underlines the immense value of Fanon's legacy and its relevance to contemporary struggles against racism and oppression. David Marriot (2018) stresses the value of the clinical and political work of Fanon, which according this critic, are mutually imbricated. For their part, Khalfa and Young (2018) present Fanon's complete works as a unified oeuvre by focusing on "Alienation and Freedom" beyond the constraints of race and colonialism. Moreover, Gavin Arnall (2020) points out to the radical shift in Fanon's thought from its overt psychoanalytic and existential language to a kind of "Subterranean change". Along related lines, Adam Shatz (2024) established parallels between the psychological aspects of Fanon's first book and the revolutionary engagement and anti-colonial psychiatry of his later works.

However, the literary strategy, poetics, and the specific nature of Fanon's text, its critical deconstructive methodology have received less sustained attention. This gap in scholarship is precisely where this article situates its contribution by introducing another framework for the analysis to Fanon's text, which emphasizes its deconstructive aspects and poetic grace in unraveling the complexities of racial identity and internalized oppression.

By the concept of "deconstruction", I mean to analyze how Fanon combines psycho-sociological insights with literary

strategies, to create a rich tapestry of thought. In this light, the important questions and issues that the present analysis addresses are: how Fanon's persistent self-questioning and critique destabilize hegemonic and the well-established truths of his time, as Homi Bhabha writes in his foreword to Fanon's text that the author remains the heir to the ingenuity and artistry of Toussaint and Senghor, as well as the iconoclasm of Nietzsche, Freud and Sartre; he is the purveyor of the transgressive and transitional truth. He may yearn for the total transformation of Man and Society (p, ix). Fanon can also be considered as one of the most important thinkers of this century by reason of his deep, profound analyses into the ways in which subjectivities are constructed through the interplay of discursive practices to resistance against oppression and possibilities to end with power and domination. How Fanon reiterates some of the colonial theses in order to interrogate the foundations of their system by calling into question and thoroughly challenging the conventional norms and structures by revealing their underlying assumptions and contradictions.

Theorizing a “Fanonian Deconstruction”: Beyond Jacques Derrida

As a philosopher, psychiatrist, and revolutionary, Fanon was deeply committed to theorizing and instigating change in all of its facets. As a thread, his quest for truth connects his critical insights with that of other prominent thinkers such as Hegel, Nietzsche, Freud, Césaire, and Sartre. Fanon then adopted, adapted, and radically reworked their ideas to build his own theoretical framework, which shapes his critical analyses of racism and colonialism and build his reflections on Martinique, Algeria, the Caribbean, Africa, the Third World, and the world at large. Gavin Arnall (2020) divides Fanon's stunning journey into two parts, each with its distinct modes of thinking about change. For him, Fanon started by suggesting that change can be brought through a dialectical process of becoming. Later, Fanon becomes radical by experimenting a theory of transformation, which is critical to dismantling systemic racism.

This paper suggests a new perspective by arguing that Fanon's *Black Skin, White Masks* displays a form of socio-political deconstruction that appears through his poetics style. It is important to notice, however, that our understanding of Fanon's

concept of “Deconstruction” differs from that promoted by Jacques Derrida. While the French philosopher’s “Deconstruction” is a philosophical practice focused on the instability of meaning within textual and conceptual structures, Fanon’s is rather therapeutic and socio-political. It is mainly based on his lived experience of racism and colonialism. Fanon’s deconstructive method does not only reveal the effects and contradictions within colonial discourse but his texts actively dismantle the psychological “complex edifice” it has built within the colonized mind. By examining the closely linked fabric of racism with its cause, Fanon wanted to move toward a more egalitarian society. Moreover, by “poetics” as referenced in the title, we mean that Fanon’s use of metaphor, vivid personal narrative, and rhetorical power, is not merely stylistic; it is rather the very medium through which this deconstructive work is performed.

Therefore, I aim to illuminate in Fanon’s deconstructive gestures, poetics, analyzing key metaphors and their roles in masking racialized and the author’s unmasking of colonial ideologies, within the social and political circumstances of their existence and reproduction. Moreover, this study of Fanon’s selected text follows the trajectory of deconstructive method from the psychological unmasking in this *Black Skin White Masks* to the political call for liberation in his later thought in *A Dying Colonialism* (1959) and *The Wretched of the Earth* (1961), demonstrating the coherence and urgency of Fanon’s liberatory and humanist project.

