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Tracing The Brechtian Influence in Amiri Baraka's *Dutchman*

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Abstract

Dutchman attracts the attention of the audience more than Amiri Baraka's other plays which exceptionally consolidates the sturdy awareness and the theatrical development. Baraka has been influenced by the political and social attitudes of the Brechtian theatre which have influenced the theatre of the whole world. Brecht is a fundamental figure in recent times and the works of theatre return to his influence and his achievements. Many American playwrights follow his techniques in one way or other ways and appropriately Baraka's *Dutchman* illustrates the Brechtian upshots on the Afro-American stage. The journey of Clay and Lula is pointed to be a lesson for the spectators and the readers in employing several Brechtian elements and techniques to expose the current issues of the 1960s of American life. It is paralleled to the past periods by reconditioning the traditional myth of *The Flying Dutchman* of the seventeenth century as a symbol of the notion of slavery and degradation of the blacks from that time till the recent days of Baraka. Critics have identified Baraka's *Dutchman* as a political play that emphasises social injustice to arouse social change using the Brechtian way of evolving society.

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تأثير بريخت على مسرحية "الهولندي" لأميري برکه

هاجر ناصر تركي

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كلية التربية للبنات - قسم اللغة الإنكليزية - جامعة تكريت

<p>الخلاصة: تجذب مسرحية الهولندي انتباه الجمهور أكثر من مسرحيات اميري برکه الأخرى التي تعزز بشكل استثنائي الوعي القوي والتطور المسرحي. تأثر برکه بالمواقف السياسية والاجتماعية لمسرح بيرتولد بريخت الذي أثر على مسرح العالم كله. يقول بروكر أن بريخت اصبح شخصية أساسية في الآونة الأخيرة ، وأن الأعمال المسرحية تعود إلى تأثيره وإنجازاته. يتبع العديد من الكتاب المسرحيين الأمريكيين تقنياته بطريقة أو بأخرى ، ويوضح في الهولندي برکه بشكل مناسب النتائج البريختية على المسرح الأفريقي الأمريكي. و يشار إلى أن رحلة كلاي ولولا كانت درساً للمشاهدين والقراء في استخدام العديد من العناصر والتقنيات البريختية لفضح القضايا الحالية في الستينيات من الحياة الأمريكية. وهو يتوازى مع الفترات الماضية من خلال تجديد الأسطورة التقليدية لـ "الهولندي الطائر" في القرن السابع عشر كرمز لمفهوم العبودية والانحطاط للسود من ذلك الوقت وحتى الأيام الأخيرة لبرکه. حدد النقاد مسرحية برکه الهولندي على أنها مسرحية سياسية تؤكد على الظلم الاجتماعي لإثارة التغيير الاجتماعي باستخدام الطريقة البريختية لتطوير المجتمع.</p>	<p>الكلمات الدالة:-</p> <p>- اميري - برکه - الهولندي -برتولد بريخت -التكنيك البريختي</p> <p>معلومات البحث تاريخ البحث:</p> <p>الاستلام: ٢٠٢١-٨-٢ القبول: ٢٠٢١-١٠-١٣</p> <p>التوفر على النت 23-1-2022</p>
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Introduction

Amiri Baraka has established himself as a new source of inspiration for the blacks after the emergence of the new theatre of the Africans in the 1960s. His plays depict the exploitation of the Afro-American people by the whites as it is exposed in his best-rewarded play, *Dutchman* (1964). He founded the Black Arts Repertory Theatre in 1965, in Harlem and he inspired many African playwrights among them Ed Bullins who sought with others to generate the "Black aesthetic" in the American Theatre. Baraka's *Dutchman* represents the occupation of the Brechtian and the Beckettian techniques that helps to question the problems of the society (Urlaub, et al. 71). Baraka's plays follow the elements of Brechtian techniques to produce a play using revolutionary poetic style. He also uses the way of developing the characters of the Brechtian style. As well as the main aim of his plays is similar to that of Brecht in which he wants to provoke the spectators in order

to make them reform their society and lead them to think of the problems of society. For example, the non-realistic elements in *Dutchman* (1964) help to develop the characters of the play. *Slave Ship* (1967) is Baraka's play which is similar to that of Brecht for illustrating the political situations on the stage. It retells the history of slavery with the objective of making the audience create change and to know how America has changed differently from the historical periods till the 1960s (Kern 65). This study is going to investigate the Brechtian tutelages on the Afro-American drama in which Amiri Baraka's *Dutchman* knits the indispensable intents of the revolutionist, Brecht.

