

**T.C.**  
**ISTANBUL AYDIN UNIVERSITY**  
**GRADUATE INSTITUTE OF SOCIAL SCIENCES**  
**ENGLISH LANGUAGE AND LITERATURE**



**CRITICAL ANALYSIS OF DUTCHMAN THROUGH GENETIC  
STRUCTURALISM**

**M.A. THESIS**

**Derya Toska**

**Supervisor:**

**Prof. Dr. Kemallettin Yiğiter**

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1)Tez Danışmanı: Prof. Dr. Kemalettin YİĞİTER

.....

2) Jüri Üyesi : Yrd. Doç. Dr. Gillian Mary Elizabeth ALBAN

.....

3) Jüri Üyesi : Doç. Dr. Türkey BULUT

.....

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**NAME AND SURNAME:** Derya TOSKA

**SIGNATURE:**

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## INTRODUCTION

Ethnic drama has sprung from the reflection of different cultural and historical traditions in the United States. When the notion of ethnic drama is mentioned, a variety of ethnic communities comes to mind. It can be claimed that Black Drama which is formed by African-Americans is the first group comes to mind. African-Americans have been portrayed in American drama since 1700s. Initially African-Americans' ability was ignored because of the color of their skin, and they were used in drama in order to entertain the whites.

White America was introduced to the performing ability of African slaves as early as 1664. The deck of the English slave ship *Hannibal* served as a stage for the imprisoned slaves, whose 'daily exercise' was to be forced to sing and dance for the crew. The crew found them highly entertaining. But the habits, customs, and emotions that the slaves expressed in this entertainment showed that they were a people with a rich heritage; the demands for survival would have a significant impact on their contribution to American culture.<sup>1</sup>

Over time especially with the Civil Rights Movement and the Harlem Renaissance, the ability of African Americans is not ignored any more. An ugly, foolish, and weak "Negro" stereotype which is created via minstrel plays is demolished in the Harlem Renaissance and new "Negro" stereotype – beautiful, smart, and strong - is created. African-Americans take part in different kinds of plays. Besides being an actor or actress in plays, they begin to write plays, poems or novels.

African-Americans who were brought to America forcibly appeared in American stages in 1767 with *The Disappointment; or, The Force of Credulity*, then in *The Padlock* in 1769. The first examples of African-American characters are seen in these plays. African-American characters are reflected negatively in these plays. "Negro" slave Mungo is introduced to the audience as a clumsy, sad, profane, and happy-go-lucky character in *The Padlock*. The only thing he does is sing songs and wander around idly. The aim of using this type of Mungo character is to entertain the white audience. In this regard, as the first play in which African-Americans take part "Mungo and Raccoon

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<sup>1</sup> Edward G. Smith "Black Theatre" in *Ethnic Theatre in the United States*, Ed. Maxine Schwartz Seller, 1983, Greenwood Press, pp.37.

would become the pioneer of comic black stereotype in American drama”<sup>2</sup>. That is to say, the “Negro” stereotype began to be created in American drama gradually. It can be said that in these early plays the image of the black character which was introduced to the white audience on stage had pretty negative features.

Following *The Padlock*, the negative image of African-Americans on American drama was supported by *Robinson Crusoe* and *Harlequin* that were staged in America. Yet, this negative image gave its place to a better one with John Leacock’s *The Fall of British Tyranny*. For the first time, in this play African-Americans are reflected with the true light of the times.

Up to the beginning of the 19<sup>th</sup> century, white actors, whose faces were painted black, acted the roles of African-Americans. This kind of play is named Minstrelsy. In the minstrelsy, African-Americans are presented as clumsy, irresponsible, useless, and comic stereotypes. The aim of presenting African-Americans in this way is to entertain whites. These plays are improvisational. Edward G. Smith says

Minstrelsy is said to have begun around the 1840s, focusing on the song, dance, and humor of humble black characters. The theme seldom altered, and many of the stereotypes are still being recognized today: flashy dress, big lips, nappy hair, shiftlessness, laziness, dice playing, fondness for watermelon and chicken, wine and gin drinking, scratching of the head and privates.<sup>3</sup>

Thus Minstrelsy plays created an ugly, foolish, and weak ‘Negro’ stereotype. When these shows got popular, many theatrical groups toured the country.

During the Civil War (1861- 1865), black Minstrel troupes began to appear, and their numbers increased after the war. When they first appeared on the stage, white audiences were surprised but then they grew accustomed to them. When white businessmen recognized the interest of whites to the plays, they took over the ownership and management of minstrel companies. Unfortunately, the negative image of African-Americans continued even in these plays. Although Minstrelsy seemed to be the only form of entertainment that African-Americans could be identified with, it helped

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<sup>2</sup> Nebile Direkçigil, *Amerika’da Zenci Tiyatrosu*, pp. 20.

<sup>3</sup> Edward G. Smith “Black Theatre” *Ethnic Theatre in the United States*, pp. 41.

African-American actors because they both had a chance to develop their acting skill and earned their own money. Minstrelsy was the first step to pass to black musicals.

At the end of the 19<sup>th</sup> century Minstrel shows lost their popularity. Instead of them, people began to show interest in the plays which had a plot and music. *The Creole Show*, staged in 1890, was one of the first examples of this kind. In this show, for the first time 16 African-American girls came to the stage to perform an old black dance called the cake-walk. As Nebile Direkçigil points out in her book *Amerika'da Zenci Tiyatrosu*, "this play is the pioneer of the modern musicals, and the old Negro dance becomes popular in this play."<sup>4</sup> Following this play, *The Octoroon* (1895), *In Oriental America* (1896), *A Trip to Coontown and Clorindy*, *The Origin of the Cakewalk* (1898) took place in American stage.

Except from Minstrelsy and black musicals, it is possible to see African Americans in few serious plays in the 19<sup>th</sup> century. The plays such as *Othello*, *King Richard III* and *King Shotaway* were staged by the African Grove Theatre, established by James Hewett and William Henry Brown who came from the West Indies. The African Grove Theatre had a significant role in Black drama. Black actors and actresses who only had a chance to show their performing skills in minstrel shows began to take roles in a variety of acts, including musicales, ballets, pantomimes, opera, and dramatic productions. The theatre was generally well known for Shakespearean adaptations which were generally performed by whites, and African-American players took roles in these plays. During the performance, white audiences loudly made fun of African Americans' skills. Therefore, "the managers of company hang up a notice which says whites do not know how to behave among white and black ladies so they request them to sit behind. Besides white press and audience, police bothers the players and management of the company too. During the performance, they raid the theatre abruptly for taking players into custody."<sup>5</sup> Despite the African Grove Theatre's milestones, it could not resist police raid and pressure of the white press and audience. It closed its curtains in 1821.

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<sup>4</sup> Nebile Direkçigil, *Amerika'da Zenci Tiyatrosu*, pp. 40

<sup>5</sup> Nebile Direkçigil, *Amerika'da Zenci Tiyatrosu*, pp.48-49.

The Harlem Renaissance, with its significant place not only in Black drama but also in American Drama, is generally accepted to begin after the end of World War 1 and finished during the Great Depression (1930s). One of the aims of Harlem Renaissance dramatists was to eliminate the legacy of Minstrelsy. Instead of comic shows and musical drama, playwrights preferred to produce the pageant and the folk plays in this period adding social issues such as birth control and lynching in their works. They aimed to answer questions such as what Black Drama is, what the themes and aims of plays should be, and who the potential audience is. Thus, people become aware of the theatrical abilities of African-American people so that 'Negro stereotype' created via Minstrel plays was demolished in this period. Poet Sterling Brown (1901-1989), who began his literary career in Harlem Renaissance, claims that there are five main objects of the literary products produced in this period. In 1926, William Edward Burghardt Du Bois devised four fundamental principles of 'Negro Drama' and he also suggests that the aim of 'Negro' drama should be propaganda and it needs to be ideological. In other words, black art should dismantle racism in white words. However, his idea about 'Negro' drama was not accepted by some black artists such as Alain Locke, James Weldon Johnson, Montgomery Gregory, and Zora Neale Hurston. Furthermore, Alain Locke "warned against the 'propaganda play', maintaining that it was not the purpose of drama to solve problems or reform society."<sup>6</sup> African-American artists who are opposed to Du Bois's ideas say that tradition of African-American folk drama should be developed and their lives should be depicted as they are. "Artistically, the Harlem Renaissance opened the door for diversity and variety."<sup>7</sup> Thanks to the Harlem Renaissance, many African-American artists expressed their thoughts courageously and produced many new kinds of works. During the Renaissance period five Black playwrights were able to reach Broadway: Willis Richardson, Garland Anderson, Eulalie Spence, Frank Wilson, and Wallace Thurman. The only commercial success was Thurman and Rapp's Harlem. *The Chip Woman's Fortune*, one act play written by Willis Richardson is quite important not only because it was written by African-American playwright but also because it was

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<sup>6</sup> David Krasner "Negro drama and the Harlem Renaissance" in **The Cambridge Companion to the Harlem Renaissance**, Ed. George Hutchinson, Cambridge University Press, 2007, pp. 58.

<sup>7</sup> Freda L. Scott, "Black Drama and the Harlem Renaissance", in **Theatre Journal**, Vol.37, No.4, Dec., 1985, pp.436.

the first non-comic black play presented in Broadway. The Harlem Renaissance lost its effect in 1930s.

The Change and liveliness in art beginning in the Harlem Renaissance continued until 1950s. African-Americans continued to adopt their black identity and reflected their blackness in their works. In addition to their ethnic awareness, they also adopted to the African tradition. Instead of being ashamed of their blackness, they began to be proud of it. Contrary to African-American artists of the 1930s and 1940s, in 1950s African-Americans did not criticize whites harshly. They tended to compromise with whites and emphasized that there were not any differences between these two races. Negotiation was seen the only way to solve the conflicts among whites and African-Americans. It can be suggested that the playwrights of this period were in a dilemma about who were their potential audience/readers.

The common belief in art, politics and social life that white is beautiful, aesthetic and good; however, this began to lose its popularity in Black Arts Movement in 1960s. In this period, radical attitude defending the view the Black is also beautiful, aesthetic and good too. Therefore, "during the 1960s the most important development might perhaps be the Black Arts Movement"<sup>8</sup>. Amiri Baraka (LeRoi Jones), one of the pioneers of this movement, explained the function of Black Art in his Black Arts' poem. This poem illustrates that according to Baraka, poetry is a kind of gun which helps people to move against unjust events. Actually, not only poems but also all kinds of art take the same role in this period. Establishing the Black Arts Repertory Theatre /School (BART/S), Baraka and several African-American artists and intellectuals such as Clarence Reed, Charles Paterson, Johnny Moore try to announce the whole world that art should hold a mirror to blacks' reality as it is. African-Americans should express their feelings, beliefs, thoughts and identity free and fearlessly. 'Negro drama' should be functional, so "many of Jones's plays depict direct violent confrontation between blacks and whites and between their differing perspectives on the world"<sup>9</sup> When we look at Baraka's plays, we

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<sup>8</sup> Ahmet Beşe, *Monologue in Contemporary U.S. Drama: Exposing American Voices*, Erzurum, Atatürk University Publications, 2007, pp. 4.

<sup>9</sup> Leslie Catherine Sanders, *The Development of Black Theatre in America*, New York, Louisiana States University Press, 1988, pp.18.

recognize that Baraka implies how dangerous African-Americans' assimilation and denying racial identity would be. In order to show this, he uses many metaphors, allusions, and symbols in his works. He also believes that the innovation should be in both themes and techniques.

The experimental trend of Black Arts drama was largely given its tone and direction by LeRoi Jones. He seeks to be revolutionary not only in content but also in style and technique. Jones's intention, declared in his 1965 essay 'The Revolutionary Theatre,' was to 'Accuse and attack anything that can be accused and attacked,' to 'force change' and 'be change,' 'to teach the white man his death'.<sup>10</sup>

Baraka does not believe white man's sensibility due to his relentless creation and each of morality. An African-American man should not be ashamed of his color, instead he needs to be proud of his race. To support his idea, he creates new myths. He dramatizes Elijah Mohammed's genesis myth in *A Black Mass*. Baraka believes that "Negro" literature provides originality through black music since his ancestor "expresses their loyalty to tribe via music. While producing music, they do not have aesthetic concerns. Music has social and religious function."<sup>11</sup> His ancestor also puts birth, death, reaching puberty, marriage and illness into the words using music. Each social event has its own rhythm. After Africans are brought into America, they add one more function to their music. They use the music as a means of communication which whites do not understand. "Blues is a kind of music type that the overwhelming of Blacks in America and opposes that situation to some extent." Baraka gave place to Blues in some way in his works and "Black music had been his first and major artistic influence and would remain his undying inspiration, manifested most extensively in the poetry and in the speech styles of his characters."<sup>12</sup>

According to Baraka, the aim of art should create identity conscious and ought to destroy the low self-esteem that pervasive among African-Americans. The reason why

<sup>10</sup> W.D.E. Andrews, "The Black Revolutionary Drama of LeRoi Jones", in *Rock Mountain Review of Language and Literature*, Vol.36, No.4, 1982, pp. 260-261.