It is true that to classify Fanon as a deconstructionist is open to misinterpretation. Derridean deconstruction is a philosophical strategy that targets binary oppositions and logocentrism within the Western metaphysical tradition, revealing how meaning is perpetually deferred (*différance*). Fanon’s project, while similarly critical of binaries, Black/White, superior/inferior, civilized/savage, is fundamentally different in its object, method, and goal. Fanon’s is a socio-psychological deconstruction. Its object is not the text, but the colonized psyche, personality disorders, and the social relations that produce it. His method involves exposing the hidden truths of racism and colonialism, the internalized inferiority, the desire for whiteness, the profound self-alienation. As he writes, “The black man has no ontological resistance in the eyes of the white man” (Fanon, 1986, p. 110). This statement deconstructs the myth of a pre-existing, stable Black identity by revealing it as a

construct of the white gaze. Fanon also implicitly sought to displace the focus from the question of the essence of racism to the social and existential causes of alienation. The racialized and colonized body that Fanon anatomizes is not, according to Beaumont (2024), merely arrested under the degrading gaze of the white other but threatened, constantly, with collapsing and exploding. These violent tropes, irreducibly physical and physiological, are typical of Fanon's distinctive, though never static, prose style (Beaumont, p. 20). Therefore, For Fanon, deconstruction is intrinsic to theory, but implicated in its fundamental intentionality; the intention to describe seems to imply a critical concern and therefore a need to go farther toward a solution.

Frantz Fanon's Deconstruction of Racism and Colonial Supremacy

Having established the theoretical framework of what can be called a Fanonian deconstruction, we turn to the analysis of the mechanism through which it operates: Fanon's poetic style by examining his use of vivid images, metaphors, repetitions, and embodied language, which compels the reader feel the real psychological effects of racism and colonialism rather than just intellectually understand them. To achieve this purpose, he turns concepts like alienation, inferiority, and objectification into sensory experiences through his insistence on the necessity to debunk the colonial supremacist thought.

Deconstruction in Fanon's book begins with the author's questioning:

“I believe that the juxtaposition of the black and white races has resulted in a massive psycho-existential complex. I hope by analyzing it to destroy it” (Fanon, 1986, p. 14).

This excerpt reveals the intrinsic ambiguity and multiplicity of its meaning that goes beyond its literal surface as a constructed language and representation. Fanon uses a mode of writing, which keeps readers in a close embrace by addressing them in a direct and often earnest way, in questioning the assumptions of Western thought by challenging hierarchical binary oppositions, questioning the metaphysical premises of Western science, philosophy, and literature as Christopher Norris (1986) rightly noted that: “The point of deconstruction is not to destroy, but to violate borders, to

show to show contradictions” (Norris, p. 18). Norris’s point of view is important because it, particularity, helps to understand the ways in which Fanon deals with such issues as reading and interpretation by combining dialogues and scenes from everyday life, psychology, political theory and literary criticism as its basis. The interdisciplinary and dialogic aspect of Fanon’s text appears in the way he undermines and destabilizes the dominant discourses underpinning the power dynamics of colonialism and cultural hierarchies. He demystifies the assumptions and power relations of the colonial racist discourses that mutilate the psyche of Blacks as Arnall Gavin (2020) explains that Fanon practices a dialectical translation, which renders as simultaneously cancelling and preserving method inherited from the past, reinventing it so that it may assume an glitches new form (Gavin, p. 95).

More significantly, Fanon’s *Black Skin, White Masks*, challenges conventional modes of thinking both in philosophy and literature in opening up new avenues of interpretation and understanding, reshaping the manner one approaches knowledge production and interpretation in many fields. Deconstruction, in this sense, means that Fanon reinterprets traditional and colonial attitudes by calling into question their basic conceptual distinctions, which are typical of Western philosophy-an analysis done through language and logic. The key to his method is to illustrate the tensions and contradictions in binary and hierarchical opposition, (Black, White, colonizer, colonized);

Furthermore, Fanon stresses the problem of the fragmented identity of the colonized, which was caused by the colonial condition that impregnates every level of a colonized Black person’s life, thinking, passions, and behavior, which he explains in what follows:

“When I had to meet the white man’s eyes. An unfamiliar weight burdened me. The real world challenged my claims. In the white world the man of color encounters difficulties in the development of his bodily schema. Consciousness of the body is solely a negating activity” (Fanon, 1986, p. 110).