The Brechtian Elements in *Dutchman*

Dutchman is one of the essential plays that embodies a turning point in the history of the Afro-American drama which explores the political and historical treatments of the blacks by the whites through the specific rules and the racial issues that are shown by the characters of his play. The journey of Clay and Lula is pointed to be a lesson for the spectators and the readers in employing several Brechtian elements and techniques to expose the current issues of the 1960s of American life. It is paralleled to the past periods by reconditioning the traditional myth of *The Flying Dutchman* of the seventeenth century as a symbol of the notion of slavery and degradation of the blacks from that time till the recent days of Baraka. Critics have identified Baraka's *Dutchman* as a political play that emphasises social injustice to arouse social change.

They have recognized Amiri Baraka as a revolutionist and a political activist who deals with Black nationalism, racism and Marxism. He believes that theatre is meant to cause social change because it is a weapon in the strife against the social oppression and the nastiness of the whites in the racial treatments of the blacks. *Dutchman* attracts the attention of the audience more than Baraka's other plays. This play exceptionally consolidates the sturdy awareness and the theatrical development. Amiri Baraka was influenced by the political and social attitudes of the Brechtian theatre which influenced the theatre of the whole world. Peter Brooker (80) says that Brecht is a fundamental figure in recent times and the works of theatre return to his influence and his achievements. Many American playwrights follow his techniques in one way or another and appropriately Baraka's *Dutchman* illustrates the Brechtian upshots on the Afro-American stage.

This play is a political allegory that juxtaposes the chaos of the racial and the inexplicable social construct of the racial relations of the 1960s and its history within the American context with the legend of:

The Flying Dutchman of the seventeenth-century Dutch merchantman, captained by Captain Hendrick Van Der Decken, a skilled seaman but one of few scruples, and in 1680 was proceeding from Amsterdam to Batavia in the Dutch East Indies whilst attempting to round the Cape of Good Hope, a raging storm blew up but the captain was determined to proceed and not wait for the storm to die down. He is said to have cursed God and the elements, saying that he would rather sail till Doomsday rather than ride out at anchor. For this blasphemy, he has been forced to sail the Southern Seas ever since without finding harbour. (Ellis)

Baraka utilizes the myth of *The Flying Dutchman* as a symbol for the Afro-American existence and the establishing of race and racism as a curse that has overwhelmed the crew and the American inhabitants who are fated to navigate for perpetuity or hold on forever. This play is performed during the Civil Rights Act of 1964, approved through a regulation

which is noticed by a strong confrontation to its application and certainly substantial violence in other places (Franklin 539). During this time of 1964, the unemployment of the blacks increased more than that of the whites in which the rate among the blacks was 9.6 and among the whites was 4.6. Moreover, the employed whites compared to the blacks, who were forced to work at the bottom of the economic ladder, were 40 percent higher than the blacks (Franklin 545).

In short, Baraka retells the history of the Afro-Americans in the utilization of the myth of *The Flying Dutchman* which is mentioned in the introduction of this play: "In the flying underbelly of the city, Steaming hot and summer on top. Outside. Underground. The subway heaped modern myth" (*Selected Plays* 71). In this speech, Baraka recycles the myth of *The Flying Dutchman* at the beginning of the play to give his audience an idea about the expected events in the performance. Baraka says that the history of the Afro-Americans is like this myth and the Afro-Americans story of their origin is to show it as tougher by introducing the wickedness which destroys and annihilates the blacks' identity. Baraka bids several elements and speeches which manifest the play as a modern myth. Baraka's speech shows the foundation of the mythology in his play through the first nod, *The Flying Dutchman*.