<sup>11</sup> Orhan Kandemir, "Afrikalılar Cazı ve Blues'u İcat Etmek İçin Gelmediler Yeni Dünya'ya", in *Doğu Batı Düşünce Dergisi*, Sayı: 32, Ankara, Doğu Batı Yayınları, 2005, pp.283.

<sup>12</sup> Tejumola Olaniyan, *Scars of Conquest Masks of Resistance*, New York, Oxford University Press, 1995, pp.77.

we see appalling events and discourse in Baraka's poems and plays is because he wants to create racial consciousness. "Hence Baraka's theater is more a theater of 'ideological positions' than of 'character and situation', a theater that offers hackneyed and literal statements in lieu of artistic forms that are both imaginative and socio-politically significant."<sup>13</sup>

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<sup>13</sup> Ibid., pp. 68.

## CHAPTER I

### ASSIMILATION PROCESSES IN THE U.S.

United States of America is one of the countries which hosts many ethnic diversity. With exception of Native Americans, all current inhabitants of the U.S came from different countries and “as Oscar Handlin’s view, they lost their migration in the course of time and then they became America itself.”<sup>14</sup> While immigrants were coming from their own countries, they also brought their language, religious, tradition, and life style but during the establishing America, it was expected both the first immigrants and newcomers to leave everything what they brought their countries behind and adjusted themselves to America’s department and values. Being assimilated is a way to prove that they belong to this continent. Assimilation policy which was applied to the immigrants during the establishing the USA continued to being applied following century. It was asked whom to obey this policy. If they do not accept to obey the American assimilation policy, they were immediately send back where they had come from. In the early of 20<sup>th</sup> Century, President Theodore Roosevelt on the one hand claims that immigrants are the most important power for America, but on the other hand he expects them to absorb American way of life.

As it can be understood from the explanations of governors who had active roles in the foundation of United States of America, assimilation policy was basically used in order to create an American identity. In other words, assimilation of immigrants was recognized as the necessities of Americanism. Although application and attitude towards American assimilation policies showed differences, there are three main groups. Milton Gordon says “over the course of the American experience, ‘philosophies,’ or goal-systems of assimilation, have grouped themselves around three main axes. These three central ideological tendencies may be referred to as ‘Anglo-conformity’ (the phrase is the Coles’s), ‘the melting pot’, and ‘cultural pluralism’.”<sup>15</sup> Until 1960s, to prevent ethnic diversity from causing problem in America, Anglo Conformity and Melting Pot were used

<sup>14</sup> Mustafa Kemal Şan ve İrfan Haşlak, “Asimilasyon ile Çokkültürlülük Arasında Amerikan Anaakımını Yeniden Düşünmek”, in *Akademik İncelemeler Dergisi*, Cilt: 7, Sayı: 1, 2012, pp. 32.

<sup>15</sup> Gordon M. Milton, *Asimilation in Amerikan Life The Role of Race, Religion and National Origin*, OxfordUniversity Press, pp. 85.



as assimilation methods. However, both of these methods did not manage to attain expected success. Therefore, Cultural Pluralism method was begun to be used. In our thesis we will analyze identity crisis and assimilation of an African-American man in *Dutchman*. We think that analyzing the process and application of assimilation and criticism about the assimilation in America can be useful. Initially, we will analyze the etymology of the word and different meanings of the word which gets through the time. Then, we will argue that Anglo Saxon and melting pot theories in the process of American history. Yet, cultural pluralism will not be analyzed because it does not deal with our thesis. We will analyze descriptions, practices, and critics of these policies by the critics.

The word of assimilation derives from the Latin word *Simt* (similar), and this same word is used both in English and French. Dictionary defines the assimilation as to make similar something to itself by changing it or to become similar to something by changing itself. Richard Alba and Victor Nee assert that "assimilation is not a static or unchanging concept"<sup>16</sup> Therefore it is possible to see different definitions of the assimilation in the course of time. One of the most common definitions of assimilation which is given by Macmillan dictionary is "the process of becoming part of a community or culture".<sup>17</sup> Another definition of the word is that "ethnic and minority groups having different crippling and their cultural heresy and identities are destroyed by melting them in a dominant pattern and structure".<sup>18</sup> Considering these definitions, it can be suggested that assimilation is an attitude to ignore minority's culture, traditions, religions and language. In fact, "it has been viewed as a form of 'Eurocentric hegemony', a weapon of the majority for putting minorities at a disadvantage by forcing them to live by cultural standards that are not their own".<sup>19</sup>

The first assimilation policy used in America was Anglo Conformity. Until 1960s, it was expected that immigrants would adopt the existing Anglo American culture with the help of this model while simultaneously disgorging their own culture. As it is known that

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<sup>16</sup> Richard Alba and Victor Nee, **Remaking the American Mainstream**, Harvard University Press, 2003, pp.18.

<sup>17</sup> <http://www.macmillandictionary.com/dictionary/british/assimilation>

<sup>18</sup> <http://www.tdk.gov.tr/>

<sup>19</sup> Richard Alba and Victor Nee, **Remaking the American Mainstream**, pp.2.

after discovery of the continent, first settlements were Spaniards, Netherlanders, Frenchmen and Englishmen. Owing to different reasons, these people had to immigrate to America. Osman Yalçın says that the numbers of annually aforementioned immigrants were “about 250.000 in 1600s”<sup>20</sup>. “As a result of immigrants and population movement in the continent, the numbers of British origin become a dominant group in thirteen colonies after the middle of 17<sup>th</sup> century. According to Parrillo’s report, the population of America in 1698 consisted of about 210.000 people which are 80 % of British and 20 % of Europeans.”<sup>21</sup> It is significant to emphasize that there were immigrant coming from Eastern Europe countries such as Germany, Scandinavian countries and they settled different parts of American as groups and they want to speak their own language and wished to do what their religious and cultural values require.

Throughout 17<sup>th</sup> and 18<sup>th</sup> century, stemming from British dominance had an effect on from literature to political and social institution in the continent. During 17<sup>th</sup> and 18<sup>th</sup> centuries, elements of identity stemming from Englishness gradually influenced the literature, political and social institution on the continent. Anglo-American society moving as the representative of the dominant ideological and cultural code, forced the other groups to leave their own cultural, linguistic and religious aspect and to accept the Anglo- American culture.<sup>22</sup>

To sum up, immigrants who came to America were asked to speak English, to learn English political system and English value. In order to impose these things to minority groups, they produced Anglo Conformity model. Anglo Conformity model wanted minority groups to put their cultural traits aside and asked them to accept the value which was existed in the continent.

Another significant theory of assimilation is melting pot. J. Hector St. John Crèvecoeur defines Americanism in his work *Letters from an American Farmer*;

What is the American, this new man? He is either an European, or the descendant of an European, hence that strange mixture of blood, which you will find in no other country. I could point out to you a family whose grandfather

<sup>20</sup> Osman Yalçın, “Amerikan Toplumunun Oluşumu ve Güç Merkezi Olma Stratejisi,” in *Uşak Üniversitesi Sosyal Bilimler Dergisi* 6/ 3,2013,pp.425.

<sup>21</sup> Nazım İrem, “Eritme Potasından Eriyen Pota’ya: XXI. Yüzyılın Eşiğinde Amerika”, in *Doğu Batı Düşünce Dergisi*, sayı 32, 2005, pp. 201.

<sup>22</sup> *Ibid.*, pp. 201.

was an Englishman, whose wife was Dutch, whose son married a French woman, and whose present four sons now have four wives of different nations. He is an American, who leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the new government he obeys, and the new rank he holds. . . . Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world.<sup>23</sup>

In 1845, Ralph Waldo Emerson extended melting pot idea beyond just European. He emphasized that apart from Europeans, Africans and Cossacks would also contribute to the new race, religion, state and literature. Another different melting pot definition was that Israel Zangwill put forward explicitly in his play *The Melting Pot* that in order to Americanization, all ethnic groups ought to give up their cultural traits and begin to keep up with new culture which existed in America. In this play Israel says to welcome all new comers in front of Elis Island where almost all new immigrants were brought. After this play, "the metaphor of melting pot gets political context and becomes very popular."<sup>24</sup> Nazım İrem explains that "melting pot implies a project to establish a nation which anticipates learning the conditions in order to obey the federal political authority that represents the nation and to accept the English dominance and American values"<sup>25</sup>. That is to say, it is a kind of method which assimilates the cultural traits of immigrants under the light of Anglo Saxon's doctrines. Since the target of melting pot is to make immigrants to American into American pot. Yet some sociologists did not accept the melting pot as a method of assimilation and they claimed that it was a solution for founding spirit of American nation. "Melting pot unlike assimilation is to create a new common culture by evaluating all the cultures rather than to expect from the immigrants to forget their own identities for the sake of dominant culture."<sup>26</sup>

## 1.2. Race Relation Cycle

Melting Pot and Anglo Conformity are the fundamental theories of assimilation. Following these theories, detailed theories have appeared. They explain what the

<sup>23</sup> Richard Alba and Victor Nee, **Remaking the American Mainstream**, pp. 17-18.

<sup>24</sup> Nazım İrem, "Eritme Potasından Eriyen Pota'ya: XXI. Yüzyılın Eşiğinde Amerika", pp.203.

<sup>25</sup> Ibid., 207.

<sup>26</sup> Mustafa Kemal Şan ve İrfan Haşlak, "Asimilasyon ile Çokkültürlülük Arasında Amerikan Anaakımını Yeniden Düşünmek", pp. 41-42.

assimilation is and how it is applied. The member of Chicago School Robert E. Park and Ernest Burgers are the theorists who put forward a different assimilation model which they called a Race Relation Cycle. Robert E. Park and Ernest Burgers say “assimilation is a process of interpenetration and fusion in which persons and groups acquire the memories, sentiments, and attitudes of other persons or groups, and, by sharing their experience and history, are incorporated with them in a common cultural life.”<sup>27</sup> In other words, assimilation means to eradicate of ethnic differences. Moreover, Robert E. Park and Ernest Burgers emphasizes that assimilation is a process requires time and effort. They also underline that assimilation does not occur without different ethnic groups’ interaction. Park and Burgers posited five stages in assimilation which they called these stages as Race Relations Cycle. Stages of the model are that;

1. Contact: Individuals or groups come into contact with each other.
2. Competition: Individuals or groups begin to compete each other for rare resources.
3. Conflict: It is a result of competition and it consists of rebel and segregation.
4. Accommodation: It involves a migrating group’s forced adjustment to a new social situation.
5. Assimilation: Reciprocal marriages and mixing to the extent that unification process of two groups until they become one.

These processes can be evaluated such a way when two different ethnic groups come together due to immigration, conquest or occupation, they tend to be competitive and conflictual. According to their theory, competition among individuals and groups are necessary and universal because nothing in our world is finite in order to survive; human beings have to compete each other.

On the contrary to Melting Pot and Anglo Conformity, Race cycle Relation puts forward two different steps, conflict and competition. It is accepted that assimilation occurs easier if individuals or different groups meet each other in daily life.

### **1.3. The Assimilation Variables**

Milton M. Gordon claims that assimilation has various dimensions and it is possible to divide the assimilation process into seven distinct phases. These are cultural

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<sup>27</sup> Gordon M. Milton, *Asimilation in Amerikan Life the Role of Race, Religion and National Origin*, pp 62.

or behavioral assimilation (acculturation), structural assimilation, marital assimilation (amalgamation), identificational assimilation, attitude receptional assimilation, behavior receptional assimilation and civic assimilation.

The first stage of the assimilation variables is acculturation. "Cultural assimilation starts with impress by culture from the other culture and this process includes the adaptation to linguistic, religious and other cultural characteristics."<sup>28</sup> According to Gordon, "During this phase a group acquires the language and cultural practices of the host society. It is the least problematic step in the assimilation process, and most groups complete it within two generations".<sup>29</sup> The second stage is structural assimilation which Gordon finds this stage is the least problematic. If this stage occurs successfully, the other stages will occur easily because "the large-scale entrance of a group into primary relationships with members of the host society"<sup>30</sup> happens in this stage. Gordon claims that should ethnic minorities manage to attend cliques, clubs, and institutions of host society, marriage among the groups might occur.

If marital assimilation takes place fully, groups have a chance to meet each other and prejudice and discrimination will be no longer a problem for the groups. Gordon defines these stages as attitude receptional assimilation and behavior receptional assimilation. When prejudices and racism disappear in a society, argument over values and power also disappear and civic assimilation takes place. As Gordon said " If assimilation has been complete in all intrinsic as well as extrinsic cultural traits, then no value conflicts on civic issues are likely to arise between the now dispersed descendants of the ethnic minority and members of the core society"<sup>31</sup>.

#### **1.4. Ronald Taft's Assimilation Theory**

Ronald Taft suggests that assimilation is re-socializing and attitude change in the host society and it continues till gaining memberships in the host society. He also emphasizes the effects of sociological factors on assimilation. According to Taft, "a

<sup>28</sup> <http://www.sdergi.hacettepe.edu.tr/serdogan.htm>

<sup>29</sup> Douglas S. Massey and Brendan P. Mullan, "Processes of Hispanic and Black Spatial Assimilation", pp. 837.

<sup>30</sup> Ibid., pp.837.

<sup>31</sup> Gordon M. Milton, *Asimilation in Amerikan Life the Role of Race, Religion and National Origin*, pp. 80.

theory of assimilation should be a particular case of a more general of attitude change. It would thus be applicable to many situations that show similar processes of change. Taft suggests, for instance, religious or political conversions, marriage, and other important events of the life cycle."<sup>32</sup> Taft asserts that there are five stages for assimilation between indigenous peoples and immigrants.