Fanon reiterates that the white man enchained the conquered people, making them subaltern and dependent on the imperial hub even after their liberation. Fanon insists that racism and colonialism devastated Black people’s lives, imposing restrictions, thwarting their aspirations to happiness, filling them with guilt, and

erasing their indigenous cultures. The consequences appear in the way Fanon addresses issues of identity and liberation for the black man; he writes that every people in whose soul an inferiority complex has been created by the death and the burial of its local cultural originality (p. 8).

Therefore, by unmasking hidden meaning and questioning the binary oppositions, Fanon interrogates the fixed notions of race, identity, and power in *Black Skin, White Masks*. From such a perspective, all the complexities in racial identity formation due to colonialism come to light with their harshness to the Black individual and collective consciousness. It is through what G.D. What Atkins called a “deconstructive reading” that it becomes clear to see how Fanon’s text deconstructs the well-established ways of thinking about race, identity, and representation within the fluidity and multiple dimensions of identities. Fanon’s *Black Skin, White Masks* critically, shows the different levels of meaning that contest fixed categories are revealed by suggesting new possibilities of interpretation by making sense of the complexity of racial identity and representation. Deconstruction in Fanon’s text hinges upon laying bare the assumptions underlying a colonial discourse replete with binary oppositions.

Moreover, Fanon’s text rejects the idea of racial superiority whereby whiteness is the norm of humanity to the extent that such standards create alienation in both the colonized and the colonizers. Fanon reiterates that Black men suffer from a distressing inferiority complex as they are seriously wounded by their miserable situation, which Fanon describes: “I am starting to suffer from not being white” (p. 8). The word “alienation” best summarizes this state of mind. To support his arguments, Fanon refers to his own experiences to explain the hereditary racial prejudice through his encounter with racism in different situations. He tells about the Martinican reality, the colonial hegemony of Europe, the oppression of France to soldiers, mainly Senegalese black officers, who served first of all, “to convey master’s orders to their fellows” (p. 9). These encounters were determinant and had deeply shaped his thought and perceptions of the world. However, Fanon insists on re-constructing social norms and values by using language, not only as a means of communication, but as a cultural practice for change. It through the body, that of the Black body, the colonized body, and the oppressed body that Fanon expresses his virulent critique of racist and colonial systems. The body is not simply a

physical, it is poetic in its flowing forms as well. It is also through the body that the most violent inscriptions of racism and colonialism are brutally written, experienced, and resisted.

The Poetics of the Body: Visceral Metaphor and Sensation

Fanon recurrently uses physical entity of the bodily as a metaphor to describe psychological state of the oppressed, uncovering, thus, the hidden and internal felt abjection by making tangible and visible. To illustrate the Black's internalization of inferiority, Fanon uses the term "Epidermalization", a biological metaphor to stress that racism is not an abstract idea; it is not only profoundly inscribed on the Blackman's skin, but it is also a psychic wound afflicted by the Whiteman's gaze, which reduces the Black and colonized to an abject object. Being objectified by the white gaze is poetically described through the instance of "Look, a Negro!", by a child whose voice stands for the entire colonial supremacist world; it is a voice that distorts and redefines the Black into a subaltern position creating in him a physical disintegration and an inferiority complex. This expression reveals that the gaze is not just a look; it is a crushing force that shatters personal identity due to racist stereotypes and historical atrocities (Fanon, 1986, p. 92). The poetic aspect of Fanon text is to be found in the violent, offensive and insulting images of being reduced to a state of "beast, native, dung-heap", which stand for an array of historical clichés. Fanon's poetics is rendered powerfully through his use of personal, jarring anecdotes. To the scene where a child exclaims, "Look, a Negro!" Fanon adds an important literary device, the repetition (p. 112). Fanon doesn't just report the event; he makes the reader share and feeling the shock of objectification in casting an abject gaze and discovering blackness, and etiquette which connects with cannibalism, intellectual deficiency, fetishism, racial defects, with their roots in slave oppression and slave-ships. Fanon repeatedly uses a myriad of colonial stereotypes to reflect the violent, fragmenting assault of racism on his consciousness. The poetics appears also in the author's use of the repeated first-person narrative, which is essential to the deconstructive work because it dismantles the abstract concept of "racism" by grounding it in his own lived bodily experience, which he passed really through such racialized and colonized forms.