The spectators understand the myth in the modern age as a retelling of the old myth of *The Dutchman* in offering transportation as a specific location in a train that moves everywhere to show the doomed situation of the blacks at each day as unenviable life of the blacks who are unavoidably travelling for their fate. Hugh Nelson clarifies in his article "LeRoi Jones' *Dutchman*: A Brief Ride on a Doomed Ship", the importance of the subway in this myth is used to show the irrationality of the nature of the society from the past and its counterpart in the modern day so the subway is a representation of the path of history by making a confrontations between people and their mechanized community between the past and the present. Hence, the subway becomes a metaphor for "the doomed ship" of *The Flying Dutchman* (54).

Therefore, as one of the Brechtian elements, historicization is used by the dramatist in which he echoes the historical issue which is meant to be on the surface of the Afro-American stage precisely that of the racist fight of the 1960s in which the play is written and produced. It echoes the racial discrimination that leads the Blacks to imitate the whites in an attempt to escape from the feeling of an unimportant race in a discriminative society.

Lula says "You're a murderer.
Clay. and you know it. [*Her voice darkening with significance*]
You know goddamn well what I mean.
CLAY. I do?" (*Selected Plays* 84).

She believes that he is a murderer because he kills his black identity within himself by imitating the whites. He suffers a lot and he chooses to revolt against Lula's oppression at the end because the blacks are forced either to obtain integration in the white community and bear the domination, unjust, and inhuman treatment or rebel against violence and face the inescapable death. This revolt is of high significance in showing the depiction of the encounter image of the identity of the black in America. She reminds him of his real place in America. By presenting a revolutionary stage that is one of the main aims of the Brechtian theatre, Baraka makes the stage a place of calling for change and educating the audience the false issues of society.

This introductory scene defines the condition of the contemporary life of the time of the play and indicates the fact that the subway is more than a place for conflict in New York. It leads the spectators to think of America and its history through the encounter of

the past and the present as a recent day problem. This myth is meant to be a lesson and a mirror to reveal the different identities and how it shapes the relationships in American society and the search for identity in a conflicted and chaotic society. *Dutchman* judges the current state of America as an endless aim of the blacks to show that history is a continuous vehicle for the suffering of the Afro-American individuals and it is built to keep them down and down in their community (Brown, 1980, 144). Baraka reintroduces the historical situations; throughout using historicization in which the implications of the title refers to the Dutch as the first one who brings the slaves to the American vessels in the famous ship of *The Flying Dutchman* who sails forever without a final destination. This process of *historicization* is one of the important techniques of Brecht in which he focuses and emphasizes the presentation of the historical content on the stage to destroy the illusions of the presented phenomena on the stage (Bradley 71). The main aim of this technique is to say that the historical phenomenon is not eternal if the individuals take actions and work to change this historical issue (Bradley 229).

Baraka begins to use his theatre as a tool to illuminate the spectators with the historical and political issues which have a great impact on the society. The political theatre of Baraka appears as a revolutionary stage of the young rebellious, Brecht, in that he introduced a revolutionary stage to condemn the class contention and the social chaos (Parini, et al. 53). Hence, *Dutchman* is a revolutionary play that aims to change the spectators' view of the world by showing the two worlds of the blacks and the whites on the stage. It shows the strategies of separating the blacks and the whites more than aiming at displaying them as human beings and at the same time, Clay is a human being rather than just a symbolic figure (Keyssar 150). Clay believes that he has nothing in the modern American society and he must accept the social, political or religious American norms even if these norms insult his identity as it happens with Lula's insulting and oppressive attitudes, for instance, she says: "Boy, those narrow-shoulder clothes come from a tradition you ought to feel oppressed by" (*Selected Plays* 82). This speech means that he has no right to wear the clothes of the whites and to imitate their style of life. Lula tells Clay that those white people whom he attempts to imitate are racist and oppressors. So, Clay protests after accepting the American norms and rules in his speech against Lula's insult in which he says:

Clay: You telling me what I ought to do.

[Sudden scream frightening the whole coach]

Well, don't! Don't you tell me anything! If I'm a middle-class fake white man ... let me be. And let me be in the way I want.