1. Cultural knowledge and capacity.
2. Social interaction including social acceptance.
3. Interpersonal contacts and membership identifications.
4. Social and emotional identification.
5. Conformity to group norms related to values, habits, and the outward appearance.<sup>33</sup>

While Taft is emphasizing these five stages, he also adds several complementary aspects for his assimilation theory.

1. The motivation of the individual who seeks to attain situation.
2. A set of behaviors manifesting the effort to attain situation.
3. The perception of and actual completion of social situation.<sup>34</sup>

It should be noted that the reason why Taft's theory is important is because he considers integration process as mutually affected by actions, learnings and experiences. Direction, range and the intensity of person's process of integration can change according to environment and subjective characteristic.

It is possible to make below classifications after reading of sociologists' theories about assimilation.

It may be suggested that the major step to assimilate immigrants or minorities is to change their mother tongue. That is, teaching your own languages to minorities is the key role for assimilation. Each sociologist we mentioned in our thesis give place the importance of adaptation a language in a host community for minorities. Immigrants

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<sup>32</sup> Carl Skutsch, *Enclopedia of the World's Minorities*, New York, Routledge, 2005, pp.618.

<sup>33</sup> *Ibid.*, pp.618.

<sup>34</sup> *Ibid.*, pp.618.

coming to America are asked to give up their own mother tongues and are asked them to speak English as a mother tongue anymore.

Syllabus of American Education programs has a significant role to create American identity. It has been thought that syllabus of American Education programs should highlight the American identity. Education programs should be designed to teach the immigrants to understand American culture and American way of life. They help to create mutual history and identity in order to live in harmony in America. "We all believe that we have something to teach our children. This situation causes a problem that we do not hope to teach every child only his/her cultural tradition because in order to understand American constitutional system and history, one should have knowledge of civil war, a new constitution, underground, railways and Ellis Island.." <sup>35</sup> Both language of education and syllabus of education programs are crucial for assimilation. "So that, American Dream can be reached to next generations as an alternative common experience way for the cultures which have different origins". <sup>36</sup>

Marriages among interracial groups promote assimilation. When the immigrants first came to America, they did not give permission to get marry with other ethnic groups. They preferred to married their own people. Then, this situation was changing slowly and people began to choose their wife or husband among different ethnic groups too. Intermarriages among the groups have effect on erasing prejudices and assimilation too.

Interactions among groups help to occur successful assimilation. Since, people are given chance to know each other and naturally they affect each other's tradition, culture and way of life.

It is obvious that Press has an effect on assimilation too. Despite of the fact that the theorists we mentioned in our study do not mention the effect on assimilation during the assimilation process. However, following studies show that press has a crucial role in assimilation process. The press has an inevitable function to create an identity and

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<sup>35</sup>Mustafa Kemal Şan ve İrfan Haşlak, "Asimilasyon ile Çokkültürlülük Arasında Amerikan Anaakımını Yeniden Düşünmek", pp. 41.

<sup>36</sup> Ibid., pp. 41.

adjusting cultural traits. Hüseyin Çelik states in his article that “press has an important place to marketing, conveying and adopting cultural traits.”<sup>37</sup>

### 1.5. Assimilation of African-Americans

The notion of race in America is mainly based on skin color regardless of national or ethnic background. Actually not all slanted-eyes come from China or not all ‘Negro’ come from Nigeria. They can come from different countries and they can have different traditions, religions or language. However, people in America generally think that if your skin is black, you are classified as an African-American no matter which country you come from. There is no importance whether you have different culture, language, tradition or language. As the notion of race is recognized such a way, African-Americans (or other races which understand immediately different) are thought the same as European white immigrants and they put the same assimilation process. Therefore

African-Americans and other racial minorities as, in effect, incompletely assimilated, rather than as incorporated into the society on some other basis. In relation to black Americans in particular, this older assimilation conception was consistent with liberal incrementalist strategies for pursuing racial justice, which, on the one hand, sought to remove legal and institutional barriers to equality and to combat white prejudice and discrimination and, on the other, urged blacks to seek integration and to become more like middle-class whites.<sup>38</sup>

While assimilation theories developed, differences between whites and African-Americans do not take in consideration which prevents African-Americans from completely assimilation to American society. “Black immigrants, unlike light-skinned migrants, also face entirely different sets of issues directly related to fitting in with American society. They must reconstruct and redefine their identity in terms of the American society’s system of race relations and hierarchies.”<sup>39</sup> As Rebecca Faery indicates in *Cartographies of Desire*, “when Africans were brought to America, they

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<sup>37</sup> Hüseyin Çelik, “Küreselleşme Sürecinde Kimlik Tartışmaları ve Medyanın Rolü: Kosova Örneği”, in *Global Media Journal Turkish Edition*, cilt 2 sayı 4, 2012, pp. 24.

<sup>38</sup> Richard Alba and Victor Nee, *Remaking the American Mainstream*, pp. 3.

<sup>39</sup> Jane E. Benson, “Exploring the Racial Identities of Black Immigrants in the Us”, in *Sociological Forum*, vol 21, No.2 (June., 2006), pp. 221.



become Black.”<sup>40</sup> That is, they became aware of their differences from others (whites). They had not been judged because of their skin or they had not questioned their identity. However, “the history of the US society offers black immigrants very few identity options”.<sup>41</sup> As soon as Africans were taken from their homeland and brought to America, they were labelled as ‘other’, were humiliated and were tried to be assimilated. Actually, they did not come to America willingly. They were forced to get on a Dutch ship and brought to James Town Colony, in Virginia. There is a significant difference between immigrants who moved to another country voluntary or reluctantly. As Fraizer mentions “even African-Americans acquire American culture, they were not assimilated to the same degree as others.”<sup>42</sup> This situation ought to be accepted as a normal because Africans-Americans were deprived of freedom about three hundred years. Freedom is accepted to the first basic necessity of being human. Besides they were retained from their home land during slavery, they were also retained from their own culture. Africans continued to resist assimilation developing different kind of English (called now Black English) instead of speaking white English. “The syntax, pronunciation, inflection, verb usage, and verb enhancers are culturally established conventions that are different from standard (white) English.”<sup>43</sup> Since, “mastery of language affords remarkable power”<sup>44</sup>

While we are explaining assimilation process, we mention that marriages among interracial groups have an effect on process of assimilation. Although marriages among whites were seemed normal, marriages among whites and African-Americans were seemed abnormal. Even, some provinces passed laws prohibiting these kinds of marriages. “Several of the southern colonies and some northern colonies began enforcing laws that criminalized sexual relations and intermarriage between whites and

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<sup>40</sup> <http://cultureshock.scripts.mit.edu/fa2011/being-black.php>.

<sup>41</sup> Jane E. Benson, “Exploring the Racial Identities of Black Immigrants in the Us”, pp. 222.

<sup>42</sup> Mustafa Kemal Şan ve İrfan Haşlak, “Asimilasyon ile Çokkültürlülük Arasında Amerikan Anaakımını Yeniden Düşünmek”, pp. 35.

<sup>43</sup> George Henderson, **Our Souls to Keep: Black/White Relations in America**, USA, Intercultural Press, 1999, pp. 16.

<sup>44</sup> Frantz Fanon, **Black Skin White Masks**, Pluto Press, 2008, pp. 9.

blacks.”<sup>45</sup> These laws prevent not only disappearing prejudices among whites and African-Americans but also the possible assimilation provided through marriages.

During and after the establishing process of the USA, the prerequisite of creating a powerful state was to create an American nation by assimilating the groups which had different ethnic structures. In theory, it is believed that all human beings are equal but in practice some peoples are humiliated because of their skin's color or their ethnicity. Especially assimilation of African-Americans as pointed in Gunnar Myrdal's classic work *An American Dilemma* “We assume that it is to the advantage of American Negroes as individuals and as a group to become assimilated into American culture, to acquire the traits held in esteem by dominant white Americans”.<sup>46</sup> In other words, African-Americans want to be assimilated instead of government protection or supports to racism. Yet, African-Americans do not accomplish completely what the whites want in order to show they are opposed to American assimilation policy.

Famous activist and playwright Amiri Baraka hold a mirror to the situation in which African-Americans are exposed to assimilation in *Dutchman*. In our study, the assimilation policy, which American government systematically practices in order to provide nationality and togetherness, is analyzed by the point view of assimilated person.

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<sup>45</sup> G. Raniel Daniel, *More than Black? Multiracial Identity and the New Racial Order*, Philadelphia, Temple University Press, 2002, pp. 38.

<sup>46</sup> Richard Alba and Victor Nee, *Remaking the American Mainstream*, pp. 3.

## CHAPTER II

### A CONSTRUCTIVIST STRUCTURAL APPROACH TO AMIRI BARAKA'S DUTCHMAN

#### 2.1. Genetic Structuralism

Genetic Structuralism is developed by Lucien Goldmann in the 1950s, and after genetic structuralism was accepted as a kind of literary method it reached the large masses with the help of Marxist and socialist highbrows. The genetic structuralism was mainly based on Hegel's aesthetic and Karl Mark's dialectic. This method emphasizes that art is an indispensable part of the society, and great literary works direct the society to goodness. In other words, it is believed that the aim of the art is to reflect the problems of the society and to help find the solutions of these problems. Therefore, art is seen as the reflection of an age which can shed light on the social, economic, cultural, political situation and problems. In genetic structuralism, social phenomena are put forward by analyzing literary relations. When this method is used, first, it requires finding the reasons why this literary work was written. Then, as a result of the first findings, it should find out the author's message, coherency of his ideology, and the differences or similarities of the author's ideology with the other ideologies. It should not be forgotten that genetic structuralist method does not only entirely base on author but also society, cultural and historical events of the society. Genetic structuralist analysis progresses from specific to general because characters or the events of the literary product refer to society or various fielding of society. That is to say, fictional work holds a mirror to the society's problems. Literary devices such as symbols, metaphors, flashbacks, flash forward and irony are significant for both structure and meaning. "Goldmann's method is a kind of an integrated literary approach to both interior and the exterior comprehension of a work of art."<sup>47</sup> According to Goldmann,

an author, artist, philosopher or a religious man are over individual persons who produce literary, religious, philosophical and etc. works involving wholly the conscious of a certain class or the society in which they live. They are the elites who can meet the religious, philosophical, literary, social expectations of the society in which they live and the great work of these people does not

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<sup>47</sup> Servet Tiken, "Fakir Baykurt'un Yılanların Öcü Adlı Romanına Oluşumsal Yapısalcı Bir Yaklaşım", in *Atatürk University Sosyal Bilimler Dergisi*, 2009,13(1), pp. 45.

reflect their own personal thoughts or backgrounds but the thoughts and conscious shaped by the society or the class.<sup>48</sup>

Literary work and the authors cannot be alienated from the society. Goldmann states that "if the ideology of author is aristocrat, bourgeois or proletarian, his works will be aristocratic, bourgeois or proletarian."<sup>49</sup> Yet, analyzing the literary work, it is not enough to just consider the author or the work itself. This kind of analysis is subjective and insufficient. It needs to take into consideration of the social, historical and economical roles in the era when the work is produced.

There are two processes in genetic structuralistic method. These are the process of comprehension (understanding) and the explanation.

Lucien Goldman considers two main stages as comprehension and explanation for dialectical and overall analysis of a literary work in his theory of genetic structuralism. These two stages illustrate both the interior and the exterior comprehension of a work of art, and they also serve the revelation of a literary within the context of the relations between society and larger political world views.<sup>50</sup>

The process of understanding reveals the internal consistency of the work. In order to show the internal consistency of the work, it requires finding the subject of the work. After finding the subject, time, space, characters and literary devices are revealed to understand whether the work has internal consistency or not. As to the process of explanation puts forward a holistic world view of the period in which the work was produced by relating the consistency in the work to the social, political and economic conditions of the time. That is, in this process artist and his era, conflicts and problems which cause to the works written, collective consciousness of the society, a world view of the work, author's eagerness to reach mass of people, and success or failure of the work are analyzed.

<sup>48</sup> İrfan Atalay, "Jean Paul Sartre'in Özgürlük Yolları Adlı Yapıtına Oluşumsal Yapısalcı Bir Yaklaşım" in **Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Yayınlanmamış Doktora Tezi**, 2007, pp. 2.

<sup>49</sup> Servet Tiken, "Fakir Baykurt'un Yılanların Öcü Adlı Romanına Oluşumsal Yapısalcı Bir Yaklaşım", pp.46.

<sup>50</sup> Ahmet Beşe, "Clifford Odets'in Awake and Sing Adlı Yapıtına Oluşumsal Yapısalcı bir Yaklaşım", in **Kazım Karabekir Eğitim Fakültesi Dergisi**, sayı 14, 2006, pp. 144.

## CHAPTER III

### ANALYSIS OF *DUTCHMAN* THROUGH GENETIC STRUCTURALISM

#### 3.1. COMPREHENSION PROCESS

##### 3.1.1 Space

*Dutchman* consists of two stages and a setting which is described with significant metaphor: "In the flying underbelly of the city. Underground. The subway heaped in modern myth"<sup>51</sup>. The entire action of the play takes place in the subway. However, the direction of subway is not known. Baraka does not tell the direction of the subway. The audience/ readers only predict that the subway can be in the United States because of the names of characters and the implying the history of America such as witchcraft and Tea Party. We can say that the reason why there is no certain information about the road of subway (from where to where) is to provide universality. That is to say, this kind of subway can be in anywhere in the world.