Deconstructive Repetitions and the Use of Personal “I” strategy

As mentioned previously, Fanon grounds his psycho-political analysis in his firsthand experience of racism and colonialism, which makes his text lyrical, personal, and almost confessional. The author shapes the text not only as a theoretical treatise, but as a cry, a lament and a dramatic monologue. What follows is a significant illustration: “Look, a Negro!” It was an external stimulus that flicked over me as I passed by. I made a tight smile. “Look, a Negro!” It was true. It amused me. (p. 111) Through this excerpt, Fanon does not only make a list of racist stereotypes ; he rather uses a sarcastic irony to expresses his abjection through a visceral, lyrical outpouring of the internalized felt shame and fragmentation, which is emphasized by the repetition of the word “Negro”. Furthermore, the author stresses his deep malaise through disturbing images to convey the profundity of internalized racism and body mutilation more powerfully than any statistical study could do:

“My body was given back to me sprawled out, distorted, recolored, clad in mourning in that white winter day. The Negro is an animal, the Negro is bad, the Negro is mean, the Negro is ugly...” (p. 113).

This quote clearly express Fanon’s anger inciting the reader to inspect the poetics, the duplicity of the text, its performativity, and dialogism. It also brings forth Fanon’s literary, incantatory, revolutionary, rhythmic, repetitive and deeply personal style, which does not only inform, but also create a specific mood of emotion affecting the reader’s state of mind. His reference to the “white winter day” symbolizes an instant of psychic death. In addition, Fanon’s examination of the Black’s pathology and desire to be white, compels the reader to share the deep-felt anguish that Fanon lived through, showing how he was increasingly appalled by the colonial discrimination. This excerpt is poetic as it shows the author’s use of irony to express his vulnerability and his heart plea that illustrates disturbed mind:

“What! When it was I who had every reason to hate, to despise, I was rejected? When I should have been begged, implored, I was denied the slightest recognition? I resolved, since it was impossible for me to get away from an inborn complex, to assert myself as a BLACK MAN” (p. 115).

Fanon reiterates his questioning of the ways in which the enduring legacy of racism and colonialism on the psyches of the Black man and the colonized led to his alienation and the fragmentation of his psyche. As a compelling and personal account of his life and work, the text questions the consequences of empire by revealing how scientific truths can be challenged by the realities of life in a stratified and oppressive society. Fanon's powerful arguments and correctives to social construction, resonate with modern progressive thought, particularly in addressing issues of white supremacy and the deep-rooted cultural dominance that perpetuates racism; his insights highlight the need to uproot racism at the level of worldview and culture (Fanon, p. 18).

More precisely, in his essay "The Fact of Blackness" the author uses his own personal experience to explain the way Black identity is constructed. He maintains that colored people are made to perceive their identities through the perception of racist society. Therefore, the comprehension of alienation and the alienated is to be found in all the social, cultural, and familial registers in which subjects of language and history are born and are constructed (Gibson, 2017, p. 14). These factors create conflict that is not merely psychological but deeply social and cultural making "the self", as Lewis Gordon (2023) argued, "Posed as the self through the realization of others", which means that a social framework for selfhood is that upon which even identity (an effort to recognize the self) relies (Gordon, p. 78). Fanon uses W.E.B. Du Bois's concept of "Double Consciousness", which stipulates that Blacks must reconcile their self-image with how they are viewed by a dominant white society. This experience highlights the relational aspect of identity, which is a key component of Fanon's sociogenic approach. In addition to philosophical and psychoanalytic analysis of the impact of colonialism and racism on the Black and oppressed colonized, Fanon uses lyrical, poetic forms, carry the emotional weight, and multi-disciplinary discourse that pure theory cannot.