[Through his teeth]

I'll rip your lousy breasts off! Let me be who I feel like being. Uncle Tom. Thomas. Whoever. It's none of your business (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 even know that. And I sit here in this buttoned-up suit to keep myself from cutting all your throats. I mean wantonly. You great liberated whore. (*Selected Plays* 93)

This speech reflects Clay's response to Lula to reject her insult and be a revolutionist after Lula's trying of reminding him of who he is, his identity, his mother, his colour and his ancestors by reciting much time Uncle Tom to abuse him severely. She humiliates him using words like nigger as a coarse and racist way to insult him as well as mocking him many times and regarding him as looking only for sex. He wants to be and to live in the

manner of life he decides for himself with dignity and freedom like any human being away from racism.

Additionally, Baraka's political theatre is a region to criticize the American society for accepting the aggressive attitudes towards the Afro-Americans silently and participating in generating chaos and the wicked limits against them. The passengers of the train did not react passively against Lula's violence and they respond to her and help her in throwing the corpse of Clay as many American people who were like the passengers and agreed with the racial discrimination against the blacks. Moreover, they participate in this social discrimination, dehumanisation and unfairness as it is shown in Lula's speech:

Get this man off me! Hurry, now!
[The others come and drag Clay's body down the aisle].
Open the door and throw his body out.
[They throw him off].
And all of you get off at the next stop. (*Selected Plays* 95).

The dehumanisation is the main factor that dominated the white community which accepts this racial attitude and help Lula to continue her racial treatment as the corresponding real issue of the American public and she is powerful because of her colour as a white woman. This situation is similar to any real case which occurs to a black man from the whites who accept the silently cruel practice of the blacks. In this play, the train represents the doomed ship of *The Flying Dutchman* while the cursed crew of the ship and white America are represented by Lula since white America insults the blacks in an inhuman treatment which is of a similar fate to the suffering of the blacks by the Dutch who brings them to America. Baraka says "Lula is America, or at least its spirit" (Quoted in Tyrone Williams 536). The train's passengers represent the members of the American society who accept the racial issues and the suffering of the blacks and the violence against them.

In this situation, Baraka is achieving Brecht's goal of raising the political and historical understanding of the spectators depending on the real issues of the community (Parini, et al. 54). He informs the spectators that the blacks are not as they are accustomed to be as savage, primitive African or to amuse the whites on theatre as characters who are employed to dance or sing or other means of entertainment to entertain the audience. The representation of Clay's character as an educated, naïve and harmless man and the portrayal of Lula as an oppressive and violent white woman is a brief image of the encounter of the historical conflict of the Afro-Americans and the Americans in the 1960s. Lacey says that this play is involved with the affairs of the black's desire to blend into the repressive organization of the Americans. Clay's decision to live the life of self-denial leads him to his death (72).

Indeed, Clay's death is symbolic of the black's oppression because he is already dead spiritually and this death is on the physical level as it is clearly shown through the racial conversations at the beginning of the play and his black identity is killed when he imitates the whites. Lula states that Clay is killed because he murders his black identity: "What right do you have to be wearing a three-button suit and striped tie? Your grandfather was a slave, he didn't go to Harvard" (*Selected Plays* 82). In this speech Clay as a black poet wears a buttoned-down choker and suit embraces his black identity by using the manners, speech and dress of the whites. She tells Clay that he has no right to be like the whites who work hard to give life to this country and the blacks are only their slaves. She controls the conversation and cruelly challenges Clay to demonstrate his history and identity as a slave:

LULA. And we'll pretend the people cannot see you. That is, the citizens.
And that you are free of your history. And I am free of my history. We'll pretend
that we are both anonymous beauties smashing along through the city's entrails.

[She yells as loud as she can]

GROOVE! Black. (*Selected Plays* 84).

She is trying to seduce him in a good manner to go with him to the party, but he rejects her invitation politely. Then, she insults and aggressively humiliates him. She forces him to see the negative stereotypes of the blacks and the oppression of the whites who tyrannized the blacks in American. An important political case is mirrored by Baraka is that of the murderous relationship between the blacks and the whites as a result of slavery and it is a continuous way of life for the blacks to be enslaved and to be killed as a result of racial issues. Evidently, the experience of this play is derived from Baraka's life and experience at Rutgers University and his later days at the African American University of Howard. This experience is reflected in this play by employing different political, social, or historical strategies and ideas. After murdering Clay:

[Lula busies herself straightening her things. Getting everything in order. She takes out a notebook and makes a quick scribbling note. Drops it in her bag. The train 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 back of LULA. When he is seated she turns and gives him a long slow look. He looks up from his books and drops the book on his lap... (*Selected Plays* 95-96)*

This speech shows that as the play begins it ends, it is a retelling of the endless suffering and bad treatments of the Afro-Americans in the American community. He retells the story of the historical slavery through the recent actions and oppression to offer a picture of the continuity of the issues of slavery and the aggressive attitudes in the final speech of the play, in which after killing Clay, she starts to repeat the same insult and treatment of Clay with the other Black man who boarded and came to sit near Lula and the same passengers to reintroduce the continuous issue of racism and slavery of the blacks (Brown, 1980, 144).

Undoubtedly, Baraka is charmed by the historical speeches of the historical figures and interested in the historical and political issues of the Afro-Americans (Ibid 17). So, in this play, he deals with the culture and the history of the Afro-American people to encourage them to challenge the recondite condition and invoke the cultural values of their outstanding civilization within the preponderant American nation. As a result of that, through showing the goodness and badness of the American society which is one of the themes and topics of the Brechtian plays among which *The Caucasian Chalk Circle*, Baraka is echoing the consequence of the goodness and the badness of relationships in the society (Gaskell 140). Baraka retells the history of his ancestors to remind his recent audience of the endless treatment of the whites for the blacks in the presented stories of slavery and racism so as not to make them forget their past and their identity. This process is one of the key concerns of the Brechtian stage to address the spectator directly or indirectly through the retelling process of the issues of the historical events.

It is clear that in Brecht's epic theatre, the main goal is to give a lesson to the spectators in the presented issues of the society on the stage. Baraka follows this Brechtian didactic goal, in his plays to teach the audience different lessons. In *Dutchman*, Baraka

warns and teaches the Afro-Americans through the character of Clay who is a lesson for the blacks and the whites to fight for their rights and to gain a better life by calling for desegregation in the American society. Clay is disillusioned during the play through which he suffers and struggles to be a member of society, but he fails at the end. As a result of that, he decides to rebel to be accepted and to have an equal right in his society:

If I'm a middle class fake white man, let me be. (*SP* 93)... And let me be in the way that I want Safe with my words, and no deaths, and clean, hard thoughts, urging me to new conquests. My people's madness. Hah! that is a laugh, (*Selected Plays* 94).

Clay's reaction at the final course is a revolt against racism and inhumanity. In this speech, Baraka's sense of revolutionary theatre and the nationalist tendency is apparent in Clay's revolt for which he intends to teach and encourage the black audience to react strongly and severely to break the racial bonds of the whites around the blacks' race and life. Shankeswari says that the final action of Clay in the play indicates that the whole generation of the blacks is tormented and their anguish is boundless as it is manifested in Clay's suffering (Shankeswari 170).

As a matter of fact, Baraka educates the spectators that Lula's victory at the end happens because the blacks are not united and they work separately to revolt and challenge the norms of the whites and to face the danger they are trapped in for centuries. Baraka tells and warns them to act and revolt against the surrounding threat of the rule of the race before growing the situation grows and be too long to change their state, for instance, Lula mocks "That's all you know ... so full of white man's words. Christ. God. Get up and scream at these people. Like scream meaningless shit in these hopeless faces" (*Selected Plays* 91-92). The blacks' separated attempts to revolt and change their situation in the American society are without results as it occurs with Clay's revolt which ends with his death so Clay is a model for the blacks in the American community and the isolated attempts to take action and produce change against the rules of race and discrimination.

Hence, after showing his protest, the beginning of Clay's revolt is introduced to the audience by his conversations about the blues and their experience which make him grow searching for humanity far from the racial attitudes and the sexual desires of Lula. So he is killed because his revolution threatens Lula which is a symbol for the revolution of the blacks (Brown,1980, 146). Thus, Clay rebels and reacts after being scolded and abused by Lula, she finally says:

You're afraid of white people. And your father was Uncle Tom Big Lip!
Clay. [*slaps her as hard as he can, across the mouth. Lula's head bangs against the back of the seat. When she raises it again, CLAY slaps her again*]
Clay: Now shut up and let me talk (*Selected Plays* 93).