Subway is a kind of place which brings different kinds of people together. Two different personalities, Lula and Clay come together in the play via subway. It is close, narrow and unsound space for Clay because he loses his life in it. The same place is sound for Lula since she manages to accomplish what she wants again. Subway is like a trap which helps her to find an appropriate black prey. To Lula, appropriate prey should be unaware of his real identity. Through humiliation and killing African-Americans, she believes that she achieves superiority on African-Americans.

We can say that Baraka's preference of subway as a setting is meaningful. If we remember the 50s and the 60s in the United States of America, African-American people try to attain equal rights like whites' have. One of the most interesting events of the fifties is about Rosa Park's custody. Then, the Freedom Riders' protest against unjust attitude towards African-Americans in the bus terminals happened. It can be claimed that Baraka wants to imply these events in order to show whites' unfair attitude against African-Americans.

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<sup>51</sup>LeRoi Jones, *Dutchman*, William Morrow and Company, 1964, pp. 3.

Baraka's preference of subway as a setting can be related to assimilation. That is, assimilation cannot occur without different people' togetherness. If different ethnic groups interact with each other, we can mention the entity of assimilation. Therefore, subway is like a meeting place of different ethnicity. *Dutchman* holds a mirror to meeting of different people. Furthermore, it is shown that how African-American people has been assimilated in America with the help of Clay and Lula's dialogs.

### 3.1.2. Point of View

Baraka prefers using first person narration in *Dutchman*. Each character reflects his/her own idea and attitude in the play since each of them has given mission to convey message to audience. Lula, who believes the supremacy of whites in America, does not show any development in the play. She does not give any chance to live African-Americans in white America if they do not accept their identity or become a threat for whites. To her, African-Americans obey what whites want and they never question the authority of whites. She reflects her attitude to African-Americans through her own perspective.

Clay, who is the representative of assimilated black, is a static character in the play. He gives the impression to find his black conscious for a while, giving in his longest speech. Then, he turns his back to his people again. It can be said that Clay's reaction to Lula's manipulation reflects the period of Baraka in which he was not well aware of his own black identity.

### 3.1.3. Time

Baraka does not prefer to use long period of time in *Dutchman*. The whole event may occur in a matter of hours. How time passes in the play is understood by readers/ audience through movement of subway and getting on the other passengers in it. In spite of the fact that exact year of the event is unknown, it is known that Baraka wrote the play in 1964. Stage directions only indicate that the season is summer: "Steaming hot and summer on the top outside."<sup>52</sup> One of the main characters of the play, Lula's

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<sup>52</sup> LeRoi Jones, *Dutchman*, pp.3.

wearing style also supports that the season is summer and the weather is really hot: "Lula enters from the rear of the car in bright, skimpy summer clothes and sandals."<sup>53</sup>

Main narrative time is present in the play which let audience/readers get through the event. Past tense is also used for reminding African-American past heritage. "Your grandfather was a slave, he didn't go to Harvard."<sup>54</sup>

The main narrative time of the play can be 60s in which minorities especially African-Americans comprehend their ethnic identity and organize Civil Rights movement to attain the same rights with whites. Shortness of the time in *Dutchman* does not affect to show the differences of new generation of African-Americans when compared with assimilated African-Americans.

#### 3.1.4. Characters

Baraka does not use many characters in this play: Clay, Lula, conductor, young Negro and white and African-American riders of coach. Main characters (Lula and Clay) are described at the beginning of the play. Other characters attend the play in the second scene.

Lula is described as "a tall slender, beautiful woman with long red hair hanging straight down her back, wearing only loud lipstick in somebody's good taste"<sup>55</sup> and because of the season; Lula wears "bright skimpy summer clothes and sandals".<sup>56</sup> She also carries a net bag full of books, anonymous articles and fruit. Unlike Lula, Clay wears a suit with a tie although the weather is hot. Descriptions of the characters and the setting are so realistic that it is really possible to see these kinds of people in almost all public transportation vehicles. That is to say, both of the characters are ordinary people which we can meet any day.

Lula, who is the dominant figure from beginning to almost end of the play, actually is a kind of Baraka's puppet. In other words, Baraka demonstrates white supremacy on

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<sup>53</sup>Ibid., pp. 5.

<sup>54</sup>Ibid., pp.18.

<sup>55</sup> Ibid., pp.5.

<sup>56</sup> Ibid., pp. 5.

African-Americans via Lula. In order to illustrate how whites are able to oppress and assimilate African-Americans, Lula is endowed with arrogance, cunning, and falsehood inherent in whites. Lula is depicted such a confident and powerful woman who initiates conversation with Clay saying;

Lula. Hello.

Clay. Uh, hi're you?

Lula. I'm going to sit down.... O.K?

Clay. Sure <sup>57</sup>

Lula does not choose Clay coincidentally. She is cunning enough to know that she can manage to govern him easily. She claims that she is familiar with 'a well-known type' of African-American man like Clay. Her prediction about Clay's life shocks both Clay and the audience/readers. Her knowledge about African-Americans brings her power and superiority on Clay like many whites. It is the fact that Lula does not only direct Clay but also she gives direction to the play as well. After she kills Clay, Lula orders passengers to throw Clay's dead body out of the subway. Nobody questions her decisions or nobody tries to prevent her from killing Clay. The reason why people obey her orders is because of her intelligence. As soon as she sees Clay, Lula conjectures most of things about Clay although there is no provable source. "To Lula, Clay is a typical middle class young black, eager to achieve success on terms laid down by white America"<sup>58</sup> and Lula says to Clay that he looks like he has been trying to grow a beard, that he lives in New Jersey with his parents or that he has been reading Chinese poetry. Lula's predictions about Clay cause Clay to believe in her and at the same time astonish him since most of what Lula has said is right about his life therefore, Clay thinks that Lula must be friend of Warren Enright or be a friend of his sister Georgia. Lula says that she does not know neither his friend Warren Enright nor his sister Georgia. "Lula: I told

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<sup>57</sup> LeRoi Jones, *Dutchman*, pp. 4-5.

<sup>58</sup> Nita N. Kumar, "The Logic of Retribution: Amiri Baraka's 'Dutchman' ", in *African American Review*, Vol. 37, No 2/3, Amiri Baraka Issue, pp. 275.



you I lie a lot."<sup>59</sup> She tells the truth she does not know them but has enough knowledge about African-Americans who deny their real African-American identity.

From beginning to end of the play, Lula does not show any development. She never feels sorry what she does or says to Clay. She will probably continue killing African-Americans. After she kills an African-American, she will try to find another African-American prey. Clay neither her first victim nor the final one would be. The stage direction gives clue about her previous murders since after she kills Clay, she takes some notes in her notebook.

She takes out a notebook and makes a quick scribbling note. Drops it in her bag. The train apparently stops and all the others get off, leaving her alone in the coach.

Very soon a young Negro of about twenty comes into the coach, with a couple of books under his arm. He sits a few seats in back of Lula. When he is seated she turns and gives him a long slow look.<sup>60</sup>

Clay is depicted as a college-trained intellectual from New Jersey. Unlike Lula, he is a shy, silent and passive man. At the beginning of the play, while he is looking out of the metro's window idly, he sees Lula. He is embarrassed when he sees a woman's face staring at him through the window. At the same time he is fascinated by Lula. As soon as the train moves, Clay feels comfortable "the man looks idly up, until he sees a woman's face staring at him through the window. The man smiles too, for a moment, without a trace of consciousness. Almost an instinctive through undesirable response. Then a kind of awkwardness or embarrassment sets in. the train is moving again. He smiles then; more comfortably confident."<sup>61</sup>

He is not even aware of his real black identity. So, he is ready to believe what Lula tells in order to take place among whites. He thinks that his blackness is not important if he takes good education and behaves as if he was a white man. It is a common belief among African-Americans during 50s and 60s that taking college education is a direct passport to pass middle class of whites.

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<sup>59</sup> LeRoi Jones, *Dutchman*, pp. 10.

<sup>60</sup> *Ibid*, pp.37.

<sup>61</sup> *Ibid*, pp. 4.

To some extent, it may suggest that Clay resembles LeRoi Jones. Both of them are middle class poets who accept assimilationist lifestyle. They believe that the solution to African-Americans' problem is for being less Negro, forgetting their past and obeying what whites want. The difference between Baraka and Clay begins when Baraka decides to leave his entire white world behind. He divorces his white wife and moves to Harlem. As to Clay, he also reveals his hidden black identity out for a short period. Then again he denies his blackness. As Shankeswari mentions in his article that "The play can be read as a trial of Baraka's assimilated period, in which he condemns himself through Lula's words and actions. The playwright symbolically kills off his passive 'white' self through the fictional account and is reborn in real life."<sup>62</sup>

Baraka draws Clay as a realistic character but he also loads him symbolic roles which represents black America, Adam, and the captain of the legendary Flying Dutchman.

Black and white passengers in the play do not have much effect on the development of the play. They are like a décor for giving the impression that the setting is realistic. They appear suddenly in second scene. They speak neither with Clay or Lula nor each other. They do not move until Lula orders them to throw Clay's death body out of the subway car and then get off it, acting as if nothing has happened. After they accomplish what Lula's order, they again disappear. Baraka might give them passive roles intentionally to show how most people close their eyes what happened around in terms of racism. He also reminds us that there was the same insensitivity among the people in the past towards while African-American slaves were being killed or punished.

Although the conductor is an African-American guy, he is completely different from both Clay and other 'Young Negro'. His appearance and behavior suggest that he is not literate and a member of middle class. He acts comfortably. He does not struggle to have a place in the whites' world. He does not try to hide his African-American identity. He sings his song while he is walking through Lula and Young Negro. It can be important that the old conductor does not appear at the beginning of the play and does

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<sup>62</sup> J. Shankeswari, "Assimilation versus Identity: A study on Amiri Baraka's (Le Roi Jones') Dutchman" in *Journal of Literature, Culture and Media Studies*, Vol 2, No 4 (2010), pp. 172.

not greet Clay as he is greeting the Young Man. Baraka probably uses him to show the differences between anyone who rejects his African-American identity and anyone who accepts his 'black identity'. Should you be aware of identity like old conductor, you do not need to be afraid of any whites. Moreover, presence of African-American Conductor might suggest that "there were black people in the world willing to guard other black people."<sup>63</sup>

As to the final character in *Dutchman*, the Young Negro is literate and might be the same age like Clay. Yet his description is different from Clay. While Clay is holding a magazine in his hands, Young Negro holds books. He reminds readers/audience of the 60s young, fearless and intellectual African-Americans. Young Negro represents Baraka's belief to the 60s' African-American generation.

### 3.1.5. Narrative Techniques

Amiri Baraka believes that theatre should teach African-Americans to Self-Respect, Self Defense and Self Determination. Even though he defends 'the doctrine of art for society's sake', he does not ignore the importance of the structure and usage of literary devices in his works. The usage of the literary devices is not only important for thematically but also it provides a clue to the underlying meaning of the work. Therefore, Baraka gives places the usage of literary devices such as symbol, allusion and metaphor in *Dutchman*. He prefers using direct speech and each character reflects their views directly.

Language which is used in the play is plain and realistic. Characters use a daily language so readers/ audience understand them easily. Using simple language does not mean that language is not important in the play. On the contrary, language usage has a crucial role in *Dutchman*. Even it can be claimed that language governs the characters and their actions.

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<sup>63</sup> Leslie Catherine Sanders, *The Development of Black Theater in America From Shadows to Selves*, pp.145.

### 3.2. *DUTCHMAN* EXPLANATION PROCESS

#### 3.2.1. Problems and Conflicts of the Society

We should get information about the period of 60s in the United States to analyze *Dutchman*. During the period of 60s, America witnessed many protests against racial and gender segregation, deaths, boycotts. It is believed that events happened in 60s had initiated in the 1950s. Even though the pictures of the 60s and 50s seem quite different to each other, there is a close connection between them. In order to understand the similarities between these two periods, it is necessary to read between the lines well. If these two periods are analyzed carefully, their close connection will appear.

After cold war, United States of America recognized that America was under the threat of Soviet Union. The Soviet threat causes a buildup in America's defenses. After World War II, the government spent great deal of money on military and military spending increased dramatically although there was no war. Fears from Soviet bombs brought about the beliefs which there were Soviet agents in America and American traitors who supported the ideology of communism. Communism was a great threat in the eyes of American society therefore severe measures were taken to find suspected Soviet spies and American traitors. In 1950 Wisconsin Senator Joseph McCarty supported to find communists in the society. To find them, a new department was founded. Thousands of Americans were accused of being communist or communist sympathizers and became the subject of investigation and questioning. In *Dutchman*, Lula mentions witchcraft but it is not easy to say whether she uses witchcraft to imply McCarty's Communist hunt or to imply hunting of witches in Salem. Considering Baraka is a defender of Marxist ideology and Lula sometimes takes role of Baraka's mouthpiece, "witchcraft" can be used for McCarty's Communist hunt. Consequently, both of the meanings are negative.