Fanon's Use of Poetry and Weaponized Prose verse

The author's use of poetry reflects his humanism, which he expresses through a critical consciousness. These verses with their vibrating and disturbing emotional resonance prove the point: Those who invented neither gunpowder nor the compass /Those who never learned to conquer steam or electricity/ Those who never explored the seas or the skies/But they know the farthest corners of the land of anguish/Those who never knew any journey save that of abduction/ Those who learned to kneel in docility/ Those who were domesticated and Christianized /Those who were injected with bastardy (p. 123). Fanon's use of poetry is twofold: "the journey... of abduction" is meant to compare metaphorically the European's glorifications of progress and explorations of distant lands with went hand in hand with domination and violent slave raids. In addition, he refers to "land of anguish" as a powerful metaphor for the internal, psychological landscape of the colonized. Fanon adds "injected with bastardy", another metaphor to reflect on the psychological and cultural violence of colonialism as a forced inoculation by his use of "Bastardy", which implies being stripped of a legitimate lineage, history, and culture. It's not a passive condition but an active, violating act done to the colonized.

Fanon's Use of the Nietzschean Invocation of the Body

It is important to add that the book's final line, "O my body, make of me always a man who questions!" (Fanon, 1986, p. 232), is a poetic affirmation of embodied existence. It is a turning away from the abstract, universal reason of the colonizer, which has been used as a tool of oppression, and a turn toward the grounded, bodily reality of the oppressed. This performative, poetic plea is the culmination of his deconstructive project: having dismantled the alienating identities, he calls for a new way of being rooted in perpetual critical inquiry in a Nietzschean way. In their introduction to Nietzsche's *The Genealogy of Morality* (1998), Maudemarie Clark and Alan J. Swensen point out that the power of this book, which consists of providing the possibility of revising one's world view by enabling the reader to question what has been considered unquestionable (Maudemarie, Alan, p. 18). Therefore, Fanon's final prayer can be interpreted as a call for perpetual inquiry and skepticism towards fixed meanings and truths, which can be

linked to the notion of deconstruction and reconstruction that involve dismantling binary oppositions and hierarchies, highlighting the inherent complexities and ambiguities within established norms and thought. To reverse hierarchy, in the words of Atkins, then, only in order to displace the reversal, to unravel in order to reconstitute what is always already inscribed (Atkins, 1983, p. 21).

The Central Metaphor: The Mask

It is important to point out that the mask plays a significant role in Fanon's works. The "white mask" is not just a symbol but a sophisticated analytical strategy as it connects the disturbed inner psychological state and feeling of inadequacy with the external social performance of acting "white". Fanon writes, "The black man has two dimensions. One with his fellows, the other with the white man. A Negro behaves differently with a white man and with another Negro" (1986, p. 17). This poetic use of metaphor allows Fanon to explain a complex theory of split consciousness that is both personal and systemic. The mask symbolises the imposed colonial identity that the Black subject is forced to wear and deconstructs the mechanisms that create and sustain it. Fanon's deconstruction is different from that of Derrida in the sense that it is not an end in itself. It has rather a clear, therapeutic, and political objective, which is to clear the ground for a new, liberated humanism. Fanon does not look for endless interpretation, but liberation, which connect his thought to Nietzsche's hermeneutics of suspicion focused on postures and behaviours rather than abstract textual Derridean analysis. More significantly, Fanon is distinct in his poetics of unmasking as a political strategy; he writes:

"I am being dissected under white eyes, the only real eyes. I am fixed. Having adjusted their microtomes, they objectively cut away slices of my reality. I am laid bare. I feel, I see in those white faces that it is not a new man who has come in, but a new kind of man, a new genus. Why, it's a Negro!" (p. 116).

Fanon's choice of diction and the repetition and stress on the "I" makes the psychological wound feel physical. The words "dissected", "fixed", "laid bare" do not only reflect virulent language, they also unmask the "gaze" of the colonizer, as not a simple look but rather an act of epistemic violence that turns a living person into a static, pathological object ("a Negro"). These

can be called “the deconstructive strategies” and “reconstructive in the sense that they uncover hidden truths and reshape perspectives on race and identity, which still continue into contemporary debates of oppression and liberation.