This speech is to show the severe effect of racism by reminding Clay by his his colour, his race, the insult of the whites and each bad suffering of the blacks in America to frustrate Clay's try to design his identity by imitating the whites. So Clay reproves Lula out in a long diatribe:

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 [...] 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 as easily rip out his throat. It takes no great effort. For what? To kill you soft idiots? You don't understand anything but luxury. [...] I'll rip your lousy breasts off! Let me be who I feel like being. Uncle Tom. Thomas. Whoever. It's none of your business. 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 even know that. And I sit here, in this buttoned-up suit, to keep myself from cutting all your throats. I mean wantonly. (*Selected Plays* 93)

Accordingly, after Lula's humiliation and her aggressive attitudes, Clay shows his aversion to Lula and the whites in general. He rebels and tells her that his disguise is to take him away from killing the whites and cutting the throat of the white men. He leaves his manner and his language as a white man and becomes a powerful and dangerous rebel. In fact, Clay's name is a symbol of death and this is a warning from the beginning of the play that the play will end with death and the result of the intention and the warnings of the writer is different from the spectator who gets the purpose from Clay's name from those spectators who do not get the message of his name and are surprised by the end and Clay's death (Keyssar 159). Here, Baraka introduces Brecht's objectives of reforming society through staging *Dutchman* to make the audience reform the society. As Brecht intends to make the audience active participants in the discussion of the issues on the stage, Baraka warns his audience and makes them participate in the presented problems of the performance. So Baraka and Brecht design their theatre and the plays to instruct and educate the spectators (Brown, 1980, 138).

Furthermore, one of the Brechtian elements is the employment of *Gestus* which is defined by Patrice Pavis as "a group, a class, a milieu" (44). Kenneth Pickering says that it is used by the actor to show the relations within a particular group, individuals or the behaviour of the social relations which represent the thought of the actor in the presented *Gestus* (155). Baraka employs *Gestus* in *Dutchman* to show the racial attitudes of the whites against the blacks in the *Gestus* of the body instead of the spoken words with the social dialogues on the stage:

Clay: And that's how the blues was born.

Lula: Yes, yes. And that's how the blues was born.

[*Begins to make up a song that becomes quickly hysterical. As she sings she rises from her seat, still throwing things out of her bag into the aisle, beginning a rhythmical shudder and twist like wiggle, which she continues up and down the aisle, bumping into many of the standing people and tripping over the feet of those sitting. Each time she runs into a person she lets out a very vicious piece of profanity, wiggling and stepping all the time*]

And that's how blues was born. Yes. Yes. Son of a bitch...

[*Points to CLAY, returns toward the seat, with her hands extended for him to rise and dance with her*] (*Selected Plays* 90-91).

This speech shows Baraka's employment of *gestus* in Lula's bullying which oppresses Clay and harms and embarrasses her black victims to suggest the blacks' experience as rapists and their sexual abuses from the past till his current time. Pointing at Clay and asking him to dance are related to the racial background that makes Clay feel of humiliation from his race and his colour. Since the 1960s the Afro-Americans have been regarded as kidnappers and rapists so asking Clay to dance, mentioning the belly rub or Uncle Tom are to humiliate him. Dancing is used to show how women are sexually attractive and are raped by the blacks to insult Clay. To assert her opinion she keeps using

“Rub bellies. Rub bellies” (*Selected Plays* 91) with using many nasty *gestus* which refer to the relations between people and points the attitudes among them. It is expressed physically or verbally and it excludes the subconscious and the metaphysical unless it is conveyed in concrete terms. The actor is driving his character from the actions of the person he depicts and to protect himself and his actions from condemnation. Baraka uses many violent *gestus* like Clay’s behaviour with Lula: “*CLAY slaps her again*] Clay: Now shut up and let me talk” (Ibid 93). This gesture indicates Clay’s anger from the racial and Lula’s aggressive deeds and the tone of anger is interestingly expressed in his *gestus*.