Another event started in the fifties and influenced the generation in the sixties was the opposition to race discrimination supported by the laws. Baraka illustrates the 50s and 60s' blacks struggle in *Dutchman* inexplicitly using a public transportation, subway.

14 years old black boy Emmett Till was kidnapped by two white men and was killed brutally in 1955. Two murderers were judged before white jury. "Despite the overwhelming evidence of the defendants' guilt, the jury acquitted the murderers of all charges. It can be claimed that Till's death provided a crucial catalyst for American Civil Rights Movement."<sup>64</sup> In other words, his death creates a new racial conscious among African-Americans and motivates them to struggle for ending racial segregation in America. It can be claimed that giving place to the death of Clay in the play is for creating a racial conscious among audience. Like the consciousness acquired by the African-Americans after the death of Emmett Till. After few months of Emmett Till's death, in December 1955, an African-American woman Rosa Parks refused to give up her seat to a white man on a bus in Alabama. Then two police officers came to the stopped bus, assessed the situation and placed Parks in custody. This custody led African-American community to revolt against racial segregation in American community. The leaders of African-American community organized a bus boycott which began the day Rosa Parks convicted of the law. Boycott was led by Montgomery minister Martin Luther King, Jr. and the boycott lasted more than a year. During the boycott King developed his nonviolent direct action philosophy in order to end segregation. Racial awareness is one of the most important themes in *Dutchman*. Baraka wants African-Americans to be proud of their blackness and be fearless. In order to give these messages, he chooses public transportation which African-Americans had a limited seated in the past is limitless for them now.

Segregation between African-Americans and white Americans were not only at the bus but also at schools. School desegregation was begun to take place in press. In 1957 a group of African-American students enrolled in Little Rock Central High School. Some white mobs and the governor of Arkansas did not give permission the African-American Students to enter the school. After the intervention of the President Eisenhower, the African-American students managed to enter the school with federal troops. The federal troops stay there for the whole school year in order to protect the African-American students from mobs.

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<sup>64</sup> <http://www.biography.com/people/emmett-till-507515#trial&awesm=~oDzmSZf43Z2nSG>

Another important event is that American intellectual 'egghead' set up a close connection with society in 50s. Their close connection with the society causes to appear a bohemian lifestyle. Beat generation was opposed to materialism, work from 9 to 5, the notion of family and monogamy. They were generally apolitical and did not deal with social problems. Moreover, they wanted to live free without feeling social or religious pressure. Baraka was also affected by Beats Generation and he reflects the effects of the group in *Dutchman*. Clay thinks that Lula is a white bohemian since Baraka describes her as a bohemian. Lula wears comfortable clothes and tries to seduce Clay but she seems she does not want to get marry. She just wants spending enjoyable time with Clay. That is, she does not care social norms like beats group's members.

Other important event of the 50s which had an effect on the 60s was avant garde theatrical group, The Living Theatre, was founded by Julian Beck and Judith Malina. By the 1960s, their new concept of a radical theatre and struggle for drawing new boundaries of art helped to emerge a different vision of the new era. In the visual arts also changed. In the late 1950s Pop Arts sprang to public attention. People found it nonsense and simplistic since it was thought that everyday objects (cans, cartoon figures) could not be appropriate for artistic representation. In the 1960s, Pop Art's creations could nevertheless find more audiences when compared with the 1950s. Changing in artistic approach could be seen in African-American artists and audiences as well. Novels and plays underlined the importance of ethnic identity and racial segregation in American society. Ralph Ellison's *Invisible Man* (1952), which affected not only the 50s but also the 60s for example Lorraine Hansberry's *A Raisin in the Sun*, Amiri Baraka's *Dutchman*, *The Slave* and *The Toilet*.

To understand the 1960s we take a look the important events of the previous decade because there is a close connection between sixties and fifties. Struggle to end segregation and inferiority of being African-American, many protests were organized and African-American struggle found a place both the media and political arena. Moreover, it can be claimed that courtroom struggles, school desegregation attempts, bus boycotts, and coordinated campaigns to end segregation in the society would provide inspiration

for many of the movements in 1960s. The children, who were in the Little League and Girl Scouts in the 1950s, were college students in 1960s.

First important event in the sixties is that four African-American college students' sit-in at the all-white lunch counter to end segregation at restaurants. The students went to get served in all white restaurant at Woolworth's on February 1960. They asked for food, the waiters refused to serve them and asked to leave. However the students did not want to leave and began to sit-in. The food counter did not serve them and the café shut early. Despite the fact that they were not served in the restaurant, their sit-in took the attention by black students and other black students took part in a sit-in at food counter. Meanwhile, the press took a great interest in the protests and they were reported around the country which had a quite significant contribution to Civil Rights Movement.

Media's interest to civil rights grew with the Freedom Rides in 1961. The campaign was organized by Congress on Racial Equality (CORE) to desegregate the facilities that served interstate bus routes. "The first Freedom Ride took place on May 4, 1961 when seven African-Americans and six whites left Washington, D.C., on two public buses bound for the Deep South. They intended to test the Supreme Court's ruling in *Boynton v. Virginia* (1960), which declared segregation in interstate bus and rail stations unconstitutional."<sup>65</sup> They did not give up their struggle to attain equal rights in interstates bus terminal even if they witnessed many violent events.

On 28 August 1963 more than 200.000 people came together in Washington to protest the minimal wages and poor job mobility, systematic disenfranchisement of ethnic groups. The demonstrators' aim was to have equal rights to whites.

It was clear that fundamental changes in American life happened by the mid-decade and changes kept going in the following years.

The southern civil rights movement gave way to a national struggle for black power, cultural identity, and race consciousness. The Black Panther Party was founded in Oakland, California, in 1966, to protect urban citizens from police brutality, articulating its messages in a new, more militant tone. Martin Luther

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<sup>65</sup> <http://www.core-online.org/History/freedom%20rides.htm>

King, Jr., struggled for integration in the South. King's assassination in April of that year not only sparked riots throughout the country, but is often seen as one of the events that dissipated the idealism that marked much of the decade.<sup>66</sup>

*Dutchman* is like a shadow of these events. Many events are given symbolically in the play. As it is mentioned earlier that choosing a subway car for setting, main character's going to college or the end of being unaware blackness are used to give messages to African-Americans.

### 3.2.2. Baraka and His Philosophy

The genetic structuralist method asserts that there is a close connection between artist and the period. Artistic products are like the footprints of the period. That is to say each work reflects the period and it can be claimed that events of the period trigger the author to produce his work. If we analyze the works of Amiri Baraka, we can find the traces of the 50s and 60s events in it.

The changes in Baraka's life began after his graduation from the University of Howard and attending the American Air Force. During the years of American Air Force, he experienced the domination of whites over the African-Americans. Baraka explained the years of Air Force that "By oppressing African-Americans, the whites have become oppressors, twisted in the sense of doing bad things to people and justifying them finally, convincing themselves they are right, as people have always convinced themselves."<sup>67</sup> Baraka was also affected by the Bohemia of the Beat Generation. "The Beat world provided Baraka with an intellectual tradition and a literary practice with which to articulate his pent-up enmity against the bourgeoisie, both white and black—but the latter especially—and the hegemony of philistinism and conventionalism they have so assiduously cultivated."<sup>68</sup> Baraka met his first wife Jewish intellectual Hetti Roberta Cohen and published the avant garde magazine *Yugen*. In 1960 Amiri Baraka visited Cuba where he came together with many intellectuals, artists and authors. One of the

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<sup>66</sup> Alexander Bloom, "Introduction : Why Read about the 1960s at the Turn of the Twenty-first Century?", in **Long Time Gone: Sixties America then and Now**, Ed. Alexander Bloom, Oxford University Press, 2001, pp.5.

<sup>67</sup> Tejumola Olaniyan, **Scars of Congest Mask of Resistance**, pp. 72.

<sup>68</sup> *Ibid.*, pp 73.



famous authors among them, Nicolas Guillen, severely criticized Baraka for being apolitical. After his visit to Cuba, Baraka began to leave his bohemian life behind slowly and adopt his racial consciousness. The other Cuba's visit Baraka would remark: "I carried so much back me that I was never the same again; He started having intense arguments with his literary comrades. He thought: it was not enough just to write, to feel, to think, one must act."<sup>69</sup> Baraka still believed in American democracy in spite of there was social unrest in American society in 1961s. He and Archie Shepp, A.B. Spellman, Walter Bove, Calvin Hicks founded On Guard For Freedom Committee in Harlem. On Guard For Freedom Committee was a kind of interracial organization. Baraka and Diane DiPrima established the American Theatre for Poets, an experimental group in the same year. Meanwhile he published his first volume of poetry, Preface to a Twenty Volume Suicide Note. He also sponsored jazz concerts because he thought that jazz was black music and expression the feeling of the African-Americans. Racial confrontation, the assassination of John F. Kennedy and African- American civil rights activist Medgar Evers, the explosion which murdered four little African-American girls in a church bombing in Birmingham, Alabama in 1963 might have caused Baraka to lose his belief in American democracy. "In the face of these incidents Baraka was consumed, forcing his self-proclaimed warrior spirit to announce a 'blacker' more committed, more forceful voice than he had heretofore utilized."<sup>70</sup>

In 1964 Baraka set up a magazine called In/formation. "The magazine was one of the first publications that gave agency to a new aesthetic value system in black arts and letters. It was comprised of announcements defining the role of the artist, that is, what the artist was supposed to be about."<sup>71</sup> *Dutchman*, *The Toilet* and *The Slave* are like a proof to show his attitude towards art.

In 1965 Baraka divorced Hettie Cohen and began to live in Harlem. He founded The Black Arts Repertory Theatre/ School (BART/S). It gave both educations to the African-Americans and it was also for entertainment. Furthermore, with the help of

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<sup>69</sup> Nilgün Anadolu Okur, *Contemporary African American Theatre: Afrocentricity in the Works of Larry Neal, Amiri Baraka, and Charles Fuller*, New York, Routledge, 1997, pp.78.

<sup>70</sup> *Ibid.*, pp. 82.

<sup>71</sup> *Ibid.*, pp. 83.

BART/S, Baraka had a chance to develop Black Arts and to introduce it to people. After funds of BART/S cut off seven months after opening, Baraka moved in Newark, New Jersey and set up The Sprit House.

By 1967 Baraka had become a follower of Kawaida philosophy. The basic principles of Kawaida are unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith. "For Baraka, Kawaida was a new system of thought that reinforced his reorganization efforts within the black community. In the early seventies, through the utilization of Kawaida theory, he was able to establish the groundwork for his artistic, aesthetic, and literary ideas."<sup>72</sup>

### 3.2.3. Symbolic Analysis

Baraka reflects the different perspectives of whites and African-Americans in the world in many of his works. He admonishes African-Americans not to be assimilated. In order to show the assimilation threat and unreliability of whites, he uses many symbols in his products. Title and the names of the characters are allegorical and symbolic in *Dutchman*. The description of the main character Lula in the stage direction for scene 1 reminds the audience/ readers the allusion of the fallen man. Lula, like Eve, is drawn as a sexually attractive woman and she will tempt Clay easily. Lula offers a forbidden fruit (apple) to Clay. Symbolically, apple will open the door of unknown. After Clay accepts eating forbidden fruit, he begins to recognize where his place in American society as a black man no matter what he is wearing or reading. "Lula or the new Eve in the role of helping Clay to acknowledge his 'lack of place' in spite of the fact that he does not overtly want to do so. She immediately senses that he is a phony, a 'middle class fake white man'; therefore, she makes a concerted effort to strip him of his façade"<sup>73</sup>

Another symbolic usage of apple which Lula offers Clay may symbolize the American dream. "It also symbolizes the American dream though its allusion to the Big

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<sup>72</sup> Ibid., pp. 85-86.

<sup>73</sup> Willene P. Taylor, "The Fall of Man Theme in Imamu Amiri Baraka's (Leroi Jones') *Dutchman*", in *Negro American Literature forum*, Volume. 7, No, 4, pp. 128.

Apple, New York. Lulu's offer of the apple and her interference when Clay tries to eat it encapsulate much of American race relations."<sup>74</sup>

The title of the play has a symbolic meaning too. It brings to mind the legend of 'the Flying Dutchman'. The legend first appears in literature in Sir Walter Scott's poem of *Rokeby*. A brutal murder is committed on shipboard and after the murder a plague breaks out among the crew and all ports closes for the ship so the endless voyage begins. Then the legend is seen in the gothic novel *The Phantom Ship* but in this legend a son tries to find his captain father in a doomed ship. In 1843 the legend was narrated in the opera *Der Fliegende Holländer*.

The curse in this case has been imposed by an angry Deity as a result of the Captain's presumption in swearing an oath to round the Cape even if it should take him an eternity to do so. The curse can be lifted only if the Captain finds a wife who is willing to sacrifice everything in his behalf through the purity of her love for him. In order to provide for this possibility, he is granted several days every seven years to search for such a maiden on dry land. Wagner's libretto centers around the Captain's discovery of such a maiden, his joy in her pledge of devotion to him, and his mistaken belief that she has been false to him. The curse is finally lifted when Senta, the maiden, leaps into the sea from a cliff. In order to display her faithfulness; the ship sinks immediately and Senta and the Dutchman are seen flying up from the sea together

The characters and the place in *Dutchman* are in a way closely connected to the legend of *the Flying Dutchman*. The first half of the play, there are just Clay and Lula in the subway car. In the second scene other passengers begin to get on the subway. In order to perform a ritual, it is necessary to be entity of human beings. Without people the ritual would be meaningless. It can be suggested that Clay is a sacrifice to white America's sin. As in the legend, subway goes from one terminus to another but there is no destination. Nobody manages to arrive anywhere.