Conclusion

The foregoing analysis of Fanon’s *Black Skin and White Masks* reveals the text’s blending of poetics and deconstruction, offering a re-evaluation of the European humanist project, which gave birth to racism and colonialism. Fanon stresses their enduring impact on the Black’s psyche and uses literary strategies to debunk the colonial discourses of racism, exploitation, oppression and domination. He re-examines the close relationships between racialization and internalized oppression while providing a roadmap for dismantling colonial ideologies and reclaiming authentic identities for the oppressed. His work, thus, challenges and incites to confront and deconstruct racism and colonialism for liberation and justice. With its poetic aspect, the book is not only replete with philosophical references, Fanon analyzes also examines prominent literary texts to question them. The interdisciplinary and dialogic aspect of book helps the reader to get to the positive zone, which is characterized by the metonymic urge toward uniqueness and differentiation (Lewis Gordon, 2015, p. 72).

Fanon’s *Black Skin, White Masks* offers more than a psychological analysis of colonialism; it performs through its very form the work of liberation it describes. By theorizing a uniquely Fanonian mode of socio-political deconstruction and demonstrating its operation through a powerful poetics of embodiment, we gain a new appreciation for the text’s enduring power and originality. His project remains vital because it combines philosophical sophistication with literary force and an unyielding political urgency. The “white mask” is not only deconstructed through argument, but it is removed by the author’s use of a strong poetic writing and passionate rejection of imposed identity. It can be therefore deduced that Fanon’s text can be read as a symbol of the struggle against racial and oppression; it is a testament of the reclamation of one’s existence and voice. The author’s dismantling of imposed identities is closely connected as they still to resonate in contemporary debates on race, identity, and liberation. Fanon’s works illustrates that an efficient liberation needs both a

deconstruction of the established order and a poetic, relentless will contribute to create a new egalitarian world.

Bibliography

Arnall, G. (2020). *Subterranean Fanon: An underground theory of radical change*. Columbia University Press.

Atkins, G. D. (1983). *Reading deconstruction, deconstructive reading*. University Press of Kentucky.

Bulhan, H. A. (1985). *Frantz Fanon and the psychology of oppression*. Boston University.

Fanon, F. (1965). *A dying colonialism* (H. Chevalier, Trad.). Grove Press. (Ouvrage original publié en 1959).

Fanon, F. (1986). *Black skin, white masks* (C. L. Markmann, Trad.). Pluto Press. (Ouvrage original publié en 1952).

Fanon, F. (2004). *The wretched of the earth* (R. Philcox, Trad.). Grove Press. (Ouvrage original publié en 1961).

Gibson, C. N., & Beneduce, R. (2017). *Frantz Fanon, psychiatry and politics*. Rowman & Littlefield International.

Gordon, R. L. (2015). *What Fanon said: A philosophical introduction to his life and thought*. Fordham University Press.

Khalfa, J., & Young, R. J. C. (2018). *Alienation and freedom: Frantz Fanon* (S. Corcoran, Trad.). Éditions la Découverte.

Maart, R., Dey, S., & Gordon, L. R. (2023). *Black existentialism and decolonizing knowledge*. Bloomsbury Publishing.

Marriott, D. (2018). *Whither Fanon? Studies in the blackness of being*. Stanford University Press.

Nietzsche, F. (1998). *On the genealogy of morality* (K. Ansell-Pearson, Éd.; C. Diethe, Trad.). Cambridge University Press. (Ouvrage original publié en 1887).

Norris, C. (1986). *Deconstruction: Theory and practice*. Routledge.

Shatz, A. (2024). *The rebel's clinic: The revolutionary lives of Frantz Fanon*. Farrar, Straus and Giroux.

Silverman, M. (Éd.). (2005). *Frantz Fanon's Black skin white masks: New interdisciplinary essays*. Manchester University Press.

Zeilig, L. (Éd.). (2016). *Voices of liberation: Frantz Fanon*. Haymarket Books.