In this sense, Brecht employs various theatrical devices to alienate the spectators and to break the rules of the Aristotelian theatre. He distinguishes the structure of the play from the Aristotelian form of one climax and four acts in which the Brechtian play is of an episodic structure with many climaxes in the play. *Dutchman* is written in one act of two scenes and these scenes are of several episodes. For instance, the first episode is the episode of the apple which refers to the sexual behaviour of the blacks and Clay cannot ignore this fact.

[*She gets one out of the bag for herself*]

Eating apples together is always the first step. Or walking up uninhabited Seventh Avenue in the twenties on weekends.

[*Bites and giggles, glancing at Clay and speaking in loose singsong*]

Can get you involved . . boy! Get us involved. Um-huh.

[*Mock seriousness*] (*Selected Plays* 77).

Lula offers him an apple twice and he refuses it to reveal that she means the blacks’ sexual attitudes who are seduced by the white girls. This episode reaches its climax when he refuses the apple to be a refusing for Lula “[*Taking her hand away and throwing her apple core through the window*] I bet. [*She slumps in the seat and is heavily silent*] CLAY”. (Ibid 81)

Consequently, the same scene has another episode which is the episode of the party in which Clay invites her many times to come with him to the party even after refusing her and throwing her apple, he states when:

She reaches in her bag and pulls out one of the paper books. She puts it on her leg and thumbs the pages listlessly.

CLAY cocks his head to see the title of the book. The noise of the train.

LULA flips pages and her eyes drift. Both remain silent]

Are you going to the party with me. Lula? (*Selected Plays* 81).

The party episode is that of Lula’s fantasies and not Clay’s, he wants to share the sexual experience, but the creation of the scene is hers (Keyssar 165). Pointedly, another episode is related to the retelling of Afro-American history in the recent days of the 1960s. For example, Lula says: “I bet you never once thought you were a black nigger.” (*Selected Plays* 83). Here, Lula is mentioning the situation of disguising themselves by ignoring their origin and their history by regarding the manner of the whites as protective. The episode of Clay’s humiliation increased at the end and reaches its climax by Killing Clay.

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.

CLAY. Yeah? (*Selected Plays* 90).

In this speech, Lula repeats the same oppressing words such as “nigger” that represent the climax of Clay’s revolutions which teased him to rebel against Lula and caused his death.

Clearly, Brecht’s goal of using the Alienation Effect is to distance the audience and to motivate them to analyze the themes, the content and the intended messages of the performance of the political and social questions, which is used by Baraka utilizing many dramatic devices to alienate the audience such as songs, music, dance, lights and others devices. At the beginning of the play, lights are used to show disorders of the modern age:

Occasionally he looks blankly towards the window on his right. Dim lights and darkness whistling by against the glass. (Or paste the lights as admitted props, right on the subway windows. Have them move, even dim and flicker. But give a sense of speed. Also, stations, whether the train is stopped or the glitter and activity of these stations merely flashes by the windows). (Ibid 71)

This speech shows the elements of modern life and the conditions of the contemporary times when this play was written. Another speech shows Baraka’s use of lights in the next speech: “Train roars. Light flashes outside the window” (Ibid 73). Lights are used to change the circumstance of the play and to alienate the audience. In this speech, lights refer to the world outside the train, since the train represents America and hence it is a symbol of the hope to have a happy life in America if you gained your rights which are to be nearly got in the American society which specifies that change must happen against the aggressive rules.

Hence, the Brechtian epic theatre intends to interrupt the dramatic action by using many captions, songs, masks, addressing the spectators directly and so on to separate the new form of theatre from the Aristotelian Theatre (Bradley 229). Baraka employs the same techniques to interrupt the actions of the play:

[Twisting out of his reach]

Screw yourself. Uncle Tom. Thomas Woolly-Head.

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

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 white 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]

CLAY. Lula! Lula! *[She is dancing and turning, still shouting as loud as she can. The drunk to is shouting, and waving his hands wildly]* Lula ... you dumb bitch. Why don't you stop it? (*Selected Plays* 92).