It goes nowhere, never emerges from its darkness; reaching one terminus, it reverses itself and speeds back towards the other with brief pauses at identical stations rescued from anonymity only by a slightly different arrangement of defaced posters, bodies, and turnstiles. The doors open and shut mechanically. Anonymous men behind barred windows push identical tokens towards equally anonymous travelers. The subway is in fact a marvelous sample of the autonomy of the inanimate which confronts us everywhere in our mechanized society. Just as primitive man created myth to

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<sup>74</sup> Leslie Catherine Sanders, *Development of Black Theatre in America*, pp. 146.

explain satisfactorily the apparent irrationality of nature, so his modern-day counter-part, the city-dweller, begins to feel again the need for myth to explain his own demonic and seemingly equally irrational inventions and artifacts. Thus, the subway in Jones' metaphor becomes a doomed ship under the control of an irremediable curse.<sup>75</sup>

As to the passengers, they are like ghosts as in the legend. They do not talk each other and they are depicted as if they have no feeling. When Lula stabs the Clay, the passengers do not prevent her or say something. Unlike the ship of the legend, the subway does not need the passengers' help to go.

Alternatively, title of the play may refer to the first ship that came to the colonies. A Dutch ship landed at Jamestown, Virginia, in 1619 with twenty Africans. Baraka may want to imply this historical event which causes to begin the agony of African Americans as soon as landed on the country.

Title of the play might suggest that 1920 and 1930s infamous white American gangster of Arthur Flegenheimer whose nickname was Dutchman and he was also known as Dutch Schultz. He was the first white man who brought organized crime to Harlem. Therefore, it can be claimed that Baraka can be inspired from Dutchman and his mob while he named his play.

Apart from the symbolic meaning of the play, the name of main character 'Clay' also has a symbolic meaning in the play. His name can be interpreted in two different ways. One of them is that it is reminiscent of clay of the earth that is it is perceived as a material of the human body. It is believed that the first human being, Adam, was made of clay. In the play, Clay can be Adam because both of them are deceived by women and lose their happy life after eating forbidden fruit apple. The other meaning of Clay may be the material that can be molded into something other than its original form or appearance. Considering the situation of Clay in the play, he is also molded in white American society and he loses his real African heritage.

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<sup>75</sup> Hugh Nelson, "LeRoi Jones' Dutchman: A Brief Ride on a Doom Ship", *Educational Theatre Journal*, Vol. 20, No.1, 20<sup>th</sup> Century American Theatre Issue, 1968, pp. 54.

As to the other protagonist, Lula can be the symbol of Eve. "She is eating an apple, very daintly. Coming down the car toward Clay." <sup>76</sup> Lula says to Clay "Eating apples together is always the first step."<sup>77</sup> It is known that Eve gives the forbidden fruit of apple to Adam. Therefore, both Adam and Eve are dismissed from the Heaven. While offering an apple to Clay, Lula wants to whisper the secret about him in order to show his blackness.

Lula holds paper books while getting on the subway. Paper books might be reminiscent of superiority's literate white man over illiterate black people. Julien C. Rice underlines the usage of paper books in her article and says "She holds paper book which symbolize the written culture of the white man, originally imposed on a people whose culture was non-literate through sophisticated."<sup>78</sup>

Almost at the end of the play, Clay becomes threatening and dangerous for white society's representative Lula since he questions white society's ruthlessness and becomes aware of his blackness. Therefore Lula stabs him without hesitation. "As he is bending over her, the girl brings up a small knife and plunges it into Clay's chest. Twice. He slumps across her knees"<sup>79</sup> It can be concluded that killing Clay is a kind of lynching of African American in the past. Nobody in the car cares Clay's death and nobody tries to save Clay from Lula. They wait Lula's order to do something. Furthermore, this stabbing act brings to mind the Edward Albee's *The Zoo Story*. Both plays are initiated by strangers who talk to the main characters. Then their conversations turn to verbal and physical assault. Yet, in *The Zoo Story* the seducer Jerry wants to die so he has killed himself with a knife. However, in *Dutchman* Clay does not want to die, seductress Lula kills him. "The murder here (*Dutchman*) is totally violent, brutal, and undeserved. In *The Zoo Story* Peter stabs Jerry and arrives at a higher awareness, an elated spirituality. Lula, on the other hand, gets ready for the next prey. All she can say after the murder is

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<sup>76</sup> LeRoi Jones, *Dutchman*, pp. 4.

<sup>77</sup> *Ibid.*, pp.11.

<sup>78</sup> Julien C. Rice, "Leroi Jones' 'Dutchman': A Reading", in *Contemporary Literature*, Vol. 12, No.1, pp. 43.

<sup>79</sup> LeRoi Jones, *Dutchman*, pp. 37.

Get this man off me! Hurry, now. Open the door and throw his body out. And all of you get off at the next stop. This is explicit lynching and nothing else.”<sup>80</sup>

### 3.2.4. SOCIAL STRUCTURE AND RELATIONS

Race discrimination and the effect of pressure over the specifically marginalized individuals are staged through a plot and individuals. It can be claimed that African-American assimilation has been practiced in America since the first Africans were brought to Jamestown Colony in 1619. Since they came to America, African-Americans have been clearly in a dilemma about their identity. W. E. B. Du Bois explains this dilemma through the theory of double consciousness in his famous book *The Souls of Black Folk*.

It is a peculiar sensation, this double consciousness ... one ever feels his two-ness – an American, a Negro – two souls, two thoughts, two unreconciled strivings, two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.<sup>81</sup>

Baraka is also aware of the African-Americans' identity crisis and American assimilation policy over African-Americans and other ethnic groups. Therefore “*Dutchman* amply illustrates the persistence of racial tension in the United State in 1960s and represents an emerging militant attitude on the part of American blacks and on the other part of black American playwrights.”<sup>82</sup> Choosing the subway as a place of the play is not coincidence since the subway is a kind of melting pot where different ethnic groups come together and have a chance to observe or meet each other. As pointed out earlier in my paper that assimilation does not occur alone. It requires human beings and their interactions so subway is one of the best places where human beings interact with new people. Thaddeus Martin underlines the importance of usage's subway as a place and says that “the subway is a metropolis, a way of life, a giant melting pot where human cargo is scrambled together yet scooped out separately. The ‘A’ train and the big city are aspects of the fabled utopia where racial misunderstandings never really

<sup>80</sup> Aslı Tekinay, *Contemporary American Drama 1960-2000*, Boğaziçi University, 2001, pp.110.

<sup>81</sup> W.E.B. Du Bois, *The Souls of Black Folk*, Oxford University Press, 2007, pp. XIII.

<sup>82</sup> George Piggford, “Looking into Black Skulls American Gothic, the Revolutionary Theatre, and Amiri Baraka’s *Dutchman*”, in *American Gothic New interventions in a National Narrative*, Ed. Robert K. Martin, and Eric Savoy U.S ,University of Iowa Press,1998.pp. 144.

disappear.”<sup>83</sup> In the play, the subway cause to meet Clay and Lula’s interaction. Clay is depicted as a middle class, educated African-American man. He wears a suit and striped tie. “His manner of dress suggests that he is of middle class and has adopted the dreams of his white counterparts. He has sought his education in discourse of the white society; he has been molded by it like clay. His interests are clearly intellectual and associated with an academic degree.”<sup>84</sup> He wants to be white and to have a place among whites. In order to achieve a place among the whites, he adopts white wearing style, language and their literary aesthetics. “The wearing of European clothes, whether rags or the most up-to-date style; using European furniture and European forms of social intercourse; adorning the Native language with European expressions; using bombastic phrases in speaking or writing a European language; all these contribute to a feeling of equality with the European and his achievements.”<sup>85</sup> Yet, according to Baraka no matter what an African-American man like Clay does, he cannot be accepted well by whites or cannot be equal in the eyes of white. To show this bitter reality, Baraka holds a mirror to Clay’s struggle to be with the mouthpiece of whites’ Lula. For Clay, being with Lula would increase his social statues and he feels himself as a white man. Clay is ready to do whatever Lula wants. In order to invite Lula to the party, he repeats whatever Lula says. Repeating her lines, Clay subjugates Lula’s dominance.

Lula: Now you say to me, “Lula, Lula, why don’t you go to this party with me tonight?” It’s your turn, and let those be your lines.

Clay: Lula, why don’t you go to this party with me tonight, Huh?

Lula: Say my name twice before you ask, and no huh’s.

Clay: Lula, Lula, why don’t you go to this party with me tonight?<sup>86</sup>

Acquiring another language is one of the most basic facts for assimilation. As Fanon says “mastery of language affords remarkable power.”<sup>87</sup> African-Americans

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<sup>83</sup> Thaddeus Martin, “Dutchman Reconsidered”, in *Black American Literature Forum*, Vol. 11, No. 2, Summer, 1977, pp. 62.

<sup>84</sup> J. Shankeswari, “Assimilation versus Identity: A study on Amiri Baraka’s (Le Roi Jones’) Dutchman”, pp. 167.

<sup>85</sup> Frantz Fanon, *Black Skin White Mask*, pp 14.

<sup>86</sup> LeRoi Jones, *Dutchman*, pp.16.

<sup>87</sup> Frantz Fanon, *Black Skin White Mask*, pp. 9.

shows resistance to assimilation and one of their resistances to assimilation is that they developed Black English instead of acquiring white English. Black English is different from standard (white) English since it has own syntax, pronunciation, inflection and verb usage. In the play, Clay does not use black English and this situation attracts the attention of Lula. Instead of Clay, Lula uses the black jargon 'death eating a soda cracker' which means white man. Lula wants to show how Clay ignores his black identity via his assimilation. "Thus, 'death eating a soda cracker' implies the history of sexual exploitation of African-American people, as well as the black man's continuing metaphorical and psychological prostitution to exploitive white society by conforming to that society's definition of his identity."<sup>88</sup>

Clay's aspiration to be white hopelessly causes Lula's mocking him. For Amiri Baraka, "heterosexual relations between black man and black woman represent not only love and creation but self-acceptance; and relations between black man and white woman signify a lack of self-knowledge and self-acceptance, stymied or misappropriated creative energy, narcissism, and self-degradation."<sup>89</sup> While Clay wants desperately to be with Lula, Lula does not want to have any relationship with Clay and she does not even see him as a real man. To the white, the idea that a black can be a man is an unacceptable thing. "Can get you involved . . . boy! Get us involved. Um-huh. [Mock seriousness] Would you like to get involved with me, Mister Man?"<sup>90</sup> Then, Lula continues questioning Clay's manhood which indicates the belief that Clay's lackness of manhood in the eyes of white America. In one interview Baraka says "*Dutchman* is about the difficulty of becoming a man in America."<sup>91</sup>

According to Baraka, stereotype is a kind of weapon in the hands of white America which is used to control its 'black citizens'. Stereotyping enables to its creators to predict the actions of the African-American people or minority. Lula knows many things about Clay's life, his ethnicity, where he goes and his friend's name which helps her to direct both Clay's action and the passengers of the subway's car.

<sup>88</sup> Julian C. Rice, "Leroi Jones' 'Dutchman': A Reading", pp.45.

<sup>89</sup> Leslie Catherine Sanders, *The Development of Black Theatre in America*, pp. 134.

<sup>90</sup> LeRoi Jones, *Dutchman*, pp. 11.

<sup>91</sup> Willine P. Taylor, "The Fall of Man Theme in Imamu Amiri Baraka's (LeRoi Jones') *Dutchman*", pp. 128.



Lula. You look like you have been trying to grow a beard. That's exactly what you look like. You look like you live in New Jersey with your parents and are trying to grow a beard. That's what. You look like you've been reading Chinese poetry and drinking lukewarm sugarless tea. [Laughs, uncrossing and recrossing her legs] You look like death eating a soda cracker.

Clay. How'd you know all that? Huh? Really, I mean about Jersey... and even the beard. I meet you before? You know Warren Enright?<sup>92</sup>

Lula infers that Clay owns a "skinny English friend too."<sup>93</sup> Lula says: "you are a well-known type, and I know you like the palm of my hand."<sup>94</sup> Lula, like white America, categorizes the African-American as a type and it brings superiority over Clay and gives change to direct his action as well. In addition to the knowledge of Clay's type, Lula manages to control Clay through the manipulation of language. "Lula. I lie a lot. It helps me control the world."<sup>95</sup> Lula manages to confuse the mind of Clay by manipulation.

The main problem of Clay is that he is not aware of his African-American identity completely. Shankeswari indicates that "Clay is a poser not a man; he does not acknowledge what he is. Lula hates Clay not just because he is black, but because of his obvious attempts to discard his racial heritage. She hates him for his meek acceptance of assimilation as a desirable goal."<sup>96</sup> Therefore, Lula, as a spokesperson of western civilization, begins to criticize Clay's wearing style.

Lula. What've you got that jacket and tie on in all this heat for? And why're you wearing a jacket and tie like that? Did your people burn witches or start revolutions over the price of tea? Boy, those narrow-shoulder clothes come from a tradition you ought to fell oppressed by. A three-button suit. What right do you have to be wearing a-three-button suit and striped tie?<sup>97</sup>

She emphasizes his ancestors' slavery and tries to taunt him. "Your grandfather was a slave; he did not go to Harvard"<sup>98</sup>. Clay does not care what Lula says, he is still trying to distance himself from his slave heritage and he says that "My grandfather was a night

<sup>92</sup> Leroi Jones, *Dutchman*, pp.8-9.

<sup>93</sup> *Ibid.*, pp. 12.

<sup>94</sup> *Ibid.*, pp. 17.

<sup>95</sup> *Ibid.*, pp. 9.

<sup>96</sup> J. Shankeswari, "Assimilation versus Identity: A study on Amiri Baraka's (Le Roi Jones') *Dutchman*", pp. 168.

<sup>97</sup> LeRoi Jones, *Dutchman*, pp. 18.

<sup>98</sup> *Ibid.*, pp.18.

watchman.”<sup>99</sup> Lula, all the arrogance inherent in white ancestors, keeps mocking him to point out his lack of black identity and assimilation.

Lula. And you went to a colored college where everybody thought they were Averell Harriman.

Clay. All except me.

Lula. And who did you think you were? Who do you think you are now?

Clay. [Laughs as if to make light of the whole trend of the conversation] Well, in college I thought I was Baudelaire. But I’ve slowed down since.

Lula. I bet you never once thought you were a black nigger.

[Mock serious, then she howls with laughter. Clay is stunned but after initial reaction, he quickly tries to appreciate the humor. Lula almost shrinks]

A black Baudelaire.

Clay. That’s right.<sup>100</sup>

Clay claims that his role model is not white American diplomat; his role model is French poet Charles Baudelaire. Instead of choosing any African-American poet or artist as a role model, he prefers a white poet since “he is very anxious to prove himself worthy to Lula’s (white cultural) values. He wants to distinguish himself, but he limits himself to a superficial shift choosing art over politics”.<sup>101</sup> His preference proves his denying ‘blackness’. Lula reminds him that he is an African American man and, he is a murderer. She is obviously saying that he is murderer of his black self. Clay’s pretentious can be best explained through the light of his assimilation. Lula still tries to emphasize the black identity of Clay. To Lula, Clay is an “escaped nigger”<sup>102</sup> so he needs to live in plantation. For the first time, Clay shows a reaction to Lula’s mocking kindly and without losing his calmness.

Clay. You must be Jewish. All you can think about is wire. Plantations were big open whitewashed places like heaven, and everybody on ‘em was grooved to be there. Just strummin’ and hummin’ all day.

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<sup>99</sup> Ibid., pp. 18.

<sup>100</sup> Ibid., pp. 18-19.

<sup>101</sup> J. Shankeswari, “Assimilation versus Identity: A study on Amiri Baraka’s (LeRoi Jones’) Dutchman”, pp. 169.

<sup>102</sup> LeRoi Jones, *Dutchman*, pp. 29.

Lula. Yes, yes.

Clay. And that's how the blues was born.<sup>103</sup>

Clay attempts to be 'cool' because "a cultural product of slavery is African-Americans males' reluctance to let white people see their anger. But the calm veneer often masks rage and when it released, it can be as blinding as rage."<sup>104</sup> That is to say Clay's coolness is a survival technique among domination of whites' threat. As Jones suggests in *Blues People*, being cool was the black man's way of coping with life in a hostile and alien culture:

To be cool was, in its most accessible meaning, to be calm, even unimpressed, by what horror he world might daily propose. As a term used by Negroes, the horror, etc., might be simply the deafeningly predictable mind of white America. In a sense this calm, or stoical, repression of suffering is as old as the Negro's entrance into the slave society or the captured African's pragmatic acceptance of the gods of his captor.' But the pressure on the black man to "lose his cool" continually builds, in the play as well as in the contemporary world.<sup>105</sup>

In order to provoke Clay, Lula begins to dance hysterically and invite Clay to dance with her.

Lula. [Becoming annoyed that he will not dance, and becoming more animated as if to embarrass him still further.]

Come on, Clay... let's do thing. Uhh! Uhh! Clay! Clay! You middle-class black bastard. Forget your social working mother dor a few seconds and let's knock stomachs. Clay, you liver-lipped white man. You would-be Christian. You ain't no nigger, you're just a dirty white man. Get up, Clay. Dance with me Clay.<sup>106</sup>

However, Clay does not accept her offer and he says "Lula! Sit down, now. Be cool."<sup>107</sup> Clay confronts with Lula's harsher insults.

Lula. [Twisting out of his reach]

<sup>103</sup> Ibid., pp. 29-30.

<sup>104</sup> George Henderson, *Our Souls to Keep: Black/White Relations in America*, pp. 20.

<sup>105</sup> Julien C. Rice, "Leroi Jones' 'Dutchman': A Reading", pp. 55.

<sup>106</sup> LeRoi Jones, *Dutchman*, pp. 31.

<sup>107</sup> Ibid., pp. 31.

Screw yourself, Uncle Tom. Thomas Wolly- head.

[Begins to dance a kind of jig, mocking Clay with loud forced humor]

There is Uncle Tom...I mean, Uncle Thomas Woolly Head. With old white matted mane. He hobbles on his wooden cane. Old Tom. Old Tom. Let the whit man hump his ol' mama, and he jes' shuffle off in the woods and hide his gentle gray head. Ol' Thomas Woolly- Head.

[Some of the other riders are laughing now. A drunk gets up and joins Lula in her dance, singing, as best he can, her "song". Clay gets up out of his seat and visibly scans the faces of the other riders]<sup>108</sup>

Harriet Beecher Stowe's character " 'Uncle Tom' does not resemble today's black character since today's blacks the new integrated, socially acceptable black man, ignoring his black identity and his black-manhood 'reading Chinese poetry and drinking sugarless tea' adds up to an incarnation of death. Such an attempt to ape white behavior is death to the black identity as well as actual death in terms of the symbolic genocide which ends the play".<sup>109</sup> Clay begins to lose his calmness slowly and his "pumping black heart" puts itself into words. He gives up submissive role and slaps Lula as hard as he can do. He begins to give his longest speech. His longest speech points that Clay "discovered a uniquely Afro-American persona and voice... Clay's last speech was as an important step in finding this voice."<sup>110</sup> Lula's claim to know Clay like a palm of her hand turns to be illusion because "when culturally encapsulated would be white friends and helpers assume that they can effectively interact with black Americans without understanding black cultural norms, values, and behavior, the result is usually a widening of cultural gap and the raising of cultural barriers."<sup>111</sup>

Clay. Now shut up and let me talk.

[He turns toward the other riders, some of whom are sitting on the edge of their seats. The drunk is on one knee, rubbing his head, and singing softly the same song. He shuts up too when he sees Clay watching him. The others go back to newspapers or stare out of the windows]

<sup>108</sup> Ibid, pp. 32.

<sup>109</sup> Julien C. Rice, "Leroi Jones' 'Dutchman': A Reading", pp. 45.

<sup>110</sup> Matthew Reborn "Flaying Dutchman Masochism, Minstrelsy, and Gender Politics of Amiri Baraka's Dutchman" in *Callaloo*, Vol.26, No. 3, 2003, pp. 796.

<sup>111</sup> George Henderson, *Our Souls to Keep: Black/White Relations in America*, pp. 8-9.

Shit, you don't have any sense, Lula, nor feeling either. I could murder you now. Such a tiny ugly throat. I could squeeze it flat, and watch you turn blue, on a humble. For dull kicks. And all these weak-faced ofays squatting around here, staring over their papers at me. Murder them too. Even if they expected it. That man there ...

[Points to well- dressed man]

I could rip that *Times* right out of his hand, as skinny and middle-classed as I am, I could rip that paper out of his hand and just easily rip out his throat. It takes no great effort. For what? To kill you soft idiots? You don't understand anything but luxury.<sup>112</sup>

Now the power of the relationship has been totally changed. Clay takes control of the language and the action. He expresses his secret idea and black identity. Thank you ma'am or repeating what whites want attitude is reversed by Clay. He has learned enough to realize his hate for whites. Clay reveals a growing sense of black identity. Now, he takes the role of Baraka's spokesperson. Baraka tries to say the audience/ readers that the possibility of positive relationship between two races is not possible and if you want to take place in the dominance of the white society, you should not try to comprise. Clay cries out against whites' arrogance; "If I'm a middle- class fake white man... let me be. And let me be in the way I want. Let me be who I feel like being."<sup>113</sup> Whites' claim to know everything about African-Americans is not true. Clay screams this fact saying; "You don't know anything except what's there for you to see. An act. Lies. Device. Not the pure heart, the pumping black heart. You don't ever know that."<sup>114</sup> Whites think that they understand Bessie Smith and love her but they "don't even understand that Bessie Smith"<sup>115</sup>. According to Baraka,

Black music is the only truly indigenous aspect of Afro-American culture is tied to his idea that the music constitutes the only language solely developed by Afro-Americans and is the only language that is validly descriptive of their experience. When used by black people, white language and other aspects of white culture, because imposed, create a rupture between things and their representations.<sup>116</sup>

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<sup>112</sup> LeRoi Jones, *Dutchman*, pp. 33.

<sup>113</sup> *Ibid.*, pp.34.

<sup>114</sup> *Ibid.*, pp.34.

<sup>115</sup> *Ibid.*, pp. 34.

<sup>116</sup> Leslie Catherine Sanders, *The Development of Black Theatre in America*, pp 127.

Clay leaves admiration of western literature behind and admits that white literature "Some kind of bastard literature."<sup>117</sup> However, at the beginning of the play he wants to be Baudelaire, a white French poet. Clay also explains why his African-American people are seen crazy. In order to constitute sanity, African-Americans should use violence against whites. In other words he refuses that the murders and violence would make him and all blacks sane.

Clay. If Bessie Smith had killed some white people she wouldn't have needed that music. She could have talked very straight two and two are four. Crazy niggers turning their backs on sanity. When all it needs is that simple act. Murder. Just murder! Would make us all sane.<sup>118</sup>

Clay tells that "My people. They don't need me to claim them. They got legs and arms of their own."<sup>119</sup> He does not require to defend them because one day his people understand "exactly what the whites have been saying and they will stand up and murder the whites".<sup>120</sup> So, Clay wants white to leave African-Americans alone.

Clay. Let them alone. Let them sing curses at you in code. Don't make the mistake, through some irresponsible surge of Christian charity, of talking too much about the advantages of Western rationalism or the great intellectual legacy of the white man.<sup>121</sup>

He warns white people at the end of his longest speech telling "They will murder you, and have very rational explanation."<sup>122</sup>

In this most important speech, Clay reveals his revolutionary black identity. "Clay is 'reaching for his books,' perhaps symbolically attempting to recover or 'retrieve' his lost African and Afro-American culture"<sup>123</sup>. He begins to be meek again which prepares his end.

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<sup>117</sup> LeRoi Jones, *Dutchman*, pp.35.

<sup>118</sup> *Ibid.*, pp. 35.

<sup>119</sup> *Ibid.*, pp. 35.

<sup>120</sup> J. Shankeswari, "Assimilation versus Identity: A study on Amiri Baraka's (LeRoi Jones') *Dutchman*", pp. 171.

<sup>121</sup> LeRoi Jones, *Dutchman*, pp. 36.

<sup>122</sup> *Ibid.*, pp. 36.

<sup>123</sup> Julien C. Rice, "Leroi Jones' 'Dutchman': A Reading", pp. 59.

There are two reasons for Clay's death. One of them is to be that Clay puts barriers between him and his African-American people again and

tries to climb back into his buttoned-up suit, collect his books, and get off the train in which he has journeyed in time as well as space. 'His retreat from participation in this solution' Williams says, 'is again a denial of his identity. But once having shown himself to the white world, he learns that there is no retreat and he becomes just another dead nigger'.<sup>124</sup>

Another reason can be that as Fanon states that "Negro is phobogenic. What is phobia? Relying on the latest work of Hesnard: 'Phobia is a neurosis characterized by the anxious fear of an object (in the broadest sense of anything outside the individual) or, by extension, of a situation.'"<sup>125</sup> African-Americans have to learn how to live among whites by eliminating the behaviors that may those threats for the whites because the least negative behavior of an African-American can be counted as a threat by whites. Clay's longest speech can be seen as a threat so his death is necessary to end the fear of white America.

LULA. No. We won't. You're right about that, at least. [She turns to look quickly around the rest of the car] All right! [The others respond]

CLAY. [Bending across the girl to retrieve his belongings]

Sorry, baby, I don't think we could make it. As he is bending over her, the girl brings up a small knife and plunges it into Clay's chest. Twice. He slumps across her knees, his mouth working stupidly]<sup>126</sup>

The passengers who stay silent almost whole the travel come to help when Lula orders them to throw Clay's dead body out. The passengers' reaction to the death of Clay is the same as the reaction of the whites who remained silent on the lynching of African-American in the past. The signal for the reaction of the passengers and the death of Clay is given by Lula at the beginning of *Dutchman*. To Lula, the passengers are her allies especially during the murder "More people come into the train. They come

<sup>124</sup> J. Shankeswari, "Assimilation versus Identity: A study on Amiri Baraka's (LeRoi Jones') *Dutchman*", pp.172.

<sup>125</sup> Frantz Fanon, *Black Skin White Mask*, pp. 119.

<sup>126</sup> LeRoi Jones, *Dutchman*, pp. 37.

closer to the couple, some of them not sitting, but swinging drearily on the straps, staring at the two with uncertain interest"<sup>127</sup>.

CLAY. Wow. All these people, so suddenly. They must all come from the same place.

LULA. Right. That they do.

CLAY. Oh? You know about them too?

LULA. Oh yeah. About them more than I know about you. Do they frighten you?

CLAY. Frighten me? Why should they frighten me?

LULA. 'Cause you're an escaped nigger.<sup>128</sup>

The play ends ambiguously because as soon as Lula murders Clay, the play does not end abruptly which shows that there is hope for new African-American generation and the conductor does not appear at the beginning of the play and greet Clay as he now greets the Young Man. The audience/reader knows that Lula is a murderer of Clay and

their awareness may be personified in the new Young Man who enters the car. The boy is carrying books while Clay was reading a magazine, and he may, in terms of the play's historical allegory, represent the new African-American intellectual of the 60s, no longer able to be fooled by Lula or deceived into believing in the desirability of a 'society whose only strength lies in its ability to destroy itself and the rest of the world'.<sup>129</sup>

### 3.2.5. Success or Failure of *Dutchman*

*Dutchman* was first performed at the Cherry Lane Theatre in New York in 1964. As soon as it was staged, it attracted attention. As Andrzej Ceynowa suggested in his article "No other play of the new Black Theatre- possibly of the whole American drama of the last twenty years- has been more widely discussed than Jones/ Baraka's *Dutchman*. Scores of articles have been devoted to clarifying the play's meaning, its

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<sup>127</sup> Ibid., pp. 29.

<sup>128</sup> Ibid., pp. 29.

<sup>129</sup> Julien C. Rice, "Leroi Jones' 'Dutchman': A Reading", pp. 59.



structures, the statements it makes, the metaphors it uses, and the like.”<sup>130</sup> In other words, the play was both criticized harshly and highly praised at the same time. Some critics denounced *Dutchman* as buffoonish, homophobic, anti-Semitic and demagogic. For others it was a great work and especially African-American people ought to watch it. Among different criticism, it won the Village Voice Obie Award in 1964. Then the play was made into a film. *Dutchman* was also internationally performed in other metropolises like Paris, Berlin and Spoleto. According to Tejumola Olaniyon, “*Dutchman* is almost programmatic embodiment of the dramatist’s new conception of African-American difference. The play is sure enough about ‘real categories of human activity’ by which Baraka means that black reality in America is made prominent, but it is not the conventional slice-of-life naturalistic drama.”<sup>131</sup>

As we have said before *Dutchman* depicts the conflicts of the 60s in America. George Piggford says “*Dutchman* amply illustrates the persistence of racial tension in the United States in the 1960s and represents an emerging militant attitude on the part of American blacks and on the part of black American playwrights.”<sup>132</sup>

C. W. E. Bigsby praises *Dutchman* and points out, in *The Second Black Renaissance: Essays in Black Literature* (1980), “Writing of *Dutchman*, he notes, [It] remains one of the best plays ever written by a black author and one of the most impressive works of recent American theater.... At its heart is a consideration of the artistic process, a debate over the legitimacy of sublimating social anguish into aesthetic form.”<sup>133</sup>

*Dutchman* was also criticized harshly and Baraka was accused of being imitator. The originality of the play was questioned. “It was not to impugn Mr. Jones originality that I began by noting a resemblance between his play and *The Zoo Story*”<sup>134</sup> Moreover

<sup>130</sup> Andrzej Ceynowa, “The Dramatic Structure of *Dutchman*” in *Black American Literature forum*, Vol. 17, No. 1, Black Theatre Issue, 1983, pp. 15.

<sup>131</sup> Tejumola Olaniyon, *Scars of Conquest/ Mask of Resistance*, pp. 78.

<sup>132</sup> George Piggford, “Looking into Black Skulls American Gothic, the Revolutionary Theatre, and Amiri Baraka’s *Dutchman*”, pp.144.

<sup>133</sup> <http://www.oxfordaasc.com/oa/article/opr/t52/e37?p=oamonthAWqXvX.LISrCI&d=/opr/t52/e37>

<sup>134</sup> Andrzej Ceynowa, “The Dramatic Structure of *Dutchman*”, pp.15.

the Dutchman was criticized that "... does not so much posit an authentic black sense of selfhood as explore the processes and modes of misrepresentation concerning it".<sup>135</sup>

In the light of these criticisms, *Dutchman* still attracts attention and people continue thinking and talking about it since in this play Baraka both reflects the situation of African Americans under the dominance of whites and use literal devices skillfully. In other words, he manages to pass his period with this play.

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<sup>135</sup> Nita N. Kumar, "The Logic of Retribution: Amiri Baraka's 'Dutchman'", pp.274.

## CONCLUSION

African-Americans have been exposed to slavery and the government's assimilation policy since they were brought into America from their own land. Moreover, they have been labelled "other" and "inferior" because of their skin color. They almost lost their African heritages in non-African culture during slavery period and under the assimilation policy. Abolishing slavery and giving them American citizenship could not manage to solve their problems completely. On the contrary, these make their situation more complex for both African-Americans and the other Americans. Amiri Baraka (LeRoi Jones), who was a poet, novelist, playwright, critic and cultural leader, was well aware of the African-Americans' situation in America. He took active role in Black Drama and had highly influence on contemporary African-American tradition.

After the unsuccessful attempts of government to provide equal legislation for African-Americans and the failure of pacifying civil rights leader and activists in the sixties causes Baraka to lose his belief that there can be positive relationship between African-Americans and whites. "In Baraka's opinion, integration and assimilation as fantasies of annihilation not only foster unreal expectations but also initiate an eternal conflict for both parties. Those who are tempted by fantasies are victims, only to be exposed sooner or later."<sup>136</sup> Then he began to produce didactic, moralistic and symbolic works in order to show that impossibility of good relationship between two races since "white man not as a sentient person endowed with moral awareness with which he must reckon, but simply as a monster."<sup>137</sup>

*Dutchman* illustrated Baraka's attitude towards the African-American who ignores or denies his black identity. Shankeswari suggests that *Dutchman* is "an attack on the Negro who instead of affirming his negritude and revolting against the culture and values of a white bourgeois society suppresses his rage and adopts the dress, speech, manners, and even the literary aesthetics of that society."<sup>138</sup>

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<sup>136</sup> Nilgün Anadolu Okur, *Contemporary African American Theatre: Afrocentricity in the Works of Larry Neal, Amiri Baraka, and Charles Fuller*, pp. 98.

<sup>137</sup> W.D.E. Andrews, "The Black Revolutionary Drama of LeRoi Jones", in *Rocky Mountain Review of Language and Literature*, Vol.36, No. 4, 1982, pp. 264.

<sup>138</sup> J. Shankeswari, "Assimilation versus Identity: A study on Amiri Baraka's (LeRoi Jones') *Dutchman*", pp. 167.

Baraka was well aware of the problems of African-Americans which they meet in American society. Therefore, in *Dutchman*, he chose two different African-American characters and their attitudes against a white woman. On the one hand there is an African-American man who is eager to suppress his African-American heritage although he preserves his black hearth somewhere inside and he is ready to do everything on behalf of taking place among whites. On the other hand there is another African-American man who does not hide his blackness and does nothing to be accepted by whites. Their ends are depicted completely different. Clay does not want to reflect his blackness so that Baraka chose to kill Clay instead of giving him a second chance to find his real African-American identity again or live in America even if he denies his blackness because Baraka does not believe that neither behaving as if a white man nor obeying the rules of whites do not solve the problems of African-Americans.

Baraka also underlines that African-Americans should not compromise with whites if they want to survive under the dominancy of whites. Therefore, Clay is killed by the representative of whites, Lula. Yet, the same woman in the play does not do anything when she sees the African-American conductor because the conductor is depicted completely different from Clay. He does not hide or deny his blackness. His walking, appearance and attitude prove that he is a real African-American man. It can be claimed that Baraka offers a solution for African-Americans that they need to preserve their identity, values, and traditions even though they live under the dominancy of whites.

*Dutchman* is rich of technical usages because Baraka did not dismiss the importance of theatrical devices usage while he was fictionalizing the play. To understand the play, it is really crucial to understand symbols, metaphors and allegories which mentioned in the play. Although some critics

label him (Baraka) as a racist demagogue who merely mouths propaganda and foments hatred between the races. If his critics read the play only as an explanation of the racial problem in America, they will obscure and alienate themselves from the vast complexity of Baraka's work. *Dutchman* is a work of art of the highest caliber, and its creator is a writer of superior talent, who

possess the ability to suggest a multiplicity of meanings in simple and direct action.<sup>139</sup>

That is to say, each theatrical device in the play has an important role in order to shed light on underlying meaning that Baraka wants to give audience/readers.

Apart from technical success of *Dutchman*, the play is appropriate for genetic structuralism too. While we are analyzing the play, we cannot come across any problems about applying genetic structuralism method. The play is like footprints of both the period of 60s and the Baraka's life. As we mention before there are close connections among playwright, period and the play in genetic structuralistic approach. These connections can be easily observed in the play. A genetic structuralistic criticism of *Dutchman* in the most sense points out the prejudice of whites against the African-Americans and thus also refers to the racial discrimination applied by whites to the blacks. One of the aims of Baraka is to reflect that African-Americans who have been deprived of both African culture and be put away from white American culture for centuries need to live in America without exposing assimilation policy or second class citizenship. After analyzing the play, we infer that Baraka's aim not to work up racism between white Americans and African-Americans. He only wants African-Americans to live in America without embarrassing their ethnicity, being second class citizenship and to have equal rights.

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<sup>139</sup> Willene P. Taylor, "The Fall of Man in Imamu Amiri Baraka' (Le Roi Jones') *Dutchman*", pp.130.

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## ÖZET

**Derya TOSKA**

**İstanbul, 2014**

### **Amiri Baraka'nın Dutchman Adlı Oyununun Oluşumsal Yapısalcı Yöntemle İncelenmesi**

Çalışmamız, edebi anlamda pek çok eser üreten ve Zenci Tiyatrosu'nu derinden etkileyen Afrikalı-Amerikalı oyun yazarı ve şair Amiri Baraka'nın (LeRoiJones) *Dutchman* adlı oyununun Oluşumsal Yapısalcılık yöntemiyle incelenmesini içermektedir.

Çalışmamız üç bölüm ve bunlara ek olarak giriş ve sonuç bölümlerini içermektedir. Giriş bölümünde Zenci Tiyatrosu'nun gelişimini ve Zencilerin Amerikan Tiyatrosu'ndaki yeri incelenmiştir. Birinci bölümde asimilasyon teorilerine yer verilmiş ve asimilasyonun Amerika'da nasıl uygulandığına yer verilerek Amiri Baraka'nın asimilasyona karşı oyunda sergilediği tutumun daha iyi anlaşılması hedeflenmiştir. İkinci bölümde ise Oluşumsal Yapısalcılık yöntemi kısaca açıklanmıştır. Üçüncü bölümde ise *Dutchman* oluşumsal yapısalcılık yöntemiyle detaylı bir biçimde çözümlenmiştir. Sonuç kısmında ise çalışmadan çıkarılan sonuçlar özetlenmiştir.

Çalışmamızda Amiri Baraka'nın asimile olmuş genç bir zenciyi kullanarak asimile olmanın Afrikalı Amerikalı için tehdit oluşturabileceğini ve bunu engellemek içinde Afrikalı Amerikalıların zenci kimliklerinin farkına varıp öz benliklerini olduğu gibi kabul etmeleri gerektiğini tavsiye ettiği sonucuna vardık.

#### **Anahtar Kelimeler**

1. Dutchman
2. Asimilasyon
3. Oluşumsal Yapısalcılık
4. Asimilasyon
5. Amiri Baraka

## ABSTRACT

Derya TOSKA

İstanbul, 2014

### CRITICAL ANALYSIS OF *DUTCHMAN* THROUGH GENETIC STRUCTURALISM

Our study includes the analysis of *Dutchman* by Amiri Baraka (LeRoi Jones), African American playwright and poet who highly influenced the Black Theater and produced many works in literary sense, under the lights of Genetic Structuralism method.

Our study consists of three chapters with an Introduction and a Conclusion. In the introduction, it is intended to focus on developing process of Black Theatre and the importance of blacks in American Drama. In the first chapter, assimilation theories and how they have been used in America since the U.S.A were discussed in order to explain the attitude of Amiri Baraka's against assimilation in the play. In the second chapter, basic information about genetic structuralism is given. In the third chapter, *Dutchman* is analyzed through genetic structuralism method in details and the conclusion part depicts the summary of this thesis.

Consequently, we saw that by using an assimilated black man, Baraka tries to warn African-Americans against the threat of assimilation and we determined that Baraka strongly believes that African-Americans should accept and be aware of their black identity in order to survive in America.

#### Key Words

1. Dutchman
2. Genetic Structuralism
3. African-American Drama
4. Assimilation
5. Amiri Baraka