The name of Uncle Tom is mentioned several times in this play and especially in Lula’s song. It is used to show the racial attitudes of the whites who mock the blacks and see this situation as a bitter fact. Despite this, for the whites, it was a fun occasion and a

way of insult and laugh and it is a horrible moment for the representative of the blacks, Clay and the blacks in general. Uncle Tom is a reference to Harriet Beecher Stowe's novel, *Uncle Tom's Cabin* which plays a role in the development of the play (Calihman and Early). Music, songs and dance are used in this play to recall the Afro-American history and culture in interrupting the actions of the play and giving the spectators time to think about the performed issues. It reminds them of their past and the days of slavery, as well as that, music keeps the hope of the blacks alive and demonstrates their pain and suffering.

For Baraka, music is the historical experience that mixes the present and the past (Brown, 1980, 52). Baraka's use of the devices in writing his plays is similar to Brecht's use of these devices in his plays which is meant to emphasize the role of the play as a teaching device. Its themes are of high importance and it is an ideological instrument since the play is used to teach others through the past and the political situations. "[...*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 the windows*]" (*Selected Plays* 93). The Afro-American music and songs have a function with intent and they are different from western music since black music is a piece of frugally functional music. The songs of the young men are used to influence young women and the workers use music and songs to make their work easier with music or it is used to make the teenage boys ready for manhood and other usages for different important situations (Parini, et al. 34).

Dutchman proposes the world in which no man or woman wants to live in this world and it is like a dream whose central images are unforgotten to reveal to the audience that the world is unfit for the blacks since it is a world of a racial experience. This play warns the blacks to be aware to protect themselves and it is an invitation for the whites to change the oppressive treatment of the black (Keyssar 172-173). The audience should realize that they are watching an experience of a report on previous events on different historical periods to highlight the aspects of the Afro-American issues in America. This one-act play repeats the history of the social issues that happen in the American society of the 1960s and the main message and the concerns of the writer is to reveal the issues of racism at that time and the need to change the new life away from the historical limits which break and insult the humanity and injure the dignity of the blacks in which the condition of human beings is to live according to their colour and their dignity that is connected with it.

At the same time, Baraka believes that the blacks are blameable and accountable for their victimization of racial injustice. Hence, Baraka delivers his message that discouragement establishes the world as not worthy to live in in the recent time in which violence stands and hides the truth of changing the unacceptable issues of the current world which is to be done according to your own will. As it happens with the hero of this play, Clay who faces the racial and the cruel treatment of the whites and similarly it is intended to echo the suffering of the blacks for many decades. Inspired by the Brechtian techniques of using the stage to achieve a didactical goal, Baraka warns and educates the black spectators, by Clay's revolt and death to get their rights. He calls the blacks to throw their tired souls and encourage themselves to rebel with a permanent decision to stop the racial conditions around them. The Afro-Americans must not deviate from their rebellion and their track to win the battle of regaining their dignity and identity. Clay is an example of a man who becomes a symbol of change with his small acts. His message is that if you want to change the world, you should start from yourself even if it is at the cost of your life. Thus, this one-act play is an invitation for equality among the whites and the blacks specifically in America and commonly in the world because they are human beings.

Conclusion

This one-act play repeats the history of the social issues that happen in the American society of the 1960s and the main message and the concerns of the writer is to reveal the issues of racism at that time and the need to change the new life away from the historical limits which break and insult the humanity and dignity of the blacks in which the condition of human beings is to live according to their colour and their dignity that is connected with it. At the same time, Baraka believes that the blacks are blameable and accountable for their victimization of the racial injustice. Hence, he delivers his message that discouragement establishes the world as not worthy to live in the recent time in which it is violently stood and hid the truth of changing the world which is to be done according to your own will. As it happens with the hero of this play, Clay who faces the racial and the cruel treatment of the whites and similarly it is intended to echo the suffering of the blacks for many decades. Inspiring by the Brechtian techniques, Baraka warns and educates the black spectators to get their rights in the rebellion and the ending of Clay which call the blacks to throw their tired souls and encourage themselves to rebel with a permanent decision to stop the racial conditions around them. The Afro-Americans must not deviate from their rebellion and their track to win the battle of regaining their dignity and identity. Clay is an example of a man who becomes a symbol of change with his small acts since if you want to change the world you should start from yourself even if it is at the cost of your life. Thus, this one-act play is an invitation for equality among the whites and the blacks specifically in America and commonly in the world because they are human beings.

